

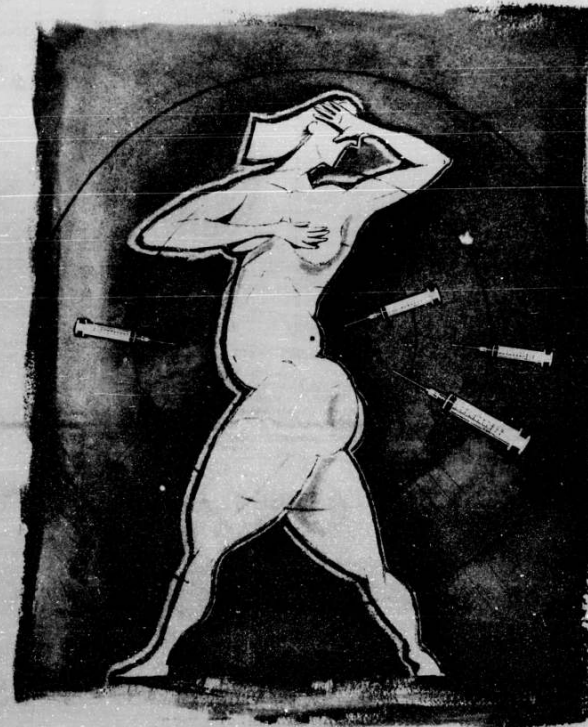
Developer Ted Odmark to reporter Matt Potter: "Hey, anybody could've bought down there. Why the hell didn't you buy down there? You're so smart. Why not?" Page 4

# READER

VOLUME 20, NO. 10 MARCH 14, 1991 SAN DIEGO'S WEEKLY

## SKINNED ALIVE

Story by  
Theresa de Mol  
Illustrations by  
Court Patton



What Happens  
When the Body's  
Largest Organ

Story begins on page 18



*"San Diego's Multi-Million Dollar Award-Winning Personal Injury Attorney"*  
HAS SOME FREE LEGAL ADVICE FOR YOU:

- # What To Do In Case Of Automobile Accident
- Your Legal Rights
  - Avoid Pitfalls
  - Repairing Your Auto
  - Obtain A Rental Car
  - Best Medical Care
  - Pain and Suffering
  - Victim Of Bad Faith
  - Accident Diagrams
  - Recoup Your Lost Wages
  - No Out-Of-Pocket Expenses
  - No Out-Of-Pocket Accidents And Injuries
  - Motorcycle Accidents And Injuries
  - Special Chapter On Drunk Driving
  - Maximize Your Insurance Settlement

**PROTECT YOUR RIGHTS**

Keep This Guide In your  
Glove Compartment At All Times

• Sponsored by the Law Offices of Mark Silver •

- legal rights.
- But even as the Supreme Court's decision in *Roberts* is being celebrated, the *Washington Post* columnist was noteworthy. He wrote an "early-bird special" which should reflect the fact that it refers to a *prix-fixe* menu designed for customers who desire to pay less than regular menu prices. The columnist was unable to comment, as she "remained tactfully silent" when her neighbor said, "Where else but the Crown Roasts for a birthday?" We receive hundreds of comments each week in which over 85 percent of those who respond rate the Crown Roasts as "excellent." There are open to Mrs. Widener's inspection.

The Law Offices of  
**MARK SILVER**  

---

**(619) 231-1766**

recently undergone a magnificent historical restoration at a cost of \$350,000. It is blessed with chef Alan Trouboult, who comes from Paris, France, and who works under the supervision of the chef d'cuisine Jay Pastoral, the former executive chef of the Sheraton Grand when Eleanor Widmer gave such laudatory reviews of their dining rooms.

I believe that Mrs. Widmer has a problem reviewing larger establishments, even one so historical and important to the community as the Del Coronado. Obviously, her bias is for a little dinner house that serves 20 people in a room-and-pipe atmosphere instead of paying tribute to an organization that turns out over one and a half million meals annually and does so, for the most part, with praises from appreciative clientele... particularly since the Hotel del Coronado banquet department's cuisine and service has been rated by numerous trade publications to be among the best in the world.

the world. Mrs. Widmer perhaps should state the obvious, that she does not have the knowledge or background to deal with such an operation, and qualify her reviews accordingly. She is welcome to come by and allow people who are doing a wonderful job in the community, day in and day out and who have done so for 103 years, to show her where she has allowed her subjectivity to interfere with her reviews.

*M. Larry Lawrence  
Hotel del Coronado*

Eleanor Widmer replies:  
I have not sampled the dinners in the Crown Room that are served after 6 p.m. to which Mr. Lawrence addresses himself. But I stand by all the comments I made about the early-bird special, and I have had letters from readers confirming my observations.

Mr. Lawrence knows that I have ample qualifications for reviewing large establishments. The size is not the issue, the quality of the food is.

First of all, I think this is

Second, I do take issue with the language. I'm trying to raise my kids to not have any foul language, not to be guided by it, and not to espouse it. Yet in your paper, there is foul language, even including the cover story ("A Road Less Traveled," February 21). Is there any way to not put that in there? I think it kinda cheapens you guys. I don't see any necessity for it at all. It's just a suggestion. I can't see any reason for it at all in your newspaper.

Low  
 San Diego

After adding several letters to your staff which depict a less than businesslike atmosphere, as well as unethical practices being conducted by several local towing companies, I find myself unable to hold back my desire to respond on behalf of the towing industry in general and, more specifically, on behalf of those companies who represent the silent majority of those companies who are responsible, well-run, and forthright business operations. They continually operate under the stigma created by the few operators who employ unethical tactics in their day-to-day operations.

The majority of towing concerns provide a much-needed list of services to the community such as

picking up stranded vehicles from city streets and responding expeditiously to accidents as they occur, so as to help save lives and prevent further damage to personal property. All of these useful services provided by various towing businesses are seemingly taken for granted, and the general public seems to have the generic belief that these services should be provided for free or at least at such low rates

*(continued on page 32)*

The Reader welcomes letters for publication. You may phone them in by calling 525-3015, address them to *Letters to the Editor*, Box 85803, San Diego, 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

*This Is All Fine  
And Good, But  
Why Did Your  
Staff Make Her  
Beg On Her  
Hands And  
Knees For More  
Ice Cream?*

Last night four guests visited with me about their dinner in the Crown Room. Our guests were VIPs from New York City, all of whom are sophisticated persons who have dined all over the world. They reported that their dinner was superb, the atmosphere and ambience outstanding, and their

Today I was presented with a review of the Crown Room by Eleanor Widmer, which appeared in the February 28 edition of the *Reader*. In past years the same lady had reviewed our Prince of Wales restaurant and our Sunday brunch with the same results. I felt some observations of Mrs. Widmer's

Reviewing an "early-bird special" should reflect the fact that it refers to a *prix-fixe* menu designed for customers who desire to pay less than regular menu prices. She admittedly was unable to comment.

as she "remained tactfully silent" when her neighbor said, "Where else but the Crown Room for a birthday?" We receive hundreds of comment cards weekly in which over 85 percent of those who respond rate the Crown Room as "excellent." These are open to Mrs. Widmer's inspection.

The Huel del Coronado's Sunday brunch not only is the most popular brunch in San Diego County, but its numbers average close to 2,000 guests every Sunday and up to 5,000 guests on holidays. This same brunch has been rated number one in San Diego for years and was called not just "wonderful" but "awesome" by the *New York Times* food critic.

For more than 20 years the Prince of Wales has been the most consistently successful dinner restaurant in San Diego County. 365 days a year it averages close to 200 patrons for dinner guests, less than half of whom are guests at the Hotel del Coronado and more than 50 percent of whom are repeat guests on any given evening.

The Crown Room has been identified in almost every national publication as one of the most beautiful rooms in America and has

March 14, 1991

<b>Skinned Alive</b> A serpentine tale of renewal.	
By Theresa de Mol.	1
Story design by Peter E. Horopus.	3
<b>Letters</b>	
<b>City Lights</b> Don't push the river, more hijinks from San Diego's most famous Gemini, SDPD nails the boards, and the skinny on Columbia Place.	1
<b>Straight from the Hip</b> Bananas, carnels, remote controls, and mail. By Matthew Alwe.	10
<b>A Tale of Two CDs</b> All that jazz. By Richard Melitzer.	12
<b>Even People Who Know Nothing Else</b> About <i>How He Cufft Off an Ear</i>	
He painted for the poet, the poet for the poet. By Judith Moore.	24
<b>Theater</b> <i>Laughing Bullies</i> by Jeff Smith.	27
<b>Movies</b> Duncan Shepherd slams <i>The Doors</i> .	27
<b>Art</b> <i>Quarter</i> as a kind of new screen. By Jonathan Saville.	28
<b>Quilter</b> Nancy's Orchestra de Paris. By Jonathan Saville.	30
<b>Restaurants</b> Elmer's Wilder crabs eat at Tosca's and eyes the Crow, at the Top of the Cone.	32
<b>Reader's Guide to Restaurants</b>	33



<b>Highlights of Upcoming Events</b>	Everything you've always wanted to know about those cloying singing terminals, music finger-wiggling at the Church of Rome, a rock hound's works of love, and Bach's right hand versus his left.....	1
<b>Events Listings</b>	Baja, outdoors, dance, film, music, lectures, in person, radio/television, sports, special, for kids, museums, galleries.....	6
<b>Guide to the Theater</b>	.....	21
<b>Music Scene</b>	.....	25
<b>Current Movies</b>	Capsule reviews and a complete directory.....	44



**Table of Contents, Section Three** ..... 1

**Specialized Display Advertising**  
Automotive, help wanted, instruction, services,  
and sports and fitness



**EDITOR**  
Jim Holman

**ASSISTANT EDITORS**  
Sue Greenberg, Linda Neece, Leslie Wood

**CONTRIBUTORS**  
Joe Applegate, Thomas E. Arnold,  
John Beckman, Bruce Carter,  
John D'Agostino, Joe Dalry  
Patrick Daugherty, Jeanette De Wice,  
Stephen Emmebach, Curtis Flattery, Len Jak  
Ron Jennings, Mike Kinsinger, Paul Krueger  
John L. Lamm, John L. Lamm,  
Nigel Matthews, Mike McMill, Judith Meyer  
Phil Owen, Matt Porter, Jonathan Saville,  
Duncan Shepherd, Jeff Smith,  
David Thompson, Eleanor Widner.

**CLASSIFIED MANAGERS**  
Gert Ruchman, assistant  
Barbara Christensen, assistant  
Dan Burdack, sales

**CLASSIFIEDS STAFF**  
James L. Compton, Sandra Cooper,  
Leticia Corrao, Diane Ellison,  
Jerome Flannery, Karen Gillis,  
Frank Glaser, Dawn Hargrave, Joyce Kame,  
Gert Lottman, Steve Liebow, Eva Lujan,  
Sandy Miller, Scott Myers, Mike O'Donnell,  
David Orell, Nina Ortiz, Carmela Schell,  
Reilyn So-mun, Cindy Spruce

**ADVERTISING MANAGER**  
James Walsh

**SALES MANAGER**  
David Camden

**ACCOUNT EXECUTIVES**  
Anne Beatt, Cindy Benavise, Kelly Bonelli,  
Cynthia C. Powers, Erik A. Rydell,  
Pamela Rice, Angie Miller, Ann-Helene,  
Randy Ford, Julie Morgan, Irene Passaro,  
(Tijuana), James C. Smith, Jay Sampson,  
Hilary Ann Scott, Sarah Waller,  
Elly Waples, Rod Waples, Rick Walsh

**ADVERTISING ART DIRECTOR**  
Kenneth Kell  
Chuck Preble, assistant

**PRODUCTION MANAGERS**  
Sandy Matthews  
Lorrie Grantham, assistant

**PRODUCTION ARTISTS**  
William Bellows, Service Coffer  
Deborah Cordio-Emerson, Joe Dalry  
Leslie Daugherty, Chertey Ploner  
Steve Newsum, Rita Post-Hoffman  
Paul Vincent Johnson, Bob Marsh  
Doug Meyer, Jose Ramirez, Jr.,  
James M. Wilson

---

**BOOKKEEPING**

**RECEPTIONIST**  
*Joanette King*

**OFFICE MANAGER**  
*Phedra Garcia*

**COMPUTER SUPPORT**  
*Scott Jones, systems manager*

**OPERATIONS DIRECTOR**  
*Howard Rosen*

---

**SUBSCRIPTIONS**  
Six months \$65, one year \$115  
Please note: All subscription papers mailed  
first class on day of publication.

All advertising published in the *Reader* is  
subject to copyright © 1989. The *Reader*

reserves the right not to accept an advertiser's order.

The Reader is published weekly every Thursday except the first and last Thursdays of the year. The entire contents of the *San Diego Reader* are copyright 1999, Jim Holman. All rights reserved.

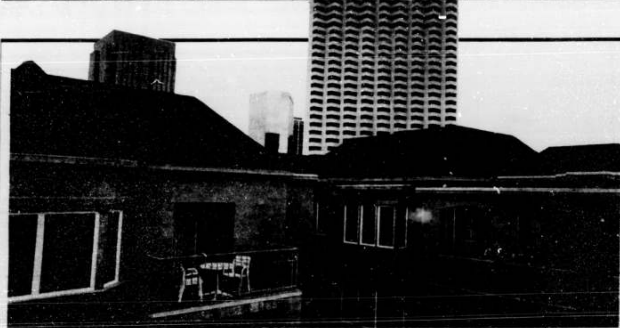
**MAILING ADDRESS**  
Reader, P.O. Box 85803  
San Diego, CA 92186-5803

**OFFICE**  
1703 India Street at Date

**235 3000**



# CITY LIGHTS



Case of Bureaucratic Columbia Place, at Market and Columbia Streets

## PERHAPS THEY SHOULD CALL IT "PEYTON PLACE"

BY MATT PUTTER

In September of 1988, the first of many flattering references to a new downtown condominium project and the man who built it began appearing in the daily column of *7th Avenue* editor Neil Morgan. Developer Ted O'Connell, whose Columbia Place condos are rising downtown, with more soon to begin, says, "Downtown is here."

His message for an industry facing voter-mandated restrictions: "Do a better job developing what there is to be developed." Other favorable items about O'Connell and Columbia Place followed over the next several months, including one in January 1989, which announced: "Developer Ted O'Connell's 83-condo Columbia Place sold out in three weeks." A few months later, Morgan noted that O'Connell was building a new condominium project across the street.

What Morgan didn't tell his readers was that he himself had purchased a unit in Columbia Place, a development that cost local taxpayers nearly \$4 million in public subsidy of the developer's land sale. The newspaper editor also didn't mention that a list of the other condo owners in Columbia Place resembled a directory of important city hall insiders.

including three top staff aides in Mayor Maureen O'Connor, a close friend and former co-worker of one of the mayor's staffers, two city council administrative assistants, at least four city planners, and an associate planner for the city's downtown redevelopment agency who helped process the project's paperwork. Other buyers included developer O'Connell's son, a friend of his, and two business partners of the senior O'Connell.

Morgan's account of the remarkable sellout also failed to note when it had occurred. It did not happen when Columbia Place was finished in early 1989 as the date of the columnist's January item implied, but rather five months before, when O'Connell took deposits for units in the complex. And many of those who made deposits had

"That's a goddamn lie!" replies O'Connell, arguing that sales in the project were first coming, first served. "We started getting inquiries on that project when it was first announced we were going to build it." The developer says that after the first few expressions of interest, he started making a formal list. "We kept it in chronological order, and then when we got our permits to sell from the real estate commissioner, we wrote each of those people a letter, in some cases telephoning them. In all cases we got them a letter saying, 'We are getting ready to sell, and you've made inquiry' or something along this line." O'Connell recalls getting as many as 150 replies. "We went through and matched those up to the original time that they contacted us and prioritized them... based strictly upon the chronological time that they first contacted us."

The lucky finalists, says the developer, were subsequently invited down to the site of the unfinished project during two weekends in July or August of 1988, when they were furnished sales prices and given the opportunity to put down a refundable deposit on the available units of their choice. "By the middle of the Sunday of the second weekend, we had gone through the list, top to bottom, and we still had two or three or four units left, and from that time on we sold them to the general public."

During the six or seven months between the taking of deposits and when bidding purchase agreements were signed, O'Connell says, about 30 percent of the would-be buyers dropped out of their reservations. At that time, the developer says he raised prices for new prospects. Just how important it was to be on

O'Connell's initial priority list is demonstrated by the difference between the \$125,998 that mayor's assistant La Donna Hatch paid for her fourth-floor unit and the \$145,000 (not including \$12,000 in add-on and an extra parking space) paid by her neighbor, who later reserved a virtually identical unit next door — even though the final sales occurred only a month apart. Another similar unit across the hall from Hatch's closed escrow a week before hers, yet also cost the buyer \$145,000. Because, says O'Connell, the purchaser was not on the original reservation list. And O'Connell's account of how prospects were enlisted doesn't fully describe the experience of some buyers. For instance, Roger

**Doug Byrns of the mayor's office, who also purchased a fourth-floor unit in the complex, hung up the telephone when asked for comment about his involvement with O'Connell and Columbia Place.**

Conley, a public relations man who used to work for the San Diego Chamber of Commerce, says he found out through a connection at City Hall. "I don't think they had hardly done any advertising," he observes. "I heard about it through Doug Byrns in the mayor's office. Doug's an old friend of mine, and he was on the list, and he told me about it. I went down and had a look and put my name on the list." Byrns, who also purchased a fourth-floor unit in the complex, hung up the telephone when asked for comment about his involvement with O'Connell and Columbia Place.

(continued on page 6)

## MILDEW VALLEY

BY COLIN FLAHERTY

Mission Valley was not supposed to flood again. At least that's what city officials said before spending \$29 million to widen, deepen, and straighten the San Diego River. Despite these anti-flood efforts, a recent storm left a large clank of Mission Valley underwater. And some property owners and city staff say the flood-control program is to blame.

The First San Diego River Improvement Project, FIDRIP (pronounced fiddrip), is the latest in a series of previous, unsuccessful efforts to make Mission Valley "flood-proof." The river is barely a trickle most of the year, but following winter rains, it has a history of overflowing and turning Mission Valley into a huge urban swamp. When Fiddrip was



After rain, it's Mother Nature 2, civil engineers 0.

overcome nature," said another city employee.

But that was before March 1, when Fiddrip was tested by its first major storm. The rain left acres of golf courses, parking lots, roads, and private property submerged. Most of the flooding occurred outside the Fiddrip area, between Friar Road and Interstate 8 near Old Town. The River Valley and the San Juan River, for example, formed a lake, with flags sticking up like periscopes over the watery greens. The courses were closed for four days, and San Juan lost \$22,000

in fees and repairs. Next to the golf courses at the E-Z 8 Motel, water from the river rose, trapping guests, and forcing owners to shut the 11-room lodge.

"The street was filled with water, rushing past at about five or six inches an hour," said Mike Morris, spokesman for E-Z 8. "I've got pictures of waves two feet high in the street, about ready to break over a car."

Because Fiddrip stopped at Highway 163, property owners west of the highway expected limited storm damage. But some say that because Fiddrip collected more water and moved it faster downstream, the river became even more destructive when it returned to its natural course.

"You've got this area where they made a clear channel, then all of a sudden, near Fashion Valley where Fiddrip stops, you've got all sorts of bends and weeds and garbage in there that slows the river down," said Richard Babcock, spokesman for councilwoman Linda Bernhard.

(continued on page 6)

# CITY LIGHTS

## THRASHER SOUL ON ICE

BY THOMAS K. ARNOLD

Skateboarders, particularly in San Diego's beach communities, are accustomed to getting citations from police for riding either in the street or on the sidewalk in a business district. But in Ocean Beach, the penalties for violating San Diego Municipal Code Ordinance 84.12 have recently become considerably more severe: police are not only citing violators but impounding their boards as "evidence" until their court dates. This new edict was handed down by Sergeant Dennis Love shortly after he assumed command last October of the Western Division's beach team. "Very quickly, I became aware of the fact that our enforcement was not working," Love says. "These skateboarders were causing lots of problems — other people were constantly getting knocked down, and there was a lot of property damage, and even though we were citing them, it wasn't effective. They'd still ride down Newport Avenue, and whenever they'd see a police car, they'd simply pick up their boards and start walking. So I told all the people working for me that I was going to change our enforcement policy so that whenever we cite a kid, we should also impound their boards as evidence, in the hopes of really grabbing their attention."

Love won't say how many skateboards have subsequently been impounded, but local riders say not a day goes by without someone's board getting nabbed. And as far as Oscar Jordan, 15, is concerned, the cops are cracking down a little too hard. One day last month, Jordan says, he was legally riding his board on the sidewalk along



The West's new dogpound?

Niagara Avenue, outside the business district. "But then I got slammed and my board went out into the street," he says. "And all of a sudden a cop drives up, gives me a ticket, and takes my board. I told him it was an accident, that I had

been riding on the sidewalk, but he said, 'I don't care — you shouldn't be riding in the street.'"

Mike Ryan, owner of the Just Skates shop on Bacon Street, agrees with Jordan that the cops are being unduly harsh, and he thinks there's more to it than Love is willing to admit. Around the same time that police began impounding skateboards, three transients, in separate instances, were allegedly beaten by board-wielding teens belonging to an informal Ocean Beach skateboard gang. And while Love insists the beatings "had no bearing on our new enforcement policy," Ryan has his doubts.

"As soon as the violence started, that's when they [police] started coming down real hard on skateboarders, and it can't just be a coincidence," he says. "They're not just impounding skateboards, they're harassing the kids, putting them down as if they had weapons on them and accusing them of being in a gang. I had one kid in here who works on fishing boats, and he not only had his board taken away, he was accused of being a criminal or a delinquent or a drug pusher. Another guy, in his early 20s, with a good job paying about \$30,000 a year, was also harassed up and down. And when he told the cop, 'This is harassment,' the cop said, 'You probably can't even spell harassment.'"

Regardless of what prompted this police crackdown on Ocean Beach skateboarders, Ryan says, the seizures have produced a troublesome side effect: a sharp increase in skateboard thefts. "It's

gotten to the point where it's not unusual for me to hear of two or three boards stolen each day," Ryan says. "All of a sudden, skateboarders have become the new thing to steal, the new hubcaps, the new car stereos. And I may be making an assumption here, but it seems to me that when some punk gets their boards taken away by police, they turn around and take boards away from the younger kids."

Just a few days ago, this little kid, maybe 10 or 11, came into my

**Love insists the beatings "had no bearing on our new enforcement policy."**

store and told me a real sad story. He had gotten this real nice skateboard as a Christmas present from his parents, and several weeks later he was out on the very end of the pier, standing in his board, fishing. A group of older kids came by and asked him if they could try out his board, he said no, his parents told him not to let anyone else ride his board, and they walked off. A few minutes later they came back, and this time, one of them just reached out and yanked it out from underneath his feet and took off riding down the pier. He chased the thief all the way to Sunset Cliffs Boulevard until he couldn't run any more, and he called out his mom to pick him up. And he was never going to let his skateboard back."

## AT THIS RATE WE'LL NEVER BE ABLE TO TELL WHICH IS THE GOOD TWIN AND WHICH IS THE EVIL

BY PAUL KREGEAR

Mayor O'Connor's twin sister is having serious financial trouble and with her latest charitable endeavor, and the fractions city council has only made her burden heavier.

Maeve O'Connor runs two nonprofits organizations that build — a manager apartments for San Diego's low-income senior citizens. Her 156-unit San Diego Square high-rise on 16th Avenue and C Street was christened in 1980; in 1989 she increased downtown's housing stock by 230 units when she renovated the Hotel Sandford on Fifth Avenue and A Street. Before the Hotel Sandford even opened, the mayor's sister had begun work on a third project by purchasing the New Palace Hotel on Fourth Avenue and Elm Street. The 80 apartments in that rundown hotel would be rebuilt for approximately \$3 million: the state would loan O'Connor's nonprofit charity, the Downtown Senior Center, \$1 million to purchase the New Palace building, and \$2 million in federal loans and grants would pay for the renovation.

The loans would be repaid by O'Connor's senior center, which would collect average monthly rents of \$340 from tenants. But the New Palace burned to the ground on Halloween night 1989, so instead of simple renovation, the New Palace must now be completely rebuilt. And to repay its \$1.79 million federal loan — which can be used only for rehabilitation, not new construction — O'Connor's nonprofit organization must build a replica of the hotel that was destroyed. But increased construction costs, additional fees,

and delays have now pushed the project budget to more than \$5 million, or \$62,500 per unit. Those figures apparently set a local record for single room occupancy hotels (SROs).

Construction costs at downtown's Baltic Inn averaged \$77,000 per unit, the city average is about \$30,000 per unit, and the most expensive low-income units here cost about \$40,000 each to build.

To cover the New Palace's ballooning expenses, the senior center clipped a \$691,000 and sold tax credits in the project worth a total of \$2 million. Construction costs were trimmed by a few hundred thousand dollars, and the senior center's insurance company paid out \$700,000 in a disputed settlement on the fire damage.

Yet the senior center was still short by several hundred thousand dollars, so last year Maeve O'Connor tried to cut her losses by passing the New Palace project to the Related Companies, a for-profit development firm in Santa Ana. This firm was interested in the deal, but company executive Bill Witte says government agencies

refused to let them make any money from the New Palace, so the company instead signed on as a consultant whose fees are being paid by O'Connor's Downtown Senior Center charity.

Facing a December 1991 construction deadline, the mayor's sister recently asked two quasi-public city agencies — the Centre

**Maeve O'Connor responded to the criticism the same way her sister does.**

City Development Corporation and the San Diego Housing Commission — to lend her nonprofit organization a total of \$600,000. The CDC approved the

loan request in January, but O'Connor's appearance before the housing commission last month wasn't a pleasant one. City councilman Bob Filner, the mayor's number one nemesis and a member of the housing commission, confronted Maeve O'Connor with tough questions about the ownership of the New Palace and balked at the housing commission staff's insistence that the loan be approved immediately.

Councilwoman Linda Bernhard, also a commissioner, probed the expensive per-unit costs of the New Palace project. O'Connor distributed a memo requesting that any decision approving the loan be confirmed or rejected by the housing authority, which consists of the entire city council. In anticipation of the loan approval, Wolfheimer's aides were preparing a three-page list of questions for O'Connor to answer during the follow-up debate by the housing authority.

Maeve O'Connor responded to the criticism the same way her sister does: by telling her critics that she doesn't need or want their help. "I've been living with this nightmare for two years," she told the commissioners. "If you're uncomfortable for whatever reason, please pull the [loan] application." Explaining that she had urged the commission staff to find another developer for the New Palace and had only signed with the project because the staff insisted, O'Connor bluntly told the commission that her nonprofit

(continued on page 6)



The New Palace burned by fire and commissioners







## CITY LIGHTS

(continued from page 7)  
1989. On Friday he wrote, "Developers of these upscale projects say the shelter would hurt existing sales and rentals; they predict it would hamper financing for pending residential projects. The CCDC staff agrees."

### MILDEW VALLEY

(continued from page 4)  
who represents Mission Valley. "Then it discharges, floods. It's like coming down the rapids, and all of a sudden you have to stop." One landowner compared it to a bottleneck created by water flowing from a large pipe to a smaller one. A high tide at the river's mouth might have added to the flooding, preventing the water from draining into the ocean.

Prior to passage of the flood-control legislation, the city had held up development of shopping centers, condos, and offices in Mission Valley worth over a billion dollars. Once approved, the burst of building in Mission Valley might have contributed to the recent problems by funneling water into

the river that, pre-Fitzpatrick, would have soaked into the earth. "There is more development in Mission Valley at the Hazard Center and other places," says Wilbur Shigehara, meteorologist-in-charge at the National Weather Service at Lindbergh Field. He said the additional buildings could have aggravated flooding elsewhere in the valley. "Every time you put in a roof or a parking lot, all that water bounces off and converts to runoff, instead of going into the ground."

Shigehara called the March storm one of the worst in the city's history, dropping 3.32 inches of rain in less than three days. The storm closed several roads inside the Fitzpatrick area, but city engineers said those streets were supposed to flood once the water reached a certain level. Shigehara and others point out that the flooding would have been worse had the drought not drained San Diego's East County reservoirs to historically low levels.

City engineers reject the idea that Fitzpatrick caused any recent flooding. "Fitzpatrick has nothing to do with anything that happens

downstream," said Robert Cain, a civil engineer with the city's Engineering and Development Department. "Anybody that tells you different isn't a civil engineer or, if they are, doesn't know what he is talking about."

Landowners adjacent to Fitzpatrick have delayed mulling flood-control measures, Cain said, leaving themselves unprotected from the river's annual rampage. "Where else is the water going to go? It has to go to the Pacific Ocean. It isn't just going to get to Highway 163 and disappear," Cain said. "If anything, Fitzpatrick reduces the velocity of water through the river so that the vegetation doesn't wash away."

The area west of Fitzpatrick will be protected as soon as other privately funded flood-control measures are finished, probably within ten years, he said. Cain also denied that increased runoff caused by more development contributed to the flooding problem. "The watershed is 450 square miles. The runoff created by a 10- or 15-acre shopping center — obviously a very small portion of the watershed — is negligible." Although over a period of time, he said, it would add up.

### AT THIS RATE

(continued from page 5)  
agency "only has our thumb in the dike financially... and is not in any position to keep throwing funds at this project."

Bluff or not, her tough stance quelled the skeptics, who approved the loan. Councilman Filner, abstained from the vote and couldn't be reached last week for an explanation on his refusal to vote either for or against the loan. The mayor's press secretary suggests, however, that Filner's harsh comments at the meeting were prompted by his anxiety for Mayor O'Connor. "Any opportunity he has to shoot at the mayor, he does," mayor spokesman Paul Downey said of Filner. And the prospect of facing Filner and Walthers at the subsequent housing authority meeting might have contributed to Mayor O'Connor's abrupt decision one week later to withdraw her approved requests for the loans from the housing commission and Center City Development Corporation.

Neither O'Connor nor her attorney would discuss the reasons behind the loan withdrawal or identify the source of the alternate funding. But the project consultant did confirm that O'Connor has received several hundred thousand dollars from the Civitas Fund, a Los Angeles charity managed by Robert Ballantyne, a Los Angeles lawyer who is a friend and business partner of Mayor O'Connor's husband, Robert O. Peterson. Ballantyne's Civitas Fund contributes substantial amounts to Mayor O'Connor's Downtown Senior Center: state records show that Civitas gave the Senior Center \$250,000 in 1989, and a plaque outside the Hotel Sandford credits

the fund for its "major funding" in that restoration project. Ballantyne, however, declined to discuss any details of his charity's recent gift. "Whatever we have to say is all in the published [state] reports," he said last week.

So Mayor O'Connor can now pursue her New Palace SRQ project without any help from her sister's political enemies. Housing commission executives say construction should be well underway by December, and they maintain that the New Palace still makes "economic sense," despite its high per-unit cost. O'Connor's consultant, Bill Wirtz of the Related

"Any opportunity he has to shoot at the mayor, he does," mayor spokesman Paul Downey said of Filner.

Companies, agrees. He says it's unfair to compare the New Palace's \$62,500 per-apartment cost with the \$300,000 average; rooms at the New Palace will be larger and better built, and the land under them was more expensive to buy. Wirtz also points out that the New Palace will be a deal even at \$62,500 a room. Comparable SRQs in Los Angeles and San Francisco cost up to \$100,000 per room, even when the developer gets the land for free, Wirtz says.

Serving San Diego Since 1981

## COMPUTER REPAIRS

### FACTORY AUTHORIZED SERVICE AND WARRANTY CENTER

ALPS American Research Corp. Intel/Intel  
Audiovox Fax Machines Intel/Intel  
Canon Intel/Intel Intel/Intel  
C-TECH Intel/Intel Intel/Intel  
Crim Intel/Intel Intel/Intel  
Dyna Intel/Intel Intel/Intel  
Epson Intel/Intel Intel/Intel  
Fujitsu Intel/Intel Intel/Intel

**FIRST ANNUAL PARKING LOT SALE**  
MARCH 16 • 9 AM-3 PM

THIS IS A ONE-DAY SALE - DON'T MISS OUT ON THESE FANTASTIC VALUES!

284-9488

POINTS NORTH COMPUTER SERVICES

Pickup & Delivery Service  
8455 Mission Center Rd.  
San Diego, CA 92121  
Mon. - Fri. 9 am - 5 pm  
Sat. 10 am - 3 pm

## DIAMONDS & GOLD AT WHOLESALE PRICES

FIND OUT WHY JEWELRY SHOPPERS ARE ABANDONING OVERPRICED MALL JEWELRY STORES.

### SAN DIEGO'S OWN "JEWELRY MART"

CULTURED PEARL EARRINGS  
Value \$40  
**\$17.95**  
Set in 14K gold

14K GOLD CHAINS & BRACELETS  
as low as  
**\$12.95**  
Sold by weight

DIAMOND STUDS  
25 ct. tw  
**\$79**  
50 ct. tw  
**\$159**  
1 ct. tw  
**\$985**

1.04 ct. DIAMOND SOLITAIRE  
Value \$2,350  
**\$995**

**- EXCEPTIONAL VALUES GUARANTEED -**  
**- BRAND DISCOUNT JEWELERS**

We Challenge the Competition to Match Our Price, Quality & Service  
Jewelry repairs & custom work done on premises • Watch repair • Appraisals • G.I.A.® Certified Diamond Grading  
Credit Available • Layaway plan • Major credit cards & Jewelry Express accepted • Items limited to stock on hand

1753 Garnet • 1 mile west of I-5 • 274-4040 • Mon.-Fri. 10-7, Sat. 10-6, Sun. 11-5

ANYTHING  
**\$16.99 or "LESS"**

Cuch's SPORTSWEAR

SINCE 1983

PACIFIC BEACH  
MISSION BEACH  
SOUTH BEACH LOCATION

FASHION PAC 1003

**Fine Western Boots & Shoe Boots for Men & Women**

## IRON HORSE BOOT CO.

954 Garnet Ave., Pacific Beach 270-1883  
Mon.-Fri. 10-6, Sat. 10-5, Closed Sundays

<b>WESTBRAE LITE SOY MILK</b> • Cans • Pans • Vials <b>\$1.69</b> 12.5 oz. <b>1 L &amp; A BLACK CHERRY JUICE</b> <b>\$1.39</b>	<b>HEALTH VALLEY AMARANTH FLAKES OR BLUE CORN FLAKES</b> <b>\$2.19</b> 12.5 oz. <b>LAPIDUS ORGANIC CARMEL POPCORN</b> Seasoned with organic rice syrup <b>69¢</b> bag	<b>ETHICAL NUTRIENT CHROMIUM PICOLINATE W/BORON</b> Reg. \$9.95 <b>\$5.99</b> 120 tabs <b>WINTERLIFE GH FUEL COCKTAIL</b> Ampoule with 11 essential vitamins <b>\$20.99</b> Reg. \$27.95
<b>WESTBRAE NATURAL RAVEN EXPRESS</b> Lowest natural sweetener • Soybean Lecithin • Coconut Oil • Citrus Flavors • Citrus Fragrance <b>99¢</b>	<b>ARROWHEAD MILLS BUCKWHEAT OR BLUE CORN PANCAKE &amp; WAFLE MIX</b> <b>\$1.99</b> 2 lbs. Reg. \$2.99 Spring Time grade A maple syrup \$2.99	<b>WINTERLIFE GAINER'S FUEL BAR</b> Delicious wafers with 11 essential vitamins <b>\$2.29</b> 4.5 oz. Reg. \$2.99
<b>LITTLE BEAR ORGANIC BLUE CORN CHIPS</b> <b>\$1.15</b> 5.5 oz. bag	<b>ALL RACHEL PERRY COSMETICS</b> <b>25% OFF FULL LINE</b> <b>\$3.99</b> 7 oz.	<b>BOIRON OSCILLOCOCCINUM</b> A homeopathic remedy for the common cold, flu, sinus, and sore throat. <b>\$3.99</b> 7 oz.

## seacoast NATURAL FOODS

3352 Adams Avenue, Normal Heights • 283-9442  
Open till 9 pm every night

Organically grown brown rice  
**2 lbs. 99¢**

Black Beans  
**69¢** 12 oz. can

Sex-Grain Hot Cereal  
**39¢** 12 oz. box

Mexican Papayas  
**79¢** 12 oz. can

Golden Ripe Bananas  
**39¢** 12 oz. can

Fresh Local Strawberries  
**69¢** 12 oz. box

**ujena of California**

## MODEL SEARCH

This photo could be you! From Ujena and Nouveau Modeling Mission Valley Center March 23, 12-3 pm

Free photo head with Nouveau photographer. Chance to win a trip to San Francisco to compete in Ujena Finals, Aug. '91.

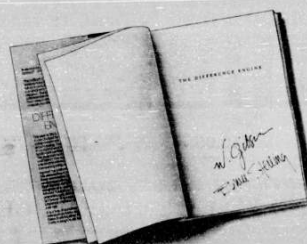
To pre-register call 453-2727

Mission Valley Center (between Bullock's & Saks)  
**295-7006**

## Gibson and Sterling have made their mark on Science Fiction.



The Difference Engine  
Publisher's List, \$19.95  
Eversday Price, \$18.95  
Reader's Choice, \$17.95



## On Saturday, March 16, they'll do it again at Bookstar.



William Gibson and Bruce Sterling, creators of the Cyberpunk school of science fiction, will be signing copies of their first collaboration, *The Difference Engine*, Saturday, March 16 at the Loma Theater Bookstar. So stop by anytime between 4 and 5:30 pm. It's sure to be a classic science fiction double feature.



At the Loma Theater, 3150 Rosecrans between Lytton and Midway, 225-0465



## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Why do bananas turn black just minutes after refrigeration? Why doesn't it happen to apples or oranges?  
D.C.P.

**Pacific Beach**  
Bananas are very fragile tropical edibles that require some attention to climate control once they're hacked from the plant. A banana whisked out of its balmy equatorial home and checked into the Arctic suffers what's known in the banana biz as chill damage. Low temperatures rupture membranes in the skin cells, releasing enzymes that react with oxygen, darken, and create the brownish-black patches of which you complain. But this is a cosmetic problem only and doesn't affect the business end of the banana. The pulpy fruit inside is still good. Bananas can be stored in the refrigerator to slow their ripening, assuming you can adjust to throwing away black banana skins instead of yellow ones.

The skins of other fruits, including tropicals, don't blacken because they don't contain the same enzymes and are not as cold sensitive. Simple as that.  
Random bananufacts: The fruits are classified botanically as berries; the plants they grow on are actually herbs, not trees. Field-ripened bananas are inedible. They have to be picked green and ripened off the plant. The native wild banana fruit has large, hard seeds. Our hybrids have the seeds bred out of them. You can shine brown shoes with banana skins, which contain oil and tannin. Tannin gives dark tea its characteristic color.

Dear Matthew Alice:  
I've never watched more TV than I did during the Gulf war. Two questions have come up as a result. First, do camels really store anything in their humps? And how does my remote-control channel changer work?  
Juliah  
San Diego

You might think of a camel as an animal with a severe cellulite problem. Their humps



Illustration by Jack Geary

are deposits of fat. Camels don't store water in them, despite the rumors. Their bodies can convert some of that fat to water, but camel-wise scientists figure the water loss during the metabolic process equals the water produced, leaving the animals back where they started.

When you think about it, hauling around a backpack full of water would be a fairly inelegant way of adapting to an arid environment. Nature is much more subtle than that. Camels are able to go without water for weeks (even months, at some times of year) because they have a very low metabolic rate; they can lose nearly 30 percent of their body weight in water without ill effects (after a 12 percent loss, we'd be generous), the water loss is from body tissue only, not their bloodstream; they can tolerate a wider range of core body temperatures; and they don't sweat or pee very much (like other ruminants, they recycle urea to synthesize protein from their low-grade diets). When camels finally do belch up to the oasis after a long drought, they have the astounding ability to drink as much as 25 gallons of water in just a few minutes, the same relative water intake in

another animal would kill it from overdistention of body fluids. Some machine, the camel.

By comparison, the channel changer seems prosaic. The device is actually an infrared light transmitter; the receiver is in the front of your television set. When you press a button on the transmitter, a light-emitting diode generates a pulsed infrared beam (don't bother to look for it; infrared is beyond the visible spectrum). The pulsations are in a specific binary code, according to the button you press. A photosensitive diode in the receiver translates the modulated light beam into a pulsed electrical current, which is read by a decoder. Then, if everything's working as it should, Wolf Blitzer vanishes from your screen and Tom Brokaw appears. And like rust, channel changers never sleep. The transmitter and receiver units draw minuscule amounts of current even when your TV is turned off. But that's just semiconductor. I still think the camel's more amazing.

Dear Matthew Alice:  
At a stamp show recently, I saw an envelope that someone had tried to send to Italy in June

December of 1941. It had apparently been stamped "Service Suspended" and then returned to the sender. That made me think about our current international crisis and how it affects mail service. What happens to mail sent to and from Iraq and Kuwait? How is the post office handling all the hate mail Saddam Hussein must be getting?  
Robert Leone  
La Jolla

Plus ça change.... Any mail directed to Iraq or Kuwait since the cessation of commercial air traffic into those countries would have been kicked out of the international mail stream, stamped "Service Temporarily Suspended," and returned to sender. If the letters were mailed from San Diego, they would have gotten as far as L.A. International airport before being rerouted. That's the international mail processing center for Southern California. But it doesn't take war to head mail off at the pass. A postal strike in England, a flood in Bangladesh — any massive disruption of mail delivery will send your outgoing mail winging back home.

The postal service claims not to be interested in who a particular piece of mail is going to. Anything weighing less than a pound that you've directed to Saddam's bunker presumably wouldn't raise an eyebrow. But all overseas package mail weighing a pound or more, no matter who it's going to, will be transported by freight airlines instead of the usual passenger planes. The policy was instituted in January as an anti-terrorism tactic.

Get a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 55083, San Diego, CA 92186-5083, or fax your questions to 233-0409.

**EVERYTHING IN OUR**

**2nd FLOOR**

**ART & FRAMING CENTER**

**429-9500**

**ONE WEEK ONLY - SALE ENDS MARCH 21, 1991**

**CONVENIENT AND ACCESSIBLE - FREE DELIVERY - CASH & CARRY - CASH & CARRY - CASH & CARRY**

**BUY ONE SERVICE OR PRODUCT, SELECT ANY OTHER FREE. THAT'S RIGHT, CHOOSE YOUR FREE! SELECTION FROM ANY CATEGORY IN OUR GALLERY.**

**ART & FRAMING CENTER**

**429-9500**

# SUGARCANE QUILTS!

**WE ARE CLOSING OUR DOORS FOREVER! THIS IS OUR LAST SALE!**

## SUPER BUYS ON REMAINING INVENTORY

- 3-Pc. 10 Yr. King Mattress Sets ~~\$699~~ \$199
- 2-Pc. 10 Yr. Queen Mattress Sets ~~\$699~~ \$169
- 2-Pc. 10 Yr. Full Mattress Sets ~~\$499~~ \$129
- 2-Pc. 10 Yr. Twin Mattress Sets ~~\$299~~ \$99

## DON'T PAY ONLY

- 5-Pc. Wrought Iron Patio Sets ~~\$599~~ \$366
- 7-Pc. Oval Wrought Iron Patio Sets ~~\$1,299~~ \$663
- 5-Pc. Top Quality P.V.C. Patio Sets ~~\$499~~ \$459
- Patio Strap Chaise Lounges ~~\$299~~ \$132
- Patio Strap Chairs ~~\$199~~ \$84
- 5-Piece Patio Sets ~~\$689~~ \$469
- 44 Inch T.V. Wall Dividers ~~\$499~~ \$297
- 54 Inch T.V. Wall Dividers ~~\$699~~ \$384
- 3-Pc. Rattan Brunch Sets ~~\$299~~ \$139
- 5-Pc. Pecan Rattan Living Room Grps. ~~\$1,599~~ \$877
- 5-Pc. Oak Butcher Block Dining Sets ~~\$599~~ \$267
- 2-Pc. Sofa & Loveseat Sets w/Oak Trim ~~\$1,099~~ \$499
- 5-Pc. Windjammer Swivel Game Sets ~~\$899~~ \$486
- 4-Pc. Multi Color Wicker Settee Groups ~~\$789~~ \$359
- Multi Color Wicker Chaise ~~\$489~~ \$149
- 9-Pc. Hyundai Master Dining Sets ~~\$2,599~~ \$2,233
- 5 Bulb Arc Floor Lamps ~~\$319~~ \$173
- Rattan Dining Sets ~~\$779~~ \$399
- Table Lamps ~~\$189~~ \$47
- Queen Size Sleepers ~~\$699~~ \$396
- Full Size Sleepers ~~\$599~~ \$374
- 2-Pc. Rattan Sectionals ~~\$1,099~~ \$591
- Rattan Sofa & Loveseat Sets ~~\$899~~ \$493
- Rattan Swivel Rockers ~~\$249~~ \$87
- Floor Lamps ~~\$299~~ \$77

**WE WILL ACCEPT CASH, VISA, DISCOVER, AND MASTERCARD**  
City Of San Diego Police Regulated Business Permit #78043816

**KEARNY MESA**  
Highway 163 And  
Balboa Avenue

**SUGARCANE**  
CASUAL FURNITURE

**SAN MARCOS**  
Rancho Santa Fe Rd  
And Highway 78

**ARNOLD'S HOME FURNISHING CENTERS**  
**OPEN ALL DAY, EVERYDAY UNTIL IT'S ALL GONE!**



# A Tale of Two CDs

Well, that's Coltrane's worst. His worst on impulse anyway. Oh, I really... That was the one he did after Bob Thiele must've, like his Ellington album wasn't somehow evidence enough that he could play mainstream for, he had to do these tinkle-tinklers like "Too Young to Go Steady" and "Nancy with the Laughing Face." I like those. Well, you want ballads, he'd already, well the one after that

He's had some really godawful, Hubert Laws, Gary Bartz, who's he got now, John Blake? The only violinist worse than John Blake, well, okay, trios. The first album he did in his own name, Inception, I bought it, no great shakes but it's from that same, when he was still with Coltrane. There's a CD out, two Impulse LPs combined, probably Inception, I'm guessing, Nights of Blues and Ballads, if that's the other one I wasn't terrible.

What they went back to is the original four-track and... I dunno, some might be that, I didn't read all, most I think are brand new mixes. Jim Dickson, he was once what, their manager. I don't think he ever

What about the previously unmissed cuts? What, "Triad," when you gotta hear Crosby do it himself? The lyric isn't "Grace Slick wasn't silly enough?" "Never Before," nothing special, you can see why they never. "Thoughts and Words"

a micromoment, a succession of barely continuous micromoments. What's past is dead-dog past, and if it hasn't played the first time, meaning if you haven't internalized it, since you're half of — if it didn't impact on your consciousness then, and your sub, during its brief, allotted uh, it didn't exist. And since it didn't exist, it doesn't exist — there's no rock and roll outside that tearaway, throwaway type of time. You

*I guess. Well, when over you can tell me trans albums to get. bring beer? No, I've Corona okay? Yeah, 'bout we just sit around records? I don't think wanna listen to my Young bootlegs or not. I guess we should can't get you to make There's not really time well I'll see you. Ye Goodbye.*

RECORDS anymore. The majors, not even the Minors, in fact, jazz labels especially. In Japan, the new can't current market won't handle vinyl, so it), are already issuing releases. And what fuckers cost \$12.99 mention the griffling of what to do? albs you've accumu-

before the so-called  
Lowe. I was a first-year  
student at Yale, soon  
a former grad student  
doing a semester of  
serendipity, lacing  
Kant, *Spinoza*, C.S. I  
with florid yet  
references to rock  
(and roll), thus I  
groundwork, unbel  
etc., for Rock Criti  
now sadly know it. I've

summer of  
graduate  
to become  
at. Follow-  
academic  
papers on  
source at *Al*  
the time  
rock rock  
locking the  
down to  
men as we  
been told,

album cover, ungraded by the Russell Hanson (eternal AIDS in his fading but fluvia I play side tw  
*Than Yesterday* (uncommonly please time stroll, thinking *this shit and, slightly I'm outa here Ivy I'll never forget it*)

returned  
e Norwood  
y he suffer  
il). Inhaling  
il potent ef-  
of Younger  
en take an  
ant spring-  
don't need  
y later. OK,  
xit track —  
the Byrds.

San Diego Reader March 14, 1991 9







# CD

(continued from page 15)

executed, what he as the world's most demanding funk bloody well wanted, or thought he wanted. There's this great album he later did for Mercury, *Pre Bird*, consisting of material mostly written before he'd encountered Charlie Parker. By similar token, this could be subtitled *Pre Rock*. Let's take a look.

Piano trios Six of 'em. Spaulding Owens, an L.A. chum of CM's who appears also in duet with him, isn't too much more than a midrange cocktail tankard (not here anyway). John Denon, facile in a nonthreatening Hampton Hawes sort of way, is listenable, and his tune "Seven Moons" is okay. The always fine Hank Jones only plays "You Go to My Head" — he's fine. Paul Bley, in his U.S. studio debut,

does a chordally interesting (i.e., "weird") reading of "Walkin'" and interesting (i.e., a complicated takes on "I Can't Get Started" and "Like Someone in Love", or "Spontaneous Combustion" he is one hip, glib whiteboy — at least a hipper, more mobile (less chunky) Dave Brubeck. The underrated (and largely forgotten) Hazel Scott, probably when on, the second greatest of female jazz pianists, is here (for the most part) vermouth on the six trio cuts with Bud Powell, the greatest of them all, period, from the first half of the '30s. Massey Hall concert also featuring Parker, Dizzy Gillespie, Mingus and Max Roach (more on which later), are way better, for my money, than any live transcriptions of Art Tatum, and just about up there with the

hottest live Cecil Taylor. Through all of this, Mingus's bass has a vivid mammal presence, his line often (always?) just a tad away from a full-bellied groan in much the same way jazz trombone tended to slip into elephant-fart territory with no warning and no reason to warn. Roaring vegetables too — max wood-thunk from his ex qua wood. Makes it tough for even wimp piano players to sound, what's the wcf, effie (Gotta be the piano-trio bassist). Some city Ninety-one minutes of continuous modern elephant-farting somewhere in Brooklyn w/ J. Johnson, Kai Winding, Benne Green, and Willie Dennis. Not exactly monotonous, but of interest more for the wacked-out monolithic concept than for actual prolonged sonic bravado. As writ and performed, Spaulding Owens' "Prom-bophere" is not half bad (a la lots of late-'40s "nightlife music"), but Mingus's boppy anthem "Chazanova" is the real stopper. Plus a four-song

EP date (with four outtakes), previously available only in Denmark, by the greatest white trombonist after Jack Teagarden, Jimmy Knepper (whose last name, claim, the liner notes, means "luck" in Danish). Nice. Massey Hall — with and without. Unlike Louis Armstrong who rarely once he'd gained full harvest of his galaxy-shattering, universe-manifesting meffie, worked alongside more than one (at most two) musicians at a time of even remote synoptic equivalence, Charlie Parker worked often with equal co-conspirators. Massey Hall being perhaps the best example (certainly the most conspicuous evidence) on record. A great, great, great, great, great show. It may well be that the whole thing was released sometime somewhere without Mingus's subsequent overtures of his own bass parts — in listening to playback he'd found them largely inaudible — but if so (and nowhere in the package is

any of it referred to as "previously unreleased"), I'd never heard it until now. Finally hearing the nonoverclub incarnation could have been like hearing some new bird for the first time, always a thrill, and with less unearthed newstuff all the time (he's been dead since '58) probably the best new bird in years. Could, but won't — sounds about the same. (What the hey...) Bass and cello (O'course you don't have 'r play 'em all, but four dull takes (three previously unused) of "Base-cally Speaking" from the Massey Hall overclub season, are a tougher row to hoe than even the six takes of "Night in Tunisia" on the *Compliments of Tristano* CD on Keynote. Four cuts of Oscar Pettiford, Mingus's direct link to Jimi: Macon (the progenitor of modern bass — dead at 21 in '42), on cello are not unbearable. Louisy vocalists, Don Senay is dogfood, and his arrangements (by Altona Levesque) are like a trip to the dentist circa '55 —

what he'd read on the radio while drilling. The Gordons (Money, Richard, George, George Jr.) are a wind-up pianist conchito dog toy you wanna kick. Bob Benton is a block of cork. Janet Thurlow isn't wretched. Jackie Paris's "Make Believe" is "The Big Hurt" Goes Bohn and his "Paris Is Blue" is "Lush Life" Goes Straight (and Meets "One for the Road").

A good Miles session. A Miles session so unlike any other Miles session (trombone, vibes, no piano, Elvin Jones on drums) that, had it been on as widely distributed a label as *Birth of the Cool* (or even "Walkin'"), it would probably have been of "seminal import" (Soon he would be on Columbia here, the earliest of the bunch and probably not the best — but still mighty fine. Hours (and hours) of jazz Workshop About 2.45.00 from a '35 Cafe Bohemia date and 1:00:00 from an unreleased '57 workout with the feel, no joke of early Sun Ra (esp. the "untitled original composition" by Shaft Hadi). Hot licks, cold licks, all the chivalries in an existentially untempered, experientially feasible outbath. Freedom and

discipline." "violence and tenderness." "agony and ecstasy." "pathos and bathos" — whatever. Unused soundtrack for a Claessens film. Bancho guys banging on things and blowing whistles for seven minutes. The obvious precursor both sonically and spiritually, to dozens of albums by members of the Association for the Advancement of Creative Music, the Black Artists Group, the Creative Musicians Improvisers Forum, etc., etc., and to hundreds (thousands?) by postdrugcrazed Euros and denizens of the Krumpholtz Factory.

And that's about it. On a scale of 0 to 100, I'd give the whole thing an 82. Or a 78. Let's call it 80.

**AFTER AFTER ROCK**  
And though Mingus's influence on rock is of course negligible, "Pribecantropus Erectus" does make a phenomenal segue into (or from) "Third Stone from the Sun" by Jimi Hendrix. Jimi being more the Mingus of Rock than (as some heps would have it) the Coltrane? Or some such homestick.

**BRAKES FRONT DISC PACKAGE**  
Compare what you special includes:

- Semi-metallic front disc brake pads
- Machine front rotors
- Torque wheels to factory specs
- Repack 4 front bearings
- Exterior caliper hardware as required
- Adjust & road test
- Most American imports
- A light trucks

\*when applicable  
**\$59.95**  
Semi-metallic-Steel brake & lasts longer  
Includes parts & labor  
**FREE BRAKE INSPECTION**  
**DUALTONE**  
Serving San Diego since 1946  
4745 Mission Bay Drive (next to Sheldon's Cafe)  
234-8745 • 276-4265  
Offer valid with coupon through April 14, 1991

**VINTAGE WATCHES**  
Bought, Sold & Traded  
Call For Details  
Call 944-5640  
Call 944-5640  
Call 944-5640

**TEAM WALRUS**  
■ We screenprint on heavyweight, high-quality garments (unavailable to other screenprinters)  
■ We bring samples to your business or home, and customize logos for your team, business or event  
■ 944-5640  
Call 944-5640  
Call 944-5640

**FACTORY OUTLET CLOTHING SALE**  
50% to 90% Below Retail  
Save on brand name casual & sportswear clothing  
B.U.M. Equipment • Express Limited • Tweeds • Line-up & much, much more  
NEW SELECTIONS WEEKLY  
Open to the public only on Wednesday-Sunday 11 am-6 pm  
Sunday 12-5 pm  
Apparel Designer Zone  
8200 Camino Santa Fe (off Miramar Road)  
Call 450-3323  
Call 450-3323  
Call 450-3323

**FUTON CLEARANCE**  
Futons for sale!  
LA COSTA  
Full width-framed futon with TV  
FREE!  
TV futon with purchase  
LOW FACTORY DIRECT PRICES  
THE BEST PRICES ON THE LARGEST SELECTION OF QUALITY FUTONS & FRAMES IN SAN DIEGO  
PACIFIC BEACH 1501 Pacific Beach Blvd. 442-1111  
OCEAN BEACH 4711 La Jolla Village Dr. 442-1111  
NORTH PARK 4711 La Jolla Village Dr. 442-1111  
MIRAMAR 2700 Miramar Blvd. 442-1111  
CHULA VISTA 1180 S. Broadway 442-1111  
OCEANSIDE 2711 S. Broadway 442-1111  
All stores open Sat., 10 AM-6 PM & Sun., 11 AM-4 PM

**Futon Sale! SUPER SALE**  
Futon with solid wood floor frame from **\$79**  
4-Way Lounger With Futon from **\$99**  
Couch Bed With Futon **\$249** Full size  
Valley Waterbeds Sleep Center  
ESCONDIDO 1501 Pacific Beach Blvd. 442-1111  
SAN DIEGO 4711 La Jolla Village Dr. 442-1111  
OCEANSIDE 2700 Miramar Blvd. 442-1111  
TIMESIDE 1180 S. Broadway 442-1111  
Call 450-3323  
Call 450-3323  
Call 450-3323

**RESTORE VISION QUICKLY**  
A non-surgical procedure  
ORTHOKERATOLOGY is the safe and proven method of correcting nearsightedness and astigmatism by fitting a series of comfortable, correcting contact lenses which gently reshape the cornea to improve vision.  
Disposable Lenses  
• All makes of disposable lenses fitted. The newest in convenience and comfort.  
• We fit the new soft bifocal contacts.  
FREE TRIAL PAIR  
Charles H. May O.D. F.I.O.S.  
Aaron B. Zimney O.D. F.I.O.S.  
CORRECTIVE VISION CARE  
a pioneer in the development of orthokeratology  
CORRECTIVE VISION CARE 4th and Thorn 298-0665  
AZTEC VISION CARE 5186 College 882-7378  
Call today for a free consultation

**SHIELD SALE**  
35% OFF ALL SHIELDS  
• AME reg. to \$50.00 NOW \$32.50  
• SMITH reg. to \$80.00 NOW \$52.00  
• ALPINA reg. to \$80.00 NOW \$52.00  
• GARGOYLES reg. to \$85.00 NOW \$55.25  
• GATORZ reg. to \$90.00 NOW \$58.50  
• FLASHSPORT reg. to \$35.00 NOW \$22.75  
Many, many more to choose from!  
GUARANTEE: THE LOWEST SUNGLASS PRICES  
We will beat any retail store's Lowest or Price Guarantee. Competition must be in stock on advertised item.  
SHADES & SHIRTS  
For All Your Beach & Active Wear Needs  
Mission Valley 7510 Hazard Center Dr. San Diego 542-1464  
Pacific Beach 4315 Ocean Blvd. San Diego 542-5303  
Open 7 days & nights. Sole agents 3/20/91  
Under T.D. Hays next to the Boathouse





couple of follow-up visits, but when there was no improvement in the way I looked, I decided to get a second opinion. More of my face was opening up. I had large, bright red spots on my cheeks, nose, and forehead, where the top layer of skin was missing. The brightness and texture reminded me of a peeled tomato. Dermatologist set in. Perhaps a dermatologist would be better qualified to help me.

I found a skin-care clinic in Mission Valley that accepted walk-in business. Dr. B was available. I had magings



**In general, women in their 30s and men over 40 were the most empathetic.**

The hot shower splashed my face, and anticipation washed over my body as my boyfriend squeezed my back and thighs. I remember how great it felt then to be young, healthy, attractive. Suddenly, without warning, Craig dug his thumb and forefinger into my back and squeezed. I let out a yelp and whirled around. He grinned and said that he'd just popped an enormous zit. It stung like hell. I thought it was an incredibly rude thing for him to do. He apologized, but suddenly I wasn't in a very forgiving mood. What I wanted to do was smack him. Instead, I got dressed and went home, a romantic evening ruined. That was in October of 1986.

For the next several months, I was busy attending classes at CSU-Sacramento during the week, then commuting to San Diego every weekend to work. I had so many things to keep track of, I was barely aware that the spot my boyfriend had squeezed had become a tiny open sore over which scabs formed, then fell off prematurely. It was frustrating and annoying but not painful. It was small (narrower than the tip of my pinkie) and located where weird contortions in front of a three-way mirror were required to view the damn thing, so it was easy to ignore. I hoped it would eventually go away.

By January of '87, my bank balance was so low that I decided to take a break from college and return to San Diego to work. Soon I noticed four or five similar sores on my back and chest. I began using various over-the-counter products that promised rapid healing. None of them worked. Months slipped away, but my condition remained virtually the same. Then, literally overnight, several much larger sores appeared on my face. I looked as though I'd been splattered with hot bacon grease. I'd never seen or heard of anything so bizarre. I became terrified of falling asleep at night for fear of what I'd find the next morning. There was no more room for denial — this was serious. I had to see a doctor.

I didn't have a family physician since I'd always been so healthy. A friend recommended Dr. A. During the initial consultation, I learned he was a firm believer in holistic medicine. After a brief examination, Dr. A concluded that my liver was the culprit. He placed me on a high-fiber vegetarian diet to rid my body of toxins. I returned for a

about him from the beginning. He hobbled in to see me on crutches, with one foot in a cast. At the time, I struck me as comical to see a doctor looking more like a patient. I made a little joke about it, which he took the wrong way. We were off to a bad start. Later, when I removed my top so he could examine my back and chest, he made no effort to hide a look of disgust on his face.

According to Dr. B's diagnosis, I was suffering from seborrheic dermatitis. Acne? Impossible! It didn't look like any acne I'd ever seen. But then what did I know? He sent me home with a prescription for a topical cream and told me to schedule my follow-up appointment at his private office. I raised no objection, since it was closer to home. Later, I found out that his private office fees were substantially higher than those charged by the clinic. It seemed unfair, but I didn't complain. I continued to see Dr. B once a week for about a month and a half and observed no improvement in my condition. In fact, I looked worse. My face was disintegrating, and Dr. B obviously hadn't a clue about how to stop it. On top of that, his attitude left much to be desired. Dr. B was not kind or sympathetic in the least. When his treatments failed, he did not pursue other medical answers. Instead, he accused me of self-mutilating and suggested I see a shrink.

I'll admit I did pick — couldn't help it. It was extremely itchy. I spent hours in front of the bathroom mirror just staring, crying, and picking off all the thick, scaly plaque buildup. In my mind, raw, raw cheeks were somehow more acceptable than cheeks covered with strange greenish-brown scabs that made me appear reptilian. It was possible that the behavior might exacerbate the problem, but in no way would I accept the blame for having created it. Nevertheless, I made an appointment to see a clinical psychologist.

I still remember the looks I got from people in the elevator as I rode up to the psychologist's suite on the top floor of the high-rise professional complex. This psychologist serves a primarily upscale clientele. Luckily, her sliding fees made those sessions just barely affordable. I began seeing her once a week, mainly because by then most of my friends had deserted me, and I desperately needed someone to listen and at least

pretend to care. When the first episode of *Beauty and the Beast* aired on television and Ron Perlman's character was introduced, I remember how bitterly I wept. "He looks better than I do!" I thought. "Sure he's ugly, but at least he's not diseased!"

It saddens me to acknowledge that I turned to a prostitute for love — I didn't get what I really wanted, but it was better than nothing. I suppose I was definitely not the typical neurotic yuppie she was used to dealing with. Then I decided to seek the services of a woman

dermatologist. I found Dr. C through her advertisement in the *Yellow Pages*. Dr. C is an attractive middle-aged woman who specializes in what I would call cosmetic dermatology — facials, dermabrasion, acne treatments. She's probably good at what she does but definitely not "a doctor's doctor." Dr. C seemed unaccustomed to dealing with real diseases. Her examination was perfunctory, and she just went along with Dr. B's diagnosis and prescribed more worthless topical acne medication.

By then I looked like someone who'd fallen off a motorcycle and avoided face-planting across the road. The top layer of skin was missing from both of my cheeks, my forehead, part of my nose, a sizeable area of my neck, my eyelids — not to mention the clothed portions of my body, which mattered less to me only because they weren't exposed.

Thick scabs continued to form. I kept my face well lubricated with Vaseline or Polysporin ointment to prevent drying, cracking, bleeding, and to minimize future scarring. That made the plaque very mushy. It slid all over, eventually sticking to my long, dark hair, which I wore loose to hide as much of my face as possible. Feelings of hopelessness caused me to miss my next appointment with Dr. C. Her office called, and it was rescheduled. At the end of that visit, I asked the doctor what she suggested I do to keep from picking. How had she handled other patients with this problem? She replied, "My patients either get better or they don't come back."

That was it. I told my bill and walked out. After that I withdrew even more. How could I face the world without a face? I had a job that paid \$400 a weekend, taking care of a geriatric patient with poor eyesight who hallucinated a lot. Many times she'd look at me and burst out laughing. It was the perfect setup. During the week, I left my apartment only when absolutely necessary. Grocery shopping became a nightmare. I vividly recall standing in a checkout line one afternoon. I overheard a teenage mutant say to her buddies, as she pointed straight at me, "That's the reason I could never be a doctor!" I was terribly embarrassed. I could never be a doctor! I was terribly embarrassed. I could never be a doctor!

(Continued on page 20)

## Futon Gallery

A complete selection of futons and covers



Sofa - Lounger - Bed

A complete selection of convertible sofa sleepers in a variety of styles, finishes and sizes.

\$199

Complete with all cotton futon Reg. \$299



Studio Lounger  
Four-way lounge and  
converts into a sofa  
with an all cotton futon and  
frame. Solid wood construction,  
classic style. Available in  
single, twin, full, queen & king.

Single  
Starting at  
\$89  
Reg. \$140

## Miramar sleep center

7650 Miramar Rd. • Open every day 10 am-8 pm • 566-1300

"Home of Sleeping Beauty Mattresses"

## Hop on Over

Create your own wonderful Easter Basket with our incredible bunnies, truffles, toys and Easter fixings.

Spring into our great selection of Easter Cards!

## BEST WISHES

CARDS GIFTS JEWELRY  
3834 FIFTH AVE. • HILLCREST • 296-3234  
MONDAY THRU SATURDAY 10 AM-8 PM • SUNDAY 12-5 PM

## Furniture Today... For Tomorrow's Electronics



COMPUTER WORKCENTER

\$198

50" High  
20" Wide  
20" Deep

Designed in elegant white laminate, the complete workstation includes the desk, hutch, corner cupboard and printer stand. Features include adjustable monitor and paper shelves, two doors above protect a large storage area and a single drawer for easy access. Other appointments include a full-length panel with a full-length shelf for books and accessories.

Scantum Imports Furniture

1837 GARNET AVE. • PACIFIC BEACH • 270-9145  
We are open Thurs., Fri. & Sat. 10 am to 6:30 pm. Mon., Tues. & Wed. by appointment. All items subject to prior sale.

## SHASTA BY EGT



1990  
MODEL YEAR

## FACTORY LIQUIDATION SALE

Now through March 22 only • No layaways for this sale

SAVE SAVE SAVE SAVE SAVE SAVE

Full oversize chromoly frame/fork  
Full Deore LX component group  
Ritchey Vantage  
rims, Force tires  
GT Gel Cell saddle,  
Amé grips  
Blue or grey color  
\$399<sup>95</sup>  
Save \$180<sup>00</sup>

Full oversize chromoly frame/fork  
Upgraded 300 LX group with 400 LX  
derailleurs, 500 LX shifters  
Ritchey tires, Tioga T-bone  
stem, stainless  
spokes  
GT Gel Cell saddle,  
Amé grips  
White or purple color  
\$349<sup>95</sup>  
Save \$120<sup>00</sup>

Chromoly tubing  
Shimano 200 cranks, brakes  
Hyperglide SIS  
shifting  
Alloy Rims,  
stainless spokes  
18" frames only. White or red  
\$239<sup>95</sup>  
Save \$70<sup>00</sup>



**BICYCLE NETWORK**  
"ALL BICYCLES COME WITH EXPRESS CARE"  
Bicycle Network's EXCLUSIVE extended service package FREE! See your salesperson for details.  
PACIFIC BEACH  
7422 Pacific Blvd. • 270-1274  
SPORTS ARENA  
2200 Highway 101 • 270-0800  
HILLCREST  
7847 Chabertown Hwy. • 270-9145  
PACIFIC BEACH  
12234 Highway 101, Suite 100 • 270-0800

## \$99 CONTACT LENSES

Bausch & Lomb daily wear or extended wear  
Includes complete eye examination, training and lenses. Excludes specialty lenses.

### FOR FORMER CONTACT LENS WEARERS

If you have tried to wear contact lenses, but were not successful or you discontinued wearing them, PLEASE READ THIS: Dr. Goldsmid uses specialized contact lenses for patients who needlessly experience discomfort, allergic or vision problems.  
• Free Consultation - This visit is to determine if you are able to wear contact lenses successfully. No cost, no obligation.

• 30-day Trial Wearing Plan - If it is determined that you can safely & effectively wear contact lenses, you buy and try the lenses for 30 days.  
• Money Back Guarantee - If you are not completely satisfied, return the lenses for 100% refund. Comprehensive examination fee of \$84 is non-refundable.

## ASK FOR DETAILS ABOUT OUR EYEGLASS SPECIALS

With presentation of this ad.

**SPORTS ARENA EYE CARE**  
OPTOMETRY  
Dr. Michael A. Goldsmid

3750 Sports Arena Blvd. • Suite 9 • (By Red Lobster) • San Diego • 224-2879





(continued from page 18)

I also experienced an intense feeling of guilt — as if my ugliness were an abominable sin. Once I was driving down Prospect in La Jolla when a yuppie playboy in a red convertible spotted me. He whipped his car around and tailed me for several blocks, barking and yelling derogatory remarks.

Still, my worst experiences involved some elderly women at the retirement complex where my patient lived. They were extremely critical of my appearance. And since most of them were hard of hearing, they spoke so loudly that I never missed a single insult whenever I passed through the lobby.

In general, women in their 30s and men over 40 were the most empathetic. Poor people reacted more politely than the fatty rich. But I wonder if my girlfriend carried it a bit too far when she said, "Now you know what it's like to be black."

Cocooned up in my apartment most of the time, I drank a lot (mostly wine coolers), ate a lot (everything chocolate), cried a lot, and wrote a slew of depressing poems like this one I titled "Mirror Image": "Where once was a beautiful young woman now stands a barely recognizable disfigured and loathsome creature whose sockets expose the emptiness within." The open sores on my back and chest made clothing painful. I wouldn't wear any till my roommate came home, then I'd slip into something silky — worn inside out because seams were killers. I was no longer able to sleep with my back or chest touching the mattress, because the pressure would cause bleeding. I tried to adapt to a sitting position but never got used to it. In a constant state of exhaustion, I became cranky, irritable, and wallowed in self-pity. How much longer could I bear living this way?

My roommate never stopped telling me that I was a "beautiful and talented young woman," which sounded ridiculous but at the same time was much appreciated. He kissed me a lot — in the morning before he left for work when he came home at night, at bedtime. Under normal circumstances the feeling of his thick, bushy mustache would have been exciting. But at the time, his exuberance terrified me. Those bristles were capable of inflicting considerable damage. Still, his nightly pep talks kept me going at a time when my most pleasant thoughts were suicide fantasies.

In November of 1987, more than a year after my ordeal began, I made an appointment with Dr. D, a dermatologist with a practice in North County. I knew he was good, since I'd been his patient once before, about ten years earlier. I'm not sure why I waited so long to return, but it seemed as though I'd saved him as my last resort. Dr. D reassured my lie, then scooped me for not seeing him sooner. He seemed to be everything I felt the other doctors were not — competent, compassionate, and truly concerned about my well-being.

During that first meeting, Dr. D said he had a strong suspicion of what the problem was, but a biopsy would be necessary for confirmation. He didn't want to prescribe anything until he was sure what disease he was treating. One thing he could tell me with certainty was that whatever it turned out to be, it was definitely much more serious than acne. From his careful choice of words and overall demeanor, I sensed he was preparing me for bad news. On the other hand, Dr. D exuded so much confidence and charisma that I was able to relax — even as he carved out a tiny specimen from my shoulder blade to send out to the lab.

I left Dr. D's office that afternoon with a tremendous sense of relief. Within a week, we'd know what the problem was, and most problems have solutions. My feelings of guilt vanished. I no longer worried that I might be self-mutilating in my sleep. I had a real illness — *hallo!*

After months of slow, steady decline, the pace suddenly accelerated. I stood in front of my bathroom mirror and switched with a mixture of horror and fascination as the open areas on my face grew larger by the hour. They itched like crazy. Finally, I couldn't stand it any longer. In tears and on the verge of hysteria, I picked up the phone and called Dr. D. He told me to come in right away. Although he hadn't received the lab results yet, he



decided to give me a few prednisone pills. I was scheduled to return in a couple of days. As I was about to leave, Dr. D handed me a slip of paper on which he'd written his home phone number. I walked out of his office smiling. I felt great to know I had a doctor who really did care.

Next visit, Dr. D greeted me warmly and led me to his private sanctuary, where he motioned to me to take a seat. He closed the door, sat directly across from me behind a desk, and started talking. As he suspected, I had a rare autoimmune disease called pemphigus vulgaris. It was considered the worst member of a family of pemphigoid (blistering) diseases. As Dr. D explained it, my overzealous immune system was mass-producing antibodies to attack and destroy the connective tissue of my epidermis. He stressed that this disease was indeed quite serious — life-threatening in fact. Left untreated, the pemphigus would destroy more and more of my epidermis until eventually I would die, either of infection or dehydration. Although there was no known cure, standard treatment involved suppressing the patient's immune system (thus halting the production of antibodies) through the use of steroids (such as prednisone) or injections of gold.

We joked about how contracting AIDS might provide a cure for pemphigus. Then Dr. D became very serious. He admitted that he had never treated anyone with this disease. And he wanted me to know that treatment could easily prove to be lengthy, costly, possibly futile, and potentially lethal. The mortality rate for this illness was very high, in many documented cases, the patient died within a month of the onset. But I'd hung in there, untreated for more than a year. Being up and off my bed was just what my chances of survival were increased. Dr. D assured me that

more hours became available for me to work, and I grabbed them. Sixty-eight hour work weeks became the norm. That's how I was able to pay my medical bills. And just before Thanksgiving I moved in with my mother.

The small dose of prednisone that I'd started out with was steadily increased till I reached the level of 180mg a day. Slowly, my skin began to show signs of healing. The results of an anti-epidermal test performed during the first week under Dr. D's care clearly indicated how far the disease had been allowed to progress. I was actually quite fortunate, within a few more weeks, my chance for recovery probably would have been lost.

After taking prednisone for a little longer than a month, I began to have several unpleasant side effects. I'd gained more than 30 pounds, developed a condition known as "moon face" — where my face turned puffy and perfectly round — and terrible acne broke out all over my upper body. I also experienced sudden mood swings, jitteriness, and a frightening feeling of being completely out of control. But what worried the most was the shortness of breath. Even the mildest exertions, like carrying a small sack of groceries from the car into the house, made me feel as though I were about to experience a massive coronary. I told both of my doctors about these symptoms. (I was also seeing an internist at this point). They tried to cut back on the amount of prednisone I was taking, but those attempts proved unsuccessful. The pemphigus would flare up, and then the dosage would have to be increased.

Judging from their reactions, I don't believe people realized that I was sick. They probably thought I was just a fat, ugly slob who didn't give a damn about the looks. That

profiles drawn in even fairly recent medical journals of "typical" pemphigus patients were extremely unflattering. We were characterized as being old, obese, and of lower than average intelligence. But I was young, perhaps a little overweight, but I'd been labeled mentally gifted as far back as junior high. This was deflation of character.

I returned to my doctors more dissatisfied than ever. The severity of the prednisone side effects escalated. My sense of frustration that not enough was being done placed a strain on the doctor/patient relationship. I'd grown tired of Dr. D's patronizing attitude and behavior; he addressed all his female patients as "lovely young ladies." Suddenly, this irritated me to the point that I asked him nicely to stop saying that to me.

While I'd once seen Dr. D as some sort of personal savior, I came to recognize that he was just as baffled and frustrated as I was. I kept reading and began offering my own suggestions. "Have you considered thiazide?" "How about that?" I questioned him about everything I read or heard about as having any sort of anti-inflammatory properties. Dr. D tolerated my inquiries reasonably well. I saw few signs of resentment. It might even have motivated him to loosen up and experiment a little. He prescribed Dapsone (used to treat leprosy), Retin-A, antibiotics, Diprolene cream, niacinamide (vitamin B3), and even made inquiries about a new drug that was then only available in Canada. But every time my prednisone intake was reduced, the pemphigus would flare. After each flare-up, I'd have to take an even higher dose of prednisone, then gradually cut back to the previous level. "No going backwards" was my motto.

Finally, Dr. D called with some exciting news. He'd just spoken with a colleague at an Eastern university who ran a

**My mom asked my dad to loan me some money to help cover medical expenses. He told her he'd have to think about it.**

I wasn't contagious. (Damn! There were lots of people I would have loved to bite.)

All this was almost too much for me to absorb, but there was more we needed to discuss. I had no health insurance. The "life-threatening" classification meant that I was no longer eligible for individual coverage. The nursing service that I worked for had no group plan. Dr. D suggested that I quit working and apply for Medicaid, and he believed I'd have no problem qualifying for state disability benefits as well. I told him that pride would not allow me to accept government handouts. I preferred to continue to work as long as that was possible and pay my own way. Dr. D told me not to worry, we'd take things one day at a time. He said he would be willing to treat me even if I wasn't able to pay for his services. I believe he welcomed the challenge my illness presented; it allowed him to prove to himself that he was more than a mere "zit popper." At any rate, I was extremely grateful for his support. He sent me home with a prescription for more prednisone and scheduled another appointment within a few days.

I left his office in a state of shock. By the time I got home, I was ready for a good cry. That night I called my mother first, then all of my friends. I'm sure they felt sorry for me. Seemed everyone was at a loss for words. After all, what is proper etiquette in a situation where a friend calls and says she's just been diagnosed with a rare, incurable disease and may soon be dead?

The last call I made that night was to my father, who lived in Miami. He hadn't spoken to each other in more than two years. Since anxiety after he'd remained. His new wife and I didn't get along. I almost hung up when she answered the phone. There was a great deal of tension and some hesitation on her part as she decided whether I could speak to him. Finally, she handed my dad the phone. I don't recall much of our conversation — just that I felt awkward talking with him after so long. I remember he expressed some concern. He told me of his plans to fly to California for the holidays to visit my grandparents, and he said he'd stop by to see me. Christmas was more than a month away. I told him I might not be around by then. He said his airline tickets were non-refundable. I didn't understand. After I hung up, I wondered why I'd even bothered calling.

As the holidays approached, my calendar was suddenly filled. I had appointments scheduled for blood tests and doctor visits almost every day of the week. Fortunately,

would explain their anger and hostility.

Christmas 1987 was grim. My ex-roommate had a new girlfriend and no longer had time for me. My mother probably thought she was being supportive, but it was difficult for both of us. Some days she couldn't do enough, other days she'd refuse simple requests like picking up something I needed from the store. One by one, all my former friends disappeared. They simply couldn't handle the close-ups. Only one girlfriend remained — Rebecca. She and I had known each other for many years. We've shared many personal triumphs and crises. There are periods when we don't speak to each other for months, but I'm sure we both know that should the need arise, we'll always be able to count on one another for support.

My father stopped by, as promised, a few days before Christmas. Our reunion was a disaster. When I greeted him at the door, he screwed up his face and gasped. "Oh, my God!" I wished he hadn't come. He stayed about three hours — time enough to catch up on all the family gossip. Just before he left, my mom asked him to loan me some money to help cover medical expenses. He told her he'd have to think about it. When she pressed a little further, he finally said no.

Rebecca, Mom, and I celebrated Christmas Eve at Denny's. I didn't want to go. I hated being in public, but I was outvoted. So I went and sat there feeling miserably self-conscious. When we returned home, Mom gave me one of the nicest gifts I'd ever received: a fur jacket. But even that backfired. I couldn't see myself wearing it. I'd look ridiculous. It'd be like seeing a dog dressed in a fur coat — ridiculous. I'd have to wait until I was recovered — when and if that ever happened.

At UCSF's biomedical library, I read everything they had on pemphigus in one afternoon. Most of the books were more than 20 years old. Even the magazine articles appeared woefully outdated.

As I flipped through the pages of grotesque photographs, I remembered that Dr. D had taken my picture at the time of my first visit without asking my permission. He snort me naked from the waist up, sitting on an examination table. Raw, bleeding, completely vulnerable. I shut my eyes just before he snapped it. That was all I could do. Suddenly, looking at those photographs seemed like a tremendous invasion of privacy. I closed the books. I've never felt so much empathy. I can't even imagine the physical and psychological suffering those people must have endured. To make matters worse, the

pemphigus clinic. It was happy that he'd waited nearly seven weeks to do so. When given the results of my first anti-epidermal test, the clinic director was convinced that my best (if not only) chance for recovery was to undergo treatment known as plasmapheresis. This was an experimental procedure, with no guarantee of its effectiveness. It employed dialysis equipment to filter the harmful antibodies out of the bloodstream. Dr. D asked me to come in to his office that same afternoon.

When I arrived, I tried to point out what I saw as a marked improvement in my appearance. It seemed to have occurred within the preceding week. I begged for one more chance to taper off prednisone. I think Dr. D assumed I was simply afraid of undergoing plasmapheresis. He ordered a second anti-epidermal test that day but did not want to wait for the results. He saw no point in procrastinating. He discontinued the Dapsone and niacinamide which I'd been taking for only a week, and replaced them with a strong immunosuppressant called Imuran. This would eventually take the place of prednisone as well. But the prednisone would have to be withdrawn gradually to lessen the possibility of adrenal shock. The game plan was to suppress my immune system with Imuran to the point where no more destructive antibodies would be produced and to eliminate those already in existence through plasmapheresis. Then, it was hoped, they wouldn't return and I'd be "cured."

I was sent to a local hospital, where a surgeon inserted a vascular catheter (long plastic tubing) into my chest. Halfway through the procedure, I experienced such an intense chest pain that the catheter was removed, and I was checked to make sure I wasn't having a heart attack. The same tubing was then reinserted. The second time wasn't nearly as painful as the first. I was concerned about the sterility of the tubing, since my immune system was so suppressed, but no one would discuss it with me. I was scheduled to receive plasmapheresis three times a week as an outpatient for the next four to six weeks. But after only two treatments, I developed a blood clot in the line that required immediate removal of the catheter. This upset me greatly. Not only would re-insertion be painful, it would be expensive as well. In less than a week, besides the potentially lethal blood infection, I had developed other infections — in my mouth and in one of my eyes. As

(continued on page 22)



# SKINNED

prednisone was phased out. Imuran was the only medication I continued to take. My skin, though not completely healed, looked much better than it had in many months. I continued to see Dr. D about once a week. I was grateful to him for having saved my life. Still, it bothered me that he was unable to acknowledge the mistake of proceeding with the plasmapheresis. I would pay for that mistake, to the tune of \$100 a month, for years.

**A**fter taking Imuran for approximately three months, I occasionally began feeling dizzy and faint. Lab tests indicated liver damage. Imuran would not be a permanent solution. What next? We discussed gold shots. From what Dr. D had told me and everything I'd read about it, I knew gold was the last thing I'd ever want to try. It could be extremely toxic and expensive. When Dr. D saw how depressed I'd become, he told me "I love you," then repeated his offer to continue to treat me — even if I didn't have the money to pay him. His kindness was almost overwhelming. I left his office deeply touched.

After thinking about all the nice things Dr. D had said and done for me, I decided I wanted to give him a gift. I made a wall hanging out of beads, shells, feathers, and colored fleece. It took two days to create, and I was quite pleased with the way it turned out. I dropped it off at his office one afternoon. Two days later I got an early-morning phone call. I recognized Dr. D's voice immediately. He said, "I got the gift. I want you to come pick it up." What? "I don't accept gifts from my patients. Take it back or find yourself another doctor."

I tried to explain that it was just a token of appreciation for having taken the place of the family and friends who had deserted me, for helping me through the worst time of my life. I wasn't getting through. He refused to back down. I told him that I'd feel embarrassed and humiliated if I went to retrieve it. He repeated his ultimatum. Suddenly I realized I couldn't go back. In that short phone conversation, he'd managed to destroy all the trust and respect of our relationship. I told him, "Throw it away. I'll find another doctor."

Later that morning I went to see my pharmacist. I was able to convince him into giving me a refill of Imuran. An extra month's supply bought me a little time before I'd have to start looking around for Dr. D's replacement. I replied that conversation over and over in my mind. I suppose I had given him an expensive gift. It could understand if he thought it was unethical to keep it. Or if I'd given him something really inappropriate — like edible underwear — he'd have a right to feel offended. But such a violent reaction to a wall hanging? It didn't make sense. The last time I saw Dr. D (as his patient anyway) was on May 26, 1988. I called my internist to ask for his recommendation of another suitable dermatologist. He gave me the name of Dr. E, affiliated with one of San Diego's top medical institutions. I had to wait several

weeks to be seen by him. After more than three months' medical attention, my life wasn't looking very good. During my first visit with Dr. E, we discussed gold therapy. That seemed to be the only thing left untried. But he wanted to discuss it with me first. I thought, "Dr. D had sent them weeks ago — apparently not."

I called Dr. D's office, and they mailed the records to me only a few days before my next appointment. I didn't want to waste another office visit with Dr. E, so I decided to go through the records myself and make up a chart so he could review my history quickly and easily. I made columns for all the meds I'd taken, along with dates, dosages, side-effects experienced, etc.

In the process of reviewing my file, I discovered the real kicker: The results of my second anti-epidermal test were missing. Test number three, the one done in the hospital, was mislabeled number two. And only one of Dr. D's hospital visits had been recorded — the second. I was convinced this was done to cover up the plasmapheresis fiasco. Also conspicuous by their absence were all of the lab test results that showed the liver damage that occurred while taking the Dapsone and Imuran.

For medical records to have any value, they must give a complete and accurate account of what transpired. Dr. D apparently sought to cover himself by leaving out anything that might reflect poorly on his medical judgment. He almost got away with it. His only slip-up was to send the records to me. But then, how many patients ever take the time to read their files? And of those who do, how many understand what they're reading? How many people can even read their doctor's handwriting?

Fuming, I called Dr. D immediately to demand the rest of my file. He feigned ignorance. I told him that there had been three anti-epidermal tests performed, and I needed a copy of the results from my second test. He said, "Dear, you're mistaken. There were only two anti-epidermal tests, and you have in your possession copies of both of them." I couldn't stand it. I said, "Look, I have right here in front of me three receipts. I paid for three tests. I'd say that's pretty solid evidence that I took these tests. Now either I get a copy of that second test today or you'll be hearing from my attorney." After a brief silence, I heard what sounded like a frantic shuffling of papers. Then with as much nonchalance as he could muster, Dr. D said, "Oh, this must be what you're talking about. I'll have my secretary make copies." "Fine," I cut in. "I'll be by to pick them up in about an hour."

Once I'd completed the chart and studied it carefully, I began to suspect that there was some connection between the nadir of the nadir — the time prior to plasmapheresis and the dramatic improvement in my appearance that I'd noticed at the time. I could not be certain that nadir had, in fact, brought about the change, since I was taking a few other pills then. But I read articles that discussed the use of medical grade to control other autoimmune diseases, such as rheumatoid

arthritis. I'd heard that what worked for one sometimes worked for another. At the very least, I thought, it merited further investigation. I planned to discuss it with Dr. E the next time I went to see him.

Dr. E was surprised when I handed him copies of my medical records. With a marker, I highlighted and filed in every detail that Dr. D had sought to conceal and told Dr. E what had happened. His face reddened slightly, perhaps out of embarrassment for his professional colleague. When I asked whether he thought I should report Dr. D to the medical review board, he simply replied, "Do whatever you feel most comfortable with."

The discussion then shifted to the use of nadiramide. I told him I needed some time to explore that possible alternative treatment before I would give my consent to gold shots. Reluctantly, Dr. E agreed to give me a week. I went to a health food store and bought a bottle of 100mg strength nadiramide capsules. I began taking 1500mg a day. There was an immediate and undeniable

improvement. A few days later, I came across an article that cited a large study undertaken with geriatric patients who were given 3000mg a day. I thought, "If elderly people were able to tolerate that amount, so could I!" I immediately doubled my dose. The next morning I woke up vomiting. I couldn't keep anything down — not even water. Dry heaves wracked my body every few minutes.

Dr. E was able to see me, and I drove to his office. He felt that it wasn't anything to be concerned about. Perhaps I'd taken too much nadiramide or perhaps I'd eaten something that upset my stomach. His advice was to go home and try to rest. Dissatisfied with his response, I decided to see a new doctor — an internist. She was very kind and thorough in examining me and ordered a battery of tests. After nearly eight hours of waiting, trying not to throw up on the carpeting in the lobby, I was eventually

admitted to the hospital. I had hepatitis — liver inflammation — brought on by an overdose of nadiramide. I hadn't even known that it was possible to Q.D. on vitamins. My four-day hospital stay cost more than a Caribbean cruise. But that was okay. I have to pay for mistakes, they might as well be my own.

Once I was released from the hospital, I resumed taking nadiramide. The next few weeks were spent adjusting my dosage, searching for the optimum level. Healing proceeded steadily, though never fast enough to suit me. It took months for my neck and face to mend. A couple of years passed before the tiny sore on my back finally healed.

I consider myself extremely fortunate to have no facial scarring and only a minimal amount on my neck. I have one small keloid (mass of scar tissue) on my chest, which seems to be gradually disappearing. I'm probably needlessly self-conscious about it at this point, but the cut

my food a little more slowly (which is great for weight control), and some foods I avoid entirely — like nuts — I'd just as soon pop a handful of frozen grapes into my mouth. But these are things I can live with. When I'm under a lot of stress, I have to take a little more. And I found out the hard way that not all brands are equally effective. But after paying more than \$20,000 for medical treatment, \$16 a month spent on high-quality vitamins seems a very small price.

I haven't seen a dermatologist in more than two years. Though having rocked the boat with Dr. D, what kind of reception could I expect from his colleagues? I don't know what I'd do if the nadiramide ever stopped working.

I was disappointed that Dr. E made no effort to follow up on my case. After all, I'd found an alternative treatment that for me at least has proven to be more effective, less toxic, and much cheaper than steroids or gold injections.

Although physical scarring was minimal, the emotional scars from my experience run deep. I'll probably never

"I got the gift. I want you to come pick it up." What? "I don't accept gifts from my patients."



(Continued from page 22)

immune-suppressed as I was, it scared me to think of all the germs and viruses lurking around. I spent six days in the hospital before being released with an IV pole, heparin lock, and a ten-day supply of antibiotics.

Dr. D came to see me twice while I was in the hospital. I think he came more to lend moral support than anything else. He was, in fact, my only visitor. During the first visit, Dr. D told me that my second anti-epidermal test had come back negative. He believed this had to be an error and insisted that it be repeated. Blood was drawn for my third anti-epidermal as I lay in my hospital bed. A few days later Dr. D returned with great news. The second test results had been confirmed. There were no detectable antibodies in my bloodstream. We both knew what that meant: There had been no antibodies in my bloodstream since my last visit to his office and, therefore, no need for plasmapheresis. All the pain, expense, and life endangerment were for naught. I hoped for some sort of apology. This was awkward for both of us. Dr. D said nothing. That upset me, but I was so dependent upon him then that I was afraid to bring it up — afraid I might upset him.

Shortly after I was released from the hospital, the

**Glamour Shots**  
high-fashion photography

**2 for 1 Special**

Share the excitement with a friend

Two sittings for the price of one.

Both appointments must be booked at the same time, but may be made for different days.

**\$24.75 each**  
49.50 value  
offer good thru 3/24/91  
Upper Level  
Fashion Valley Mall  
299-5665

**INCLUDES**  
Makeover, hairstyling • Four wardrobe & jewelry changes • High fashion photo session  
Instant viewing of video proofs • Various picture packages available

**Read The Other Optometrist Ads. Then Read Ours.**

Price. Price. Price. That's the focus of the others. At Dr. Schertz' Discount Contacts and Eyewear, we focus on your eye care. Dr. Schertz is a licensed eye care professional trained to keep your eyes healthy and your eyesight sharp. We offer convenient services tailored to today's fast pace, such as immediate contact lens replacement, lens replacement by mail, and a prescription tracking service. And because we buy in quantity, you are assured of excellent contact lens prices.

For the expert care and quality products your eyes demand, visit Dr. Schertz' Discount Contacts and Eyewear today.

**Discount Contacts and Eyewear**

**LA MESA • 464-6372**  
5020 B Baltimore Dr.  
IN THE ALPHA BETA/BEST SHOPPING CENTER

**MIRA MESA • 566-9902**  
9855 Emma Rd. Suite 107  
EAST OF I-15 IN THE NORTH COUNTY MEDICAL & DENTAL CTR.

**OR CALL TOLL FREE 1-800-765-LENS**

**the hilltop**  
at lemon grove

**Now Taking Reservations**

Discover rare affordability in these distinctive new homes at The Hilltop. With interest rates low, these condominiums won't last long. 2 & 3 bedrooms, 5 floorplans. \$17 to 1182 sq. ft. 15 minutes from downtown, walk to trolley.

**\$80,000 to \$119,000**  
FHA, VA Terms

- Two-Car Garages (most units)
- Interior Laundry Facilities
- Gated, Hillside Community

**698-5671**

**2-10**

**8182 Lemon Grove Way**  
Lemon Grove

**Custom Framing**  
**\$29.95**

(Your choice of 30 colors, any poster or print up to 24" x 36")

- Prints
- Posters
- Frames
- 1,000s of posters to choose from

**AZTEC GRAPHICS**  
6185 El Cajon Blvd., San Diego • 327-5553  
(Corner of College & El Cajon Blvd.)  
Expires 3-28-91 with this ad

**Classic Black Leather Motorcycle Jacket** \$149.99

Also available in: blue, red, green, & suede

**GAMMA GAMMA**

SDSU MISSION BEACH  
EL CAJON LONG BEACH  
HUNTERVILLE ENCINITAS

SHOES FOR THE OPEN EVERY DAY MC VISA, CHECKS ACCEPTED

CALL (619) 295-8374 FOR LOCATION NEAR YOU

**WE WANT YOUR WIFE!**

Just kidding. But we will gladly pay top dollar for any of your precious items.

Gold chains • Necklaces  
Earrings • Bracelets • Rings  
Class rings • Pendants  
Art • Etc.

If it's for sale, we're interested!

Call **1-800-336-2672**  
(Ask for Sam)





"Self Portrait," Vincent van Gogh, 1889

"I tell you again that I shall always consider you to be something more than a simple dealer in Corrie, that through my mediation you have your part in the actual production of some canvases, which will remain their calm even in the catastrophe."

From Vincent van Gogh's last letter to his brother Theo.

A Christmas card I got this year shows the last self-portrait Vincent van Gogh would paint. Proven to contain violent outbreaks, van Gogh, at the time he painted this last green-tinted portrait — September 1889 — was sequestered in the Asylum St. Paul near St. Remy-en-Provence. He was 36. He had tried for the second time in several months to kill himself by squeezing out tubes of paint and forcing himself to swallow the poisonous, oily globes of color. But his self-destructive urges were muffled, and he was feeling more confident. He intended the painting as a gift for his mother's 70th birthday. Wanting to reassure her about his health, he sought to show himself as a man of 20 years and suffering. But reality overtook intention, and the eyes that look out from the canvas are steeped with sadness and loss.

The year previous had been unusually difficult for van Gogh (and this is a man for whom no year was easy). October 1888, Paul Gauguin joined van Gogh in Arles. They planned to live together, share expenses, and paint. Quickly, however, the two began to quarrel. Abandoning his dream, Gauguin left. On December 23, 1888, after attacking Gauguin with a straight razor, van Gogh sliced off his own left ear. Bleeding profusely he had cut through an arterial artery and with his head wrapped in rags, van Gogh bundled the bloody gobble of skin and cartilage in newspaper and carried this packer down dark Arles streets to a brothel — the Maison de Tolérance, Number 1 — where he and Gauguin several nights earlier had visited. "Guard this object carefully," van Gogh said, and handed the ear over to Rachel, a prostitute. Van Gogh's drinking habit, the postman Joseph Roulin (whose portrait van Gogh had painted), was in the brothel when van Gogh arrived. Roulin dragged van Gogh back to the house of van Gogh and Gauguin shared and told the painter down in the single bed, whose rich odor, oddly skewed boardroom seemed almost to fatten as

## Even People Who Know Nothing Else about Him Know He Cut off an Ear

Story by Judith Moore

half the canvas in van Gogh's *Yellow Bed*. Weakened by blood loss, van Gogh was taken by carriage to the hospital. For the rest of his life, until he died a suicide on July 29, 1890, van Gogh would be institutionalized or under a doctor's care, first in Arles, and then in St. Remy, and last in Auvers-sur-Oise.

On the afternoon van Gogh shot himself (in the chest with a small revolver he had stolen or been loaned to scare away cows that harassed him while he worked), he had been drawing and painting for only 11 years, and his most famous works were painted in the last 4 of those years. Van Gogh remains one of the world's most popular painters, his *Yellow Chair* (one of

the series of "yellow" pictures that includes the several reputedly yellow *sunflower* canvases, *The Yellow House*, *The Yellow Bed*, painted by van Gogh to decorate the house for Gauguin's arrival in Arles) among the most reproduced works of recent art. During van Gogh's lifetime, his work was ignored by all but a few people, one of whom was his younger brother Theo, an art dealer who supported Vincent during his painting years, and only one of his paintings was sold outside his family.

Van Gogh regularly wrote long, passionate letters. Some 700 letters survive, now written to Theo. All the letters, from boyhood notes to his parents to the last letter to Theo, can be read in three volumes

in *The Complete Letters of Vincent van Gogh*. W. H. Auden selected 652 letters for his *Gogh: A Self-Portrait, Letters Revealing His Life as a Painter*.

David Sweetman's *Van Gogh: His Life and His Art*, the first biography of the artist in 25 years, uses the letters to "understand Vincent in the context of his own world as he would have seen it himself."

Van Gogh's father was a minister in the Dutch Reformed Church. Vincent, born in a Dutch village near the Belgian border, was the oldest of six children (two of his five siblings became psychotic as adults, and another night had committed suicide).

From an early age, van Gogh read prodigiously and shared his mother's interest in nature study and sketching. He did well academically but left school at 15 and never returned (Sweetman suggests van Gogh's abrupt removal from school might have been precipitated by the fit of the music-depressive paternal uncle that later regularly beset him).

One of van Gogh's paternal uncles was connected with the prestigious Goupil galleries in Paris, which had branches in Brussels, Berlin, London, the Hague, and New York. At 16, van Gogh was taken into the firm as an assistant. While at Goupil's London gallery in 1871, he fell into love with — or more likely developed a monomaniacal obsession for — his landlady's daughter. She rejected van Gogh's suit. His descent into depression was instant.

On the outgoing tide of van Gogh's failure at romance, three future passions revealed themselves: religion, painting, relieving the anguish of the poor. He traveled London's streets. He saw, writes Sweetman (echoing letters to Theo), "women in rags whose filthy children held out scrawny hands for coins." And he "turned to the Bible for comfort, sitting up late reading and re-reading it." And "life began to draw. Only a little, but it helped to pass the time, and the activity seemed to keep at bay the endless cycle of unanswerable questions that plagued him."

Van Gogh quickly lost interest in his work at Goupil. "Why," Sweetman writes, "waste one's life peddling art so the well off, when there was so much to be done for the poor?" By 1876 even van Gogh's family connections to Goupil could not

When 'Esther, van Gogh's former landlady, asked him why he behaved as he did, van Gogh replied: 'Esther, one should do like the good God.'

push him from distasteful. Brief employment as a teacher in an English boarding school and then at a bookstore in Holland, van Gogh (who all this time had been studying the Bible) felt called by God to become an ordained Dutch Reformed minister, like his father. He wanted, he said, "to teach the Gospel to the poor and oppressed." To do this he would need to pass university examinations in Latin and Greek and then enter the Dutch Reformed seminary.

In 1877, van Gogh moved to Amsterdam, lived with an uncle, and for over a year (presumably tried to apply himself to classical language studies). Then he abandoned his studies. To Theo he wrote: "Christianity is very doubtful! I shall ever succeed, I mean, shall ever pass all the examinations."

A second plan rapidly replaced the first. He would not become an ordained minister; he would become a Jewish humanitarian minister. A month after quitting his Greek and Latin, van Gogh entered the Training School for Evangelists in Brussels. At the three-month course's end, with only a probationary appointment as a lay preacher, van Gogh headed as a missionary to the Belgian mining district of Borinage.

When van Gogh found in Borinage a horrid life more than London's slums, Sweetman: "There were signs to pierce the heart: shabby 2000-foot underground workings broken with toil spent their wretched lives, some still, children, girls as well as boys, some only eight years old, filthy and in rags, pulled sledges of coal through a 'wit too small for the animals. And having over all this was the constant fear of accidents.'"

Van Gogh responded by giving away his clothing, food, bed, and finally, he moved out of his comfortable room to live with the miners to whom he ministered. When Esther, van Gogh's former landlady, asked him why he behaved as he did, literally handing out the shirts off his back to be torn into bandages, van Gogh replied: "Esther, one should do like the good God; from time to time one should give and live His own." His superior disapproved van Gogh's charities; they chastised him for overzealousness, and after six months he was

missionary, then 26-year-old van Gogh was fired.

What a terrible moment! The occasion of his firing feels heartbreaking to the reader. How must it have felt to van Gogh, who had set such hopes on being permitted to bring the remedy of God's love to the miners? Sweetman pauses: "He was utterly cast down... he had done everything for God, and God had surely rejected him."

I came to Sweetman's report of that during the time van Gogh worked at Goupil, the galleries handled little that was "new." That van Gogh's way of painting developed in almost total exile from art movements current in Paris. Not until 1886 when he moved to Paris, living with Theo until 1888, did van Gogh make contact with Impressionist and post-Impressionist paintings and artists of the French vanguard.

What van Gogh did know and admire were the sentimental academic paintings that Impressionists reacted against. Painter van Gogh's study contained a four-by-eight-inch engraving of a funeral procession crossing a cornfield. Signed by a Dutch artist in vogue at the time among the middle classes, this engraving, Sweetman writes, might have been the first professional work of art van Gogh knew (as an adult).

Van Gogh would acquire a copy of the engraving for himself. When the 26-year-old van Gogh went to Goupil, he discovered the firm's black-and-white engravings of paintings by Jean-François Millet, whose *Gleaners* had been the marvel of the 1857 Paris Salon. Even the rough copies of Goupil, notes Sweetman, moved van Gogh not so much for the surface beauty of the work but for what he could interpret from it. And what he interpreted, Sweetman continues, was that the engraving's three women heading to pick up scraps of corn were not ordinary peasants but outcasts, poor scavengers allowed on fields to pick scraps left after harvesting. Looked at as engravers, writes Sweetman, Millet's *Gleaners* "had all the force of a political cartoon, of an act of propaganda," and to van Gogh seemed "to make a radical, political statement." (Van Gogh wrote in a letter to his sister Wil: "Oh Millet! Millet! how he peated humanity and that Something on high which is familiar and yet solemn.")

"Oh Millet! Millet! how he painted humanity and that Something on high which is familiar and yet solemn."

their families. ("I should be happy if someday I could draw them," he wrote, "so that these unknown types would be brought before the eyes of the people.") After his dismissal, van Gogh stayed on in the Borinage. He acquired a printer that taught drawing — "clear black-and-white studies

of faces," writes Sweetman, "with anatomical outlines that the learner was encouraged to copy as faithfully as possible" — and gradually, laboriously, van Gogh taught himself to draw and paint.

The van Gogh legend has it that he went unappreciated in his lifetime because he was consciously aware-gate. Sweetman argues against this, asserting a van Gogh who believed himself to be painting well within 19th-century proprieties. Sweetman notes that during the time van Gogh worked at Goupil, the galleries handled little that was "new." That van Gogh's way of painting developed in almost total exile from art movements current in Paris. Not until 1886 when he moved to Paris, living with Theo until 1888, did van Gogh make contact with Impressionist and post-Impressionist paintings and artists of the French vanguard.

What van Gogh did know and admire were the sentimental academic paintings that Impressionists reacted against. Painter van Gogh's study contained a four-by-eight-inch engraving of a funeral procession crossing a cornfield. Signed by a Dutch artist in vogue at the time among the middle classes, this engraving, Sweetman writes, might have been the first professional work of art van Gogh knew (as an adult).

Van Gogh would acquire a copy of the engraving for himself. When the 26-year-old van Gogh went to Goupil, he discovered the firm's black-and-white engravings of paintings by Jean-François Millet, whose *Gleaners* had been the marvel of the 1857 Paris Salon. Even the rough copies of Goupil, notes Sweetman, moved van Gogh not so much for the surface beauty of the work but for what he could interpret from it. And what he interpreted, Sweetman continues, was that the engraving's three women heading to pick up scraps of corn were not ordinary peasants but outcasts, poor scavengers allowed on fields to pick scraps left after harvesting. Looked at as engravers, writes Sweetman, Millet's *Gleaners* "had all the force of a political cartoon, of an act of propaganda," and to van Gogh seemed "to make a radical, political statement." (Van Gogh wrote in a letter to his sister Wil: "Oh Millet! Millet! how he peated humanity and that Something on high which is familiar and yet solemn.")

The *Gleaners* and other similar, almost sentimental pictures gradually added themselves to the engraving hung on van Gogh's father's wall as the type of pictures van Gogh hoped to make. Sweetman concludes, about van Gogh: "It was his identification with the miners' condition that pulled him most strongly towards art." And Auden argued that not only did van Gogh believe, deeply, that the only proper subject for art in his day was the life of the poor but that of all painters and writers who painted or wrote about the poor only van Gogh preferred the life and company of the poor, "not in theory but in fact."

Van Gogh wrote to Theo on November 16, 1889, shortly after he had finished what would be his last self-portrait: "And instead of grandiose exhibitions, I would have been better to address myself to the people and work so that each one could

Van Gogh speaks to our inner poverty; he gives us in his paintings, as he did the miners, the shirt off his back to be torn into bandages.

have in his home some pictures or reproductions which would be lessons, like the work of Millet."

Sitting all night in that little bedroom, waiting for dawn, shaken by my friend's stertorous breathing, I alternately read pages of Sweetman and then pages from Auden's collection of the letters. "He must cut ourselves into the depths," van Gogh wrote to Theo, "if we want to catch something." And "I want to paint men and women with that suffering of the normal which the halo used to symbolize and which we seek to convey by the actual radiance and vibration of our coloring." And "I always strikes me, and it is very peculiar, that whenever we see the image of indescribable and unutterable desolation — of loneliness, poverty and misery, the end and extreme of all things, the thoughts of God comes into one's mind."

I turned often while I read to the small glowing reproductions of the *Gleaners* and *The Drunkenness at Arles*, as familiar as night near my house, to the *Prussian Rifleman* and *Self-Portrait*, as familiar as relatives faces. The tiny reproduction of van Gogh's study had, the thickly impastoed rich color confused me. Kept from ministering to the miners, van Gogh turned to painting. But his mission did not change. Van Gogh speaks, I sided that night, to our inner poverty, that gives us in his paintings, as he did the miners, the shirt off his back to be torn into bandages.

On his last self-portrait, the principal background color is green; van Gogh's coat is green, even the shadows that fall under his eyes and even the eyes are green. The background is painted in the torments, heavily impastoed with the brush, which van Gogh recognized. On this Christmas card I received, the card's manufacturer (HansVision) — "Greetings for the Truly Derranged" had printed away van Gogh's head a red Santa hat topped with a furry white ball. Above van Gogh's head is "Merry Christmas." I opened the card and read the message: *Van Gogh's head* — "All my love, Vincent" — and found stapled to the card sack a plastic bag of the type in which rock cocaine is sold. A pink plastic car lay in the bag.

VAN GOGH: HIS LIFE AND HIS ART. By David Sweetman. New York: Crown Publishers Inc., 1990. 391 pp.; \$30.

**FUTONS OR FRAMES**  
**SALE**  
Read Carefully

COVER SALES: 12-14" Queen, 16-18" King, 18-20" Full, 20-22" Twin, 22-24" Full, 24-26" King, 26-28" Full, 28-30" King, 30-32" Full, 32-34" King, 34-36" Full, 36-38" King, 38-40" Full, 40-42" King, 42-44" Full, 44-46" King, 46-48" Full, 48-50" King, 50-52" Full, 52-54" King, 54-56" Full, 56-58" King, 58-60" Full, 60-62" King, 62-64" Full, 64-66" King, 66-68" Full, 68-70" King, 70-72" Full, 72-74" King, 74-76" Full, 76-78" King, 78-80" Full, 80-82" King, 82-84" Full, 84-86" King, 86-88" Full, 88-90" King, 90-92" Full, 92-94" King, 94-96" Full, 96-98" King, 98-100" Full, 100-102" King, 102-104" Full, 104-106" King, 106-108" Full, 108-110" King, 110-112" Full, 112-114" King, 114-116" Full, 116-118" King, 118-120" Full, 120-122" King, 122-124" Full, 124-126" King, 126-128" Full, 128-130" King, 130-132" Full, 132-134" King, 134-136" Full, 136-138" King, 138-140" Full, 140-142" King, 142-144" Full, 144-146" King, 146-148" Full, 148-150" King, 150-152" Full, 152-154" King, 154-156" Full, 156-158" King, 158-160" Full, 160-162" King, 162-164" Full, 164-166" King, 166-168" Full, 168-170" King, 170-172" Full, 172-174" King, 174-176" Full, 176-178" King, 178-180" Full, 180-182" King, 182-184" Full, 184-186" King, 186-188" Full, 188-190" King, 190-192" Full, 192-194" King, 194-196" Full, 196-198" King, 198-200" Full, 200-202" King, 202-204" Full, 204-206" King, 206-208" Full, 208-210" King, 210-212" Full, 212-214" King, 214-216" Full, 216-218" King, 218-220" Full, 220-222" King, 222-224" Full, 224-226" King, 226-228" Full, 228-230" King, 230-232" Full, 232-234" King, 234-236" Full, 236-238" King, 238-240" Full, 240-242" King, 242-244" Full, 244-246" King, 246-248" Full, 248-250" King, 250-252" Full, 252-254" King, 254-256" Full, 256-258" King, 258-260" Full, 260-262" King, 262-264" Full, 264-266" King, 266-268" Full, 268-270" King, 270-272" Full, 272-274" King, 274-276" Full, 276-278" King, 278-280" Full, 280-282" King, 282-284" Full, 284-286" King, 286-288" Full, 288-290" King, 290-292" Full, 292-294" King, 294-296" Full, 296-298" King, 298-300" Full, 300-302" King, 302-304" Full, 304-306" King, 306-308" Full, 308-310" King, 310-312" Full, 312-314" King, 314-316" Full, 316-318" King, 318-320" Full, 320-322" King, 322-324" Full, 324-326" King, 326-328" Full, 328-330" King, 330-332" Full, 332-334" King, 334-336" Full, 336-338" King, 338-340" Full, 340-342" King, 342-344" Full, 344-346" King, 346-348" Full, 348-350" King, 350-352" Full, 352-354" King, 354-356" Full, 356-358" King, 358-360" Full, 360-362" King, 362-364" Full, 364-366" King, 366-368" Full, 368-370" King, 370-372" Full, 372-374" King, 374-376" Full, 376-378" King, 378-380" Full, 380-382" King, 382-384" Full, 384-386" King, 386-388" Full, 388-390" King, 390-392" Full, 392-394" King, 394-396" Full, 396-398" King, 398-400" Full, 400-402" King, 402-404" Full, 404-406" King, 406-408" Full, 408-410" King, 410-412" Full, 412-414" King, 414-416" Full, 416-418" King, 418-420" Full, 420-422" King, 422-424" Full, 424-426" King, 426-428" Full, 428-430" King, 430-432" Full, 432-434" King, 434-436" Full, 436-438" King, 438-440" Full, 440-442" King, 442-444" Full, 444-446" King, 446-448" Full, 448-450" King, 450-452" Full, 452-454" King, 454-456" Full, 456-458" King, 458-460" Full, 460-462" King, 462-464" Full, 464-466" King, 466-468" Full, 468-470" King, 470-472" Full, 472-474" King, 474-476" Full, 476-478" King, 478-480" Full, 480-482" King, 482-484" Full, 484-486" King, 486-488" Full, 488-490" King, 490-492" Full, 492-494" King, 494-496" Full, 496-498" King, 498-500" Full, 500-502" King, 502-504" Full, 504-506" King, 506-508" Full, 508-510" King, 510-512" Full, 512-514" King, 514-516" Full, 516-518" King, 518-520" Full, 520-522" King, 522-524" Full, 524-526" King, 526-528" Full, 528-530" King, 530-532" Full, 532-534" King, 534-536" Full, 536-538" King, 538-540" Full, 540-542" King, 542-544" Full, 544-546" King, 546-548" Full, 548-550" King, 550-552" Full, 552-554" King, 554-556" Full, 556-558" King, 558-560" Full, 560-562" King, 562-564" Full, 564-566" King, 566-568" Full, 568-570" King, 570-572" Full, 572-574" King, 574-576" Full, 576-578" King, 578-580" Full, 580-582" King, 582-584" Full, 584-586" King, 586-588" Full, 588-590" King, 590-592" Full, 592-594" King, 594-596" Full, 596-598" King, 598-600" Full, 600-602" King, 602-604" Full, 604-606" King, 606-608" Full, 608-610" King, 610-612" Full, 612-614" King, 614-616" Full, 616-618" King, 618-620" Full, 620-622" King, 622-624" Full, 624-626" King, 626-628" Full, 628-630" King, 630-632" Full, 632-634" King, 634-636" Full, 636-638" King, 638-640" Full, 640-642" King, 642-644" Full, 644-646" King, 646-648" Full, 648-650" King, 650-652" Full, 652-654" King, 654-656" Full, 656-658" King, 658-660" Full, 660-662" King, 662-664" Full, 664-666" King, 666-668" Full, 668-670" King, 670-672" Full, 672-674" King, 674-676" Full, 676-678" King, 678-680" Full, 680-682" King, 682-684" Full, 684-686" King, 686-688" Full, 688-690" King, 690-692" Full, 692-694" King, 694-696" Full, 696-698" King, 698-700" Full, 700-702" King, 702-704" Full, 704-706" King, 706-708" Full, 708-710" King, 710-712" Full, 712-714" King, 714-716" Full, 716-718" King, 718-720" Full, 720-722" King, 722-724" Full, 724-726" King, 726-728" Full, 728-730" King, 730-732" Full, 732-734" King, 734-736" Full, 736-738" King, 738-740" Full, 740-742" King, 742-744" Full, 744-746" King, 746-748" Full, 748-750" King, 750-752" Full, 752-754" King, 754-756" Full, 756-758" King, 758-760" Full, 760-762" King, 762-764" Full, 764-766" King, 766-768" Full, 768-770" King, 770-772" Full, 772-774" King, 774-776" Full, 776-778" King, 778-780" Full, 780-782" King, 782-784" Full, 784-786" King, 786-788" Full, 788-790" King, 790-792" Full, 792-794" King, 794-796" Full, 796-798" King, 798-800" Full, 800-802" King, 802-804" Full, 804-806" King, 806-808" Full, 808-810" King, 810-812" Full, 812-814" King, 814-816" Full, 816-818" King, 818-820" Full, 820-822" King, 822-824" Full, 824-826" King, 826-828" Full, 828-830" King, 830-832" Full, 832-834" King, 834-836" Full, 836-838" King, 838-840" Full, 840-842" King, 842-844" Full, 844-846" King, 846-848" Full, 848-850" King, 850-852" Full, 852-854" King, 854-856" Full, 856-858" King, 858-860" Full, 860-862" King, 862-864" Full, 864-866" King, 866-868" Full, 868-870" King, 870-872" Full, 872-874" King, 874-876" Full, 876-878" King, 878-880" Full, 880-882" King, 882-884" Full, 884-886" King, 886-888" Full, 888-890" King, 890-892" Full, 892-894" King, 894-896" Full, 896-898" King, 898-900" Full, 900-902" King, 902-904" Full, 904-906" King, 906-908" Full, 908-910" King, 910-912" Full, 912-914" King, 914-916" Full, 916-918" King, 918-920" Full, 920-922" King, 922-924" Full, 924-926" King, 926-928" Full, 928-930" King, 930-932" Full, 932-934" King, 934-936" Full, 936-938" King, 938-940" Full, 940-942" King, 942-944" Full, 944-946" King, 946-948" Full, 948-950" King, 950-952" Full, 952-954" King, 954-956" Full, 956-958" King, 958-960" Full, 960-962" King, 962-964" Full, 964-966" King, 966-968" Full, 968-970" King, 970-972" Full, 972-974" King, 974-976" Full, 976-978" King, 978-980" Full, 980-982" King, 982-984" Full, 984-986" King, 986-988" Full, 988-990" King, 990-992" Full, 992-994" King, 994-996" Full, 996-998" King, 998-1000" Full, 1000-1002" King, 1002-1004" Full, 1004-1006" King, 1006-1008" Full, 1008-1010" King, 1010-1012" Full, 1012-1014" King, 1014-1016" Full, 1016-1018" King, 1018-1020" Full, 1020-1022" King, 1022-1024" Full, 1024-1026" King, 1026-1028" Full, 1028-1030" King, 1030-1032" Full, 1032-1034" King, 1034-1036" Full, 1036-1038" King, 1038-1040" Full, 1040-1042" King, 1042-1044" Full, 1044-1046" King, 1046-1048" Full, 1048-1050" King, 1050-1052" Full, 1052-1054" King, 1054-1056" Full, 1056-1058" King, 1058-1060" Full, 1060-1062" King, 1062-1064" Full, 1064-1066" King, 1066-1068" Full, 1068-1070" King, 1070-1072" Full, 1072-1074" King, 1074-1076" Full, 1076-1078" King, 1078-1080" Full, 1080-1082" King, 1082-1084" Full, 1084-1086" King, 1086-1088" Full, 1088-1090" King, 1090-1092" Full, 1092-1094" King, 1094-1096" Full, 1096-1098" King, 1098-1100" Full, 1100-1102" King, 1102-1104" Full, 1104-1106" King, 1106-1108" Full, 1108-1110" King, 1110-1112" Full, 1112-1114" King, 1114-1116" Full, 1116-1118" King, 1118-1120" Full, 1120-1122" King, 1122-1124" Full, 1124-1126" King, 1126-1128" King, 1128-1130" King, 1130-1132" Full, 1132-1134" King, 1134-1136" Full, 1136-1138" King, 1138-1140" Full, 1140-1142" King, 1142-1144" Full, 1144-1146" King, 1146-1148" Full, 1148-1150" King, 1150-1152" Full, 1152-1154" King, 1154-1156" Full, 1156-1158" King, 1158-1160" Full, 1160-1162" King, 1162-1164" Full, 1164-1166" King, 1166-1168" Full, 1168-1170" King, 1170-1172" Full, 1172-1174" King, 1174-1176" Full, 1176-1178" King, 1178-1180" Full, 1180-1182" King, 1182-1184" Full, 1184-1186" King, 1186-1188" Full, 1188-1190" King, 1190-1192" Full, 1192-1194" King, 1194-1196" Full, 1196-1198" King, 1198-1200" Full, 1200-1202" King, 1202-1204" Full, 1204-1206" King, 1206-1208" Full, 1208-1210" King, 1210-1212" Full, 1212-1214" King, 1214-1216" Full, 1216-1218" King, 1218-1220" Full, 1220-1222" King, 1222-1224" Full, 1224-1226" King, 1226-1228" Full, 1228-1230" King, 1230-1



BY JEFF SMITH

Just down the way a piece from Chardonnay Chapparel, you'll find Table Wine Gulch, home of "wine, cheese, and instant justice." It's an enlightened town in the vineyards of the Old West, where they practice oenology — divination by ripping off the wings of chickens and observing which way they slide — and where the first grape-alanche took place (suddenly there was this "wall of grapes" cascading through the town). Unlike the hard-living lives we read about in accounts of the Old West, the citizens of Table Wine Gulch are highly cultured. They always order their Grey Poupon on Pinot.

And even the prospect of death can't shake their sophistication. For his last request, a man about to be hanged ordered some vintage wine. When the sheriff opened the bottle and poured a glass, the man recoiled in horror and asked, "Aren't you going to let it breathe?"

An avalanche of grapes? Divination by wingless chickens? A town in the Old West that served quiche? That's right. And don't forget "Custer." That's a technique, based on the life of General Custer, where you see your future in advance. That way you'll be better prepared to deal with any junk when it happens. All of these delightfully whacky notions come from what may prove to be one of San Diego's most fertile comic collaborations: Todd Blakesley and Garrison Keillor.

During the 1970s, Blakesley was the artistic director of the legendary Crystal Palace Theatre in Pacific Beach, where more than 20 original scripts — most of them written by him — were produced. Along with being a composer-writer, Keillor is one of our area's finest sound designers. Both have impressive credentials, but together they're really something else.

Their *Laughing Buddha* Whistling Radio Theatre, currently knocking audiences silly at the Bowers Theatre's Kingston Playhouse, is a bizarre combination of the everyday and the unexpected. It's as if Garrison Keillor's *Prairie Home Companion* dined at Spike Jones' minuet with the Dark Side of the Force.

*Laughing Buddha* is both a fundraiser for the Bowers Theatre and a show in itself (two shows actually, labeled "Fido" and "Rover," which are running in the show). Set in the studio of K-BOW radio, the show unfolds as

## First You Pull Off Their Wings



Laughing Buddha Whistling Radio Theatre

an evening of live radio broadcasting. There are episodes from comic serials — *Chardonnay Chapparel*, *Pumpkin Beach*, and *The Gypsy* — and commercials with absurd scenarios, like those for the Kingston Hotel, "where the elite must to sleep," two of the hotel's most redeeming features being prost-

of the San Diego Repertory Theatre, made a proposal in keeping with the gothic spirit of the show. They would use theaters from their current financial woes, he announced, in the "Cultural Disaster Recovery Act." This would "where the elite must to sleep," two of the hotel's most redeeming features being prost-

It's as if Garrison Keillor's *Prairie Home Companion* dined at a Spike Jones minuet with the Dark Side of the Force.

ility to both the Greyhound bus depot and tattoo parlors. There are personas (like the guy who wants everyone to know that his favorite thing about the ocean is its crude oil, for which, he contends, we should begin drilling offshore immediately), classified ads, and personal appearances. In effect, the audience becomes a studio audience, watching the actors read from their scripts into stand-up microphones, as if the show were actually going out on the airwaves.

On different nights, various San Diego notables make guest appearances. The night I was there, Douglas Jacobs, artistic director

power. Instead of the usual candidates, Jacobs proposed a new survivor, the Department of Defense, arguing that funding would become available immediately with such a linkage. A second idea, a corollary to the first, would be to do what the Department of Defense does routinely and limit press access. As in the *Prairie Home Companion*, Jacobs would create a "critic's pool," censoring any reviews that "threatened the security of the theater," and publishing only those that were favorable. Throughout his guest appearance, Jacobs had his tongue firmly planted in his cheek — at least that's where it looked like he had it planted.

Jacobs' appearance was a highlight, among many. Every person in the cast, in fact, makes a strong contribution to the show. In *The Gypsy*, a serial about a spy who likes to spend weekends with middle-class American families, only to accuse them of being from outer space, Robert Larsen is a kick. Larsen's espionage agent expresses his paranoia with a kind of warped sensuality. Allison Brennan, wife of the Bowers Theatre's artistic director, Ralph Elias, does a funny commercial for "Adopt an Actor," a new program promising prospective sponsors that, for only \$25 a month, they can feed an actor (beneath much of the show's humor, as should be obvious by now, lie other, graver concerns). Along with playing many roles well, Paul Jennings is also the general radio announcer, with one of those honey-tongued, disembodied voices that glide past words as if they were poles on a slalom run. Melissa Reeves and Erin Garrett (a newcomer to San Diego theater who merits a warm welcome) are effective in everything they do. As, of course, are the show's co-creators, Blakesley and Keillor.

Radio could use a good dose of these guys. And not just their humor. Behind the abundant comedy of *Laughing Buddha* is something done so skillfully that, even though it takes place right before your eyes, may still go unnoticed after a while: the play of sounds. Tapping off his casual outfit with red suspenders, the bearded Blakesley sits at a desk, stage left, and creates sounds the way they did in the old radio days. He'll scrape two shoes in a box and to simulate walking feet or tripping pots and pans from a shelf being something or someone in the story falls down. The means are comically primitive — here are all the old tricks that fueled radio listeners into believing the story was actually happening — but the effects are sharply realistic. Across from Blakesley, the Buddha-sized Keillor also sits at a desk. Instead of shoes and pants, however, Keillor uses more modern modes of sound reproduction: a synthesizer and tape deck. With these he electronically generates every noise and musical note imaginable. Blakesley and Keillor blend the stage with a then vs. now combination of sound creation. There is a show to be heard, and the quality of their work is excellent. For anyone who ever looked in a theater program and wondered just what a "sound designer" did, the Bowers is not only offering a very funny show, it's offering a live textbook example of the art. □

BY DUNCAN SHEPHERD

What can *The Doors* mean to the person to whom *The Doors* meant nothing? Or to the person who asks the question another way: what could that person make of a man who goes around in skin-tight black leather pants?

Our first clue to the formation of such a man is a childhood memory of a road accident in New Mexico (the Navajo casualties at the scene will haunt the chubby-faced little rubberneck for the rest of his life, materializing on stage with him, for example, in the middle of a rock concert, the only childhood memory deemed important enough to be entered in evidence).

In spite of the triteness in which this memory is enveloped (tapu unt, slow-motion), Little Jimmy Morrison arrives in young adulthood in the mid-Sixties with a complete disregard for convention and a supernatural visionary faculty, not to mention a map of hair that appears to have been swept from a late-model department-store mannequin. It takes only a single street-crossing in a So-Cal beach community for him to pick his predestined soul mate out of the crowd ("he's the one," the one, to be specific, with the nose in the air and the ankle-length skirt, proving her allegiance to the newest fashion in nonconformity), and he follows her home, waits until nightfall, and vaults over the balcony railing with all the unconventionality of every romantic rebel from Romeo to the Night Stalker. "Got a problem with doors?" she asks him. "Waste of time," he answers, wanting only another couple of lines before their first kiss.

Any suspicion that here we have the premonition of the name of his future rock group — winning a coin-flip with the anonymous audience, *The Vistas of Time* — will be laid to rest later, when we learn, or are reminded, that the name actually derives from William Blake's "doors of perception." For the time being, however — really for only one scene, as it develops — he is enrolled in the UCLA film school, where he is screening an experimental opus in which the student filmmaker has photographed himself strutting the calves of a stripteaser and recting his own verse, and has interior stock footage of, among other things, Adolf Hitler. "It's poetry! It's everything good art stands for!" erupts one of his classmates and his boyfriend-to-be (Kylie MacLachlan, outfitted with a wig that looks like one chosen by a middle-aged lecher of that period who hopes it's too late to get in on some of that Free Love he's been hearing about). Because not every last one of Morrison's classmates proves to be uniformly receptive to his visionary and unconventional (ca. 1925) use of the cinema, the misanthropic artist storms out of the classroom in disgust: "I quit!" Or maybe it's because he realizes already, through his visionary passages, that any film class taught by Oliver Stone (a born-and-breded canon) could teach nobody anything useful about film.

Stone, when behind the camera, has emerged as one of that increasingly rare breed of Hollywood filmmaker who has arrived at maximal prominence without passing through minimal competence. And his cinematic monument to Morrison and The

## When You're a Stranger



Doors continues to bash at it its established pace, barely touching ground, barreling right into the middle of events, barging the surrounding context and grabbing at the harried TV director's daily lives: the constant looking. There may be some justification for this device in the understandable fascination with Val Kilmer's physical appearance to the real Jim Morrison. We do not, by contrast, get any closeups of Will Jordan, who, in his rightishness impersonation of Ed Sullivan, appears to have walked out of a per-

be wheeled into doing an a cappella rendition of one of them for his former classmate, future keyboardist, and still, as it turns out, *Jaeger chowder*. "Those are great lyrics," he says. "Then — puff — he is inspiring his newly formed band with some of his visionary visions." "There should be great grand copulations in the streets of L.A.," and so forth. Then — puff — he is the star guide to a peyote trip in the Southwest desert (time-lapse clouds and shadows), and he returns therefrom with some bread-new Great Fucker

Kilmer could be a perfect match for Morrison down to the last syllable and hair lock, and it still wouldn't answer the question of why we needed a film about the man.

Lyrics: "Ride the snake to the lake." "The West is the best" — for this he has been reading Blake? (Sure it wasn't that contemporary poet, Muhammad Ali?) Then — puff — it's on to New York, the Sullivan show, and a big winning performance of "Light My Fire." The recent TV retrospective of the Sullivan show on CBS didn't shy away from the incident, verifying that Morrison did indeed sing the word, although without any noticeable rebellious emphasis. This bit of overacting aside, Kilmer could everywhere else be a perfect match for Morrison down to the last syllable and hair lock, and it still wouldn't answer the question of why we needed a film about the man.

Back to chronology, then. Where was it that we left him? Or rather, where is it that he has been ahead to by now? We can catch up with him — puff, puff — at the beach, where he announces he has even off filmmaking in favor of songwriting, and permits himself to

whom he meets and impresses at a quote-worthy press conference. "Our pale reason hides the white from us," he, but what with all the drugs and the drink, it starts to get harder for our rock-and-roll sex symbol — the man who helped to install the I-Am-Stoned look on the pop-music scene, and who helped to turn Bedroom Eyes unapologetically into Boredom Eyes — to achieve a hard-on unless he first drinks blood or hangs by his fingertips out the hotel window. This sort of thing takes its toll, and soon his soul mate is cradling a spoonful of whipped sweet potatoes into his face on Thanksgiving Day (comic relief), and even the Three Musketeers-like loyalty of the band members is beginning to waver. "We took drugs to expand our minds, not to escape!" — I swear that the drummer actually says this, though I could swear also that Kevin Dillon pronounces the final word as "escapap".

All of it along with all the rest of it, goes to prove, if nothing else, that the conventional story formula of the self-destructive musician can be made to fit any old era and any old drinking-and/or-drug-taking musician, even one so "unconventional" as to do his drinking and drug-taking under the benediction of Dionysus and under the rallying call of those Great Fucker Lyrics. "Break on through," Break on through, Break on through. To the other side."

I saw no very clear interpretive approach to this story, no irony, for instance, in the final sequence of shots that locates Morrison's resting place in the proximity of Chopin's, Bartok, Rossini? — no one put lighted candles and half-drunk liquor bottles on their headstones (Rossini, perhaps having a visionary inkling of his own long-gone snatched up his bones and moved elsewhere). I did see, however, what I thought was a reasonably clear, though extremely brief, theory that Morrison's alleged indecent exposure on stage in Miami was in actuality the old two-fingers-through-the-fly party gag that will be a popular freeze-frame spot when the movie comes out on video. Of course, the viewer is at all times free to impose on this story the standard line to do with a Man Torn Between True Artistry and Phony Celebrity, but he is nowhere compelled to do so, nowhere even nudged. It's as though the worldliness of the ending were presumed to be self-evident. Were someone bound up intricately with the self-evident worldliness of the music, there would be some surety to be. For my own part, as one who is in no rush to declare himself in tune with the music (despite not being the older film critic in the land, being in fact several years younger than Morrison himself), I am stunned on the beach. I would like to verify that I saw or heard nothing in *The Doors* to alter, or for that matter to confirm or to dispute, my own vague, not very informed, not very interested impression that Jim Morrison had a significant part to play in the development — if that's the word — of rock-and-roll from idleness to adolescence, from the primitive to the pretentious, (Dionysus, indeed!) Now did I see or hear anything to prompt me to want to give the genuine article another look and listen. Anyone who would agree on Morrison's behalf might be able to hold a case for doing a movie about him, but not this movie. □

**LUGGAGE BAZAAR**  
294-4911 • 1070 Ave. 16  
Special purchases • Clearance • Repairs • Discounted  
**LUGGAGE & BRIEFCASES**  
Samsonite large piggyback  
Slightly irregular  
reg. \$229 \$139

San Diego's Finest  
**ACOUSTIC GUITARS**  
New & used guitars, banjos, mandolins, fretted instruments  
• Repairs • FREE appraisals  
**NEW AGE MUSIC**  
291-4091  
3013 Fourth Ave., Hillcrest

**ATTENTION: COLLECTORS**  
If you collect...  
• Character  
• Games  
• Toys • Games  
• Action  
• Fast Food Toys  
• Batman  
and similar items  
There is a new place for you!  
**Collect**  
1140 Camino Ave.  
Comic 107  
2 days a week

**Traveler's Depot**  
BACKPACKS  
reg. \$119.99  
\$89.99  
1140 Camino Ave.  
Comic 107  
2 days a week

**Ethnic Designs**  
Jewelry & Art. Reads  
— moved —  
from Cracker Factory  
in San Diego 7750  
Antique Mall  
Ethnic/Antique/Indian Jewelry  
Also at Escondido Antique Mall - Grand Ave. and O.E. Anderson  
or Golden Valley Mall - 6505 Miramar

**GIANT CLOTHING SALE!**  
Buy 1 Get Second at 1/2 Price!!\*  
THRU SUNDAY ONLY!!

- ALL BAGGYS**  
Choose from the hottest selection anywhere. Second purchase price from just \$16.00.
- MEN'S & WOMEN'S SHORTS**  
Great selection of styles and colors for men and women. Second purchase price from \$7.50.
- WOMEN'S FASHION TOPS**  
Great selection of casual V-neck tops in the latest Spring colors. Second purchase price from just \$4.00.
- PRINTED T-SHIRTS**  
Huge selection of surf, military, reggae and Americana designs. Second purchase price from just \$4.50.
- PRINTED SWEATS**  
Choose from over 100 selections of men's and women's designs. Second purchase price from \$9.00.
- AND MUCH, MUCH MORE!**  
\*Second purchase must be of equal or lesser value.  
HURRY IN! SALE ENDS 3/17/91

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

Pacific Beach (Promenade Shopping Center, Mission Blvd.) 591-6769 • La Jolla Village Square (next to Kinross) 535-0385 • La Jolla (next to Alhambra's on Prospect) 664-7382  
Chula Vista (Downtown Square) 275-4000 • San Diego (near the Old Town Mexican Market) 591-0328 • Brea (near the Old Town Mexican Market) 591-0328 • San Diego (near the Old Town Mexican Market) 591-0328  
La Mesa (Downtown Center) 591-0328 • Poway (near the Old Town Mexican Market) 591-0328 • Escondido (near the Old Town Mexican Market) 591-0328

**SOFT CONTACTS**

No Hidden Charges  
Daily Wear  
\$89 complete  
Extended Wear  
\$109 complete  
Tinted Daily  
\$119 complete  
Brown to Blue  
\$200 complete

**1-Hour Service**  
in most cases

**Disposables**  
\$185 (includes FREE eye exam, contact lenses, and a complete eye exam)  
as low as \$24.00 each when purchased at \$40/box

**Spare Pair**  
\$40 (same day purchase (Daily or Extended))

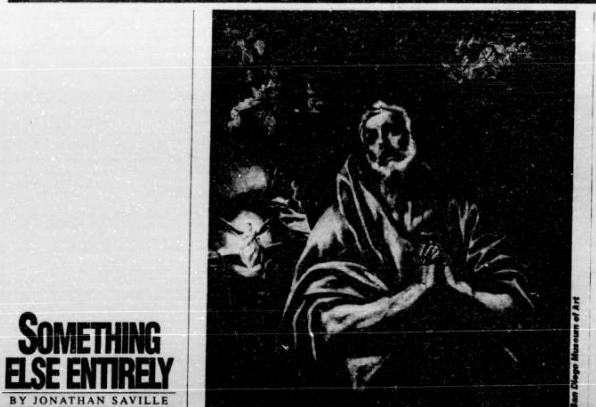
**ALL PRICES INCLUDE:**  
• 45-day written guarantee  
• Professional fitting & training  
• 6-month follow up care  
• One year brand name lenses  
• care kit and instructions

**BRAND LENSES INCLUDE:**  
Bausch & Lomb, Johnson & Johnson, Hydrocote, Ciba, Cooper, American Hygien, O2T

**DR. TED MECKLENBORG 566-4110**  
5616 Miramar Rd. (Off I-15) at Miramar Rd. (6 miles east of University Towne Center)  
• Same location since 1976 •



# ART



"The Penitent Saint Peter"

## SOMETHING ELSE ENTIRELY

BY JONATHAN SAVILLE

Living in Southern California, the real question is: Is there anything else? Of course, there is the ocean, and the beach, and the sunlight, and working, and playing, and shopping, and driving, and the comfortable, undemanding, everyday sights. A lovely way to live — the senses gratified, the spirit pleasantly lulled. But is there anything else?

The San Diego Museum of Art owns two paintings by El Greco, and they decidedly belong to the category of the "something else."

In one sense, naturally, they are objects in this

## And Peter wept bitterly.

world and can be looked at and talked about as such. El Greco is one of the greatest of painters. We are fortunate in having two excellent examples of his work in San Diego. One has been around for a long time ("The Penitent Saint Peter"), while the other was acquired only last year ("The Adoration of the Shepherds"). One dates from quite early in the painter's career (the museum dates "The Adoration" to the mid-1570s, although its subject and style go back to the early 1560s, when El Greco was just over 20). The "Saint Peter" is a late painting, almost identical with versions of the same subject — in Toledo's Hospital de San Juan Bautista (Spain) and in the Kunstmuseum in Oslo — that are variously dated between 1585 and 1607 (El Greco died in 1614). These are facts about objects, facts

of considerable interest to art lovers, but no different in kind from facts about the Ocean Beach Pier or the Civic Center parking garage. Great paintings are not merely objects, however. They are openings into "something else." It is a mistake to look at these two El Greco paintings, for that misunderstands the kind of being that belongs to them; you need to look into them. Ultimately, you need to go into them (fit your mind's eye), and as you go into them, you go out of San Diego, out of the limitations of our pragmatic, positivistic, materialistic, melioristic, late-20th-century American culture, out of the perpetual sunshine, out of nature, into the Other. Authentic art has that function and that aim. There is a great deal of inauthentic art, especially these days, but you need have no worries about the El Greco, which will do for you precisely what art is supposed to do — if, that is, you accept the invitation they offer.

"The Penitent Saint Peter" takes us into a world of anguish and of consolation, held in tense balance; it is in a profound way the same world Shakespeare discloses to us in *Measure for Measure* or *King Lear*, with both of which the painting is more or less contemporaneous. Shakespeare's application of Christian belief to the doubts and torments of life in the late Renaissance is more dissonant,

more disguised; El Greco goes directly to scripture for his subject. The biblical extent to which the painter's imagination penetrates is Peter's denial of Jesus. At the Last Supper, Jesus foretold his disciples' betrayal. "Through all my pain have your faith in you shaken, mine will never be shaken!" Jesus, who has a more acute knowledge of human frailty, predicts that before the cock crows three times that night, Peter will deny him no fewer than three times — to which Peter replies, "Even though I have to die with you, I will never deny you." "And all the other disciples said the same" (the most important sentence in this section of the narrative). A few hours later, Jesus is arrested in the Garden of Gethsemane and is taken under guard to the residence of the high priest, where he is accused of blasphemy. Meanwhile, "Peter was sitting in the courtyard where one of the serving girls came over to him and said, 'You were with Jesus the Galilean.' He denied it in front of everyone: 'I do not know what you are talking about.' When he went out to the gate another girl saw him and said to those nearby, 'This man was with Jesus the Nazorean.' Again he denied it with an oath: 'I do not know the man!' A little while later some bystanders came over to Peter and said,

"You are certainly one of them! Even your accent gives you away!" At that began crying, and swore, "I do not even know the man!" Just then a cock began to crow and Peter remembered the prediction Jesus had made: before the cock crows, you will deny me three times." He went out and began to weep bitterly.

The significance of this Gospel story goes far beyond the character of Peter. Faithfulness to Christ is something all Christians routinely profess ("And all the other disciples said the same"), but when their own lives are threatened — or even their well-being, or even just their comfort — they have a powerful tendency to put their religious commitment aside: "I do not know the man." The story is designed to alert Christians to their own tragic weakness, to make them, too, weep bitterly for their cowardice — and it is well designed, for if even Peter, to whom the keys to the kingdom of heaven have been entrusted, will deny his Lord in order to save his own skin, then lesser mortals will assuredly be subject to the same spiritual defect.

El Greco seems to have been the first artist to focus on this episode as a subject for devotional painting. Indeed, it was one of his favorite subjects — he painted at least 17 versions of it over the years, gradually working out his understanding of its meaning and exploring ways to convey the doctrinal message in the most powerfully emotional way.

The SDMA version is typically dominated by the figure of Peter himself, whose silver-encrusted head (like a halo rendered in naturalistic terms), hunched blue and yellow robes, clasped hands, and dangling, highlighted keys gleam in an effluence of light against the murky brown background of a huge tree trunk. Everything in the figure is directed at expressing Peter's emotional state with intensity and precision. The elongation of the body conveys the extremity of the emotion. The lyrical sweeps of the drapery convey its turbulence. The positioning of the body's axis at an angle slightly off the vertical conveys the anxiety-ridden feeling of moral imbalance, of the loss of "uprightness," of the danger of "falling." The clenched muscles of the forearms and the tightly clasped hands, with the fingernails almost digging into the flesh, render Peter's emotional distress almost unbearable and the tightly clasped hands, with the fingernails almost digging into the flesh, render Peter's emotional distress almost unbearable and the tightly clasped hands, with the fingernails almost digging into the flesh, render Peter's emotional distress almost unbearable.

Behind, there is darkness, irrational, unformable, with mysterious streaks of lighter brown emerging here and there against the darkness of the tree trunk but not succeeding in giving it an articulated plastic form. The drama is that of a sinful soul utterly juxtaposed against a universe massive, heavy, unyielding, unwilling to offer intelligible light — a universe that appears to be a surfer, more extreme form in Lear's blasted heath. But if there

is anguish here, and a recognition on the art, a part of the experience of trial abjection in an alien universe, nevertheless there is no despair, for what El Greco is presenting us with is not the spiritually empty commons we live in but the cosmos of counter-Reformation Catholic Europe. Out of the dark background two living, burgeoning branches are growing, their vitally unruled clusters of olive-green leaves fully illuminated and symmetrically disposed around Peter's head, as though to suggest that hope can still breathe in a heart that self-condemnation has virtually suffocated.

Not is the nature of that hope left ambiguous. The left side of the painting, behind Peter's shoulder, is devoted to a spiritual landscape, whose properties of light and space have nothing to do with those of nature but reflect meanings deriving from a reality beyond nature. Seated on a stone tomb, glowing as if with a newly kindled oil (or mandorla) of divine light, there is a white-clad angel — the artist's personal memory of a figure he must have seen in his youth in an icon still displayed in the metropolitan church of the Cremona province where he was born. El Greco has used that figure to represent the angel who confronts the women at Jesus' tomb after the resurrection. "In appearance he resembled a flash of lightning while his garments were as dazzling as snow." It is the angel's stance — "He is not here, he has been raised, exactly as he promised" — that guarantees to Peter,

and to all who have fallen and who too wish to be raised (as shown by their attitude of prayer), that in spite of their weakness they are not lost.

Rushing away from the angel across an upended ground over which she seems to float without weight, is a tall, thin, female figure, her dark, blue-gray draperies whirling around her to suggest her haste. This is one of the women, probably Mary Magdalene (herself a repentant sinner), who hurried away from the tomb, half-overjoyed, half fearful, and ready to carry the good news to his disciples. El Greco's neo-naturalistic treatment of space, which has so appealed to 20th-century artists (in its spatial organization, this area of the painting resembles late Cézanne or passages in Picasso's analytical cubism), is not simply a quirk of the painter's insight, as a few extraordinarily silly critics have maintained, or a disinterested play with the formal possibilities investigated in 16th-century Mannerism in theory favored by other — less silly but similarly misguided — art historians, but a way of showing how spiritual matters — sin, repentance, forgiveness — are not to be comprehended within the laws of mathematical reason that Renaissance scientists and artists had been reveling in for 200 years. A perspective grid may be an accurate device for conveying the way the eye sees natural reality, but another kind of vision is needed when what counts is not one's physical location but one's relationship to salvation.

Disregarding the laws of linear and atmospheric perspective, El Greco therefore gets to the core of the matter by putting Mary Magdalene on a direct line from the angel to Peter, she is bringing him the message that will save him. Moreover, analogies of forms on the surface of the painting indicate that Peter is already saved, for the disciple into whose hands Jesus has delivered his church (we cannot overlook the prominence of the keys) trust, whatever his human weakness, he destined for redemption. Hence, the oval of light surrounding the angel resonates with the luminous oval of Peter's head (on the surface of the painting these two congruent forms are in fact of exactly the same size). Hence, also, the way the angel's head is cocked to the side, just as Peter's is; and the way the V-shape of the angel's piercing, dark blue wings is reflected — inverted — in the position of Peter's arms, and the way the vaguely defined reach of relative brightness poured above Peter's head, which in the world of nature would be a dappling of sunlight on tree bark, can in the world of spirit mean perhaps as alluding to the dove of the Holy Spirit. The angel proclaims the salvation that will be the result of Jesus' resurrection, and Peter, from whom the Christian Church will take its authority, in his very being preclaims the same message.

SDMA's "The Penitent Saint Peter" is a very beautiful painting. Its slightly aspheric color harmony, its excitingly unstable formal

balance, its exquisite draughtsmanship, its sensuous suppleness of texture, its dramatic contrasts of dark and light — all these aesthetic features are easily and rapidly perceptible in a brief pleasing glance, as you pass by your stroll through the Waterfront gallery spaces. You may even notice with approval — and at the same level of perception — how the frame, with its ornate gilt sculptured foliate, echoes the leafy branches of the tree and the golden-yellow color of Peter's cloak. That kind of appreciation, however, maintains the circle of reality around you exactly as it was to begin with, allowing El Greco's creation in for a moment, and then letting it drift out again. What is needed, if this painting is to make any real difference to you, is for you to regard the frame as a rectangular door, and a door punched not through the wall of the gallery but through the fabric of existence. You must recognize that that door opens on the opportunity for a privileged look somewhere very far from the museum and from San Diego altogether — which means standing before this painting for a good deal of time, in complete alertness, without preconceptions, ready to discover something you did not bring with you, and ready to allow the work of art to encompass your consciousness, rather than the other way around. While you are there, you ought to look at "The Adoration of the Shepherds" in the same manner — an exploration I will join you in next week.

## Museum Quality Framing

Done on the premises by professional craftsmen

- 25% OFF ALL CUSTOM FRAMING  
\*All custom framing — all custom made on a one-by-one basis.  
Over 2,000 current samples to select from — gold, silver, woods, metals, lacquers.
- FRAME ANY POSTER OR PRINT UP TO 32" x 40" ONLY \$49.95  
WANT COLOR? Over 130 to choose from in "Nickel" aluminum moldings.  
WANT MATS? 25% OFF WITH THIS SPECIAL ALSO.
- FRAME ANY POSTER UP TO 24" x 36" FOR ONLY \$29.95  
Special Introductory price! Perfectly framed in gold, silver or black anodized aluminum. Mounted on foam core with regular photo done by professional custom picture framers, 100% production people!  
Offer good through March 31, 1991. No limit. (Mats — 25% off with this special.)

## JOHN BAKER

### PICTURE FRAMES

Home of San Diego's Finest Custom Framing Store • Since 1976  
Creative designers • Museum quality framing • Professional framers • MasterCard & Visa  
3445 MIDWAY DRIVE • 222-5313 • OPEN 10 AM-4 PM, 7 DAYS A WEEK

Over 40,000 pictures custom framed for San Diego since 1976.

## We now feature SoftPerm Hard/Soft Contact Lenses

The superior vision of a hard lens and the comfort of a soft lens

Also see us for

## Oxygen Permeable Custom-Fitted Hard Contact Lenses

- Longer lasting • Easier to clean
- Provide clearer vision than soft contact lenses

One-day emergency single-vision lab service. Other services available: Examination and all types of eyeglasses

**Dr. Marvin Weitzman, O.D. Inc.**  
"Where quality is affordable"  
3357 Rosecrans Street, corner of Rosecrans & Midway in Lorra Square  
224-2973

**Dr. Timothy Giles, O.D.**  
3030 Plaza Bonita Road  
Plaza Bonita Mall, National City (upper level next to Mervyn's)  
267-5901

### YELLOWSTONE GUN TENT (8x12)

- All cotton construction
- 2 large windows
- Full screen door

reg. \$159.98  
**Sale \$99.98**

### "NORTH STAR" BACKPACK COMBO

- Anodized aluminum frame
- Floating suspension
- 2800 cubic inch capacity

reg. \$72.98  
**Sale \$52.98**

### "RANGER 3" SLEEPING BAG

- 3 lbs. polyester fill
- All nylon
- Machine washable
- Full size 33x75

reg. \$19.98  
**Sale \$15.98**

### FLANNEL SHIRTS

Mens Sizes S-XL

Lightweight **Sale \$4.49** reg. \$8.98  
Heavyweight **Sale \$12.98** reg. \$18.98  
Quilt-Lined **Sale \$15.98** reg. \$24.98

### SKI GLOVES

End of the Season Special

## 50% off

All gloves in stock

## GOODRICH SURPLUS STORES

Limited stock on hand.  
Sale prices good thru 3/26/91. All sale items similar to illustration.

SAN DIEGO 3611 La Jolla Village Drive 442-0880  
EL CAJON 1020 El Cajon Blvd. 442-0880  
ESCONDIDO 333 E. Valley Ave. 746-0333  
CHULA VISTA 785 So. Ave. 427-6373



## QUARTER NOTES

BY JONATHAN SAVILE

### ORCHESTRE DE PARIS

The La Jolla Chamber Music Society presented the Orchestre de Paris at Copple Symphony Hall, in a program—understandably—of French music. There was a great deal of fashion and power, and many in the audience were—understandably—swept. But there was a lot wrong with this concert.

What was principally wrong was conductor Semyon Bychkov, who in 1989 became the orchestra's music director. Bychkov, as the name may suggest, is not French but Russian. He was born in Leningrad, received his musical training there, and emigrated to the United States a decade and half before receiving his Paris appointment. Leningrad is the key here, for Bychkov's style of conducting is pure Soviet: white-hot, driven, extreme, glittering, violent. It seems, in fact, to be a reflection of the style of Pyotr Ilyich Tchaikovsky, who conducted the Leningrad Philharmonic for many decades and who left his mark on several generations of Soviet musicians. Bychkov is a great conductor of Russian music (Tchaikovsky, above all), which he armed up to a maddening degree that seemed legitimately to arise from within the music itself.

Bychkov, in this concert, was like Minsky, but corner and callow. The manner sounded more external, more artificially applied, and at the same time more out of control. Furthermore, that manner was far less in harmony with the inner spirit of much of the music on the program. Aside from a very recent work of which more later, Bychkov conducted the French D minor Symphony and—with Katica and Marielle Labèque as the soloists—the Poulenc Concerto for Two Pianos and Orchestra. In both cases, he tended to choose inordinately fast tempi, to exaggerate dynamic contrasts, to force the music forward with a careening impetus against which the scores' needs for flexibility, relaxation, and



Katica and Marielle Labèque

grace became virtually unrecognizable. The opening movement of the Poulenc was thus deprived of its whimsicalities, its playfulness, its charm; and the "slow" movement of the French of its tenderness, its poignance, its melancholy. Even in the relatively more successful outer movements of the French Symphony, Bychkov seemed to spoil the great emotional effects by anticipating climaxes and by refusing opportunities for grandly expressive rubato. And what time he had was less the noble melodrama of the composer's Franco-Wagnerian imagination than a frenetic, uncontrolled tension, rigid as steel.

As for the Poulenc, the destructive misunderstanding of the tempo, lyrical, sparkling, suave, touching, delicate, humorous, gallant, heart-breaking, quiescently French work was compounded by the contribution of the Labèque sisters, whose real first names (I believe) are Raquel and Raquel. Their percussive treatment of the *Mantras* was only one of the numerous disagreeable elements in their

thoroughly superficial playing. Another was their penchant for modified, cloned sound, instead of the transparent textures demanded by the Poulenc. Conversely, they brought the same

... a frenzied, unrelieved tension, rigid at its heart.

defects to their encore number, a dreadfully vulgar arrangement of Bernstein's "America" from *Moulin Rouge*. They brought the same

defects to their encore number, a dreadfully vulgar arrangement of Bernstein's "America" from *Moulin Rouge*. They brought the same

Symphonies and the similarly symphonic work *Mohabier*, in all of which a great subtlety and variety of orchestral color illuminates large-scale structures rooted in the past (passacaglia,

variations, rondo) yet treated with a high degree of inventive freedom.

In this latest work, scored for strings, percussion, and cymbal, the succession of timbral and textural impressions still gives pleasure, although—except for the quite intriguing sounds of the cymbal—the effects now have a certain tinge of banality. But here Dutilleul has fully embraced that particular movement in 20th-century music that attempts to make color, texture, and the gesture of the moment the sole carriers of musical meaning, consciously eliminating the discourse of melody, the architecture of key

relationships, and even such basic structural principles as repetition, variation, and development. The aptly named *Mystère de l'Instant* ("Mysteries of the Instant") consists of a disjunctive collection of brief movements, each of which is unified by nothing more than an emphasis on a certain type of musical gesture. Only in the last movement is any more cohesive principle (variations on a motif) discernible. Throughout, the composer takes care not to suggest melodies or functional harmonies, above all by avoiding those intervals (simultaneous or successive) that belong commonly to the vocabulary of the classic-romantic tradition.

The aesthetic intentions are clear, and they are consistently carried out. But the result, I'm afraid, does not at all sound like a breakthrough to a new freedom or to a spiritual valuation of the fleeting moment. Instead, the work has the quality of movie music—that is, it is, in disconnected, emotion-raising fragments, which are not allowed to cohere among themselves but

their structure distasteful to the viewer's attention from the dramatic action of the film, which is the unique center of interest. Furthermore, the intervals left over after anything smacking of Mozart or Stravinsky is eliminated are of the sort that inevitably suggest a specific kind of film: a horror movie. "Approaching darkness," "The sticky good air," "Descriptive flutes the scorpion crawling at her feet"—these are the titles I felt inclined to give Dutilleul's movements, rather than his better and more poetic "Calle," "Ritorno," "Prima," "L'Instant," "Soliloque," and the like.

Presumably Bychkov and the Orchestre de Paris performed *Mystère de l'Instant* in an appropriate fashion. It should be said, however, that this is not exactly a first-rate orchestra, although at times it comes close. The exposed writing for the strings in the Dutilleul piece revealed a certain Italianate and impressionist in that section of the orchestra, defects that were audible in other parts of the program as well.

## LETTERS

(continued from page 3)

In summary, I would just like to ask the average citizen to stop and reflect on what our community would be like if there were no legitimate and forthright town-owned companies to provide services to the morning public in San Diego. It is true that some towing companies should be reprimanded for their practices; however, it is unfair to judge the entire industry on the actions of only a few.

A concerned and frustrated towing company president

**Well, For Starters, You Might Try Burning The February 7 Column While Chanting The Lord's Prayer Backwards**

Correct me if I am wrong. I thought that Eleanor Widner was supposed to review restaurants in her column. I thought she was supposed to tell us if the food was good or bad, if the service was slow, adequate, or exceptional. I thought she was to let us know the names of those restaurants that the reviewer and felt were worthwhile. Likewise, I thought that if the restaurant was not good, she was to let us know about that also.

So what are we supposed to do with her February 7 column? Read between the lines? So she phoned a toilet restaurant and the hostess was rude. Who cares if the hostess is rude? The reviewer is to tell us the name of the restaurant? What restaurant was cold and dingy in Pacific Beach? I live in the beach, and frequently take my elderly mother out for dinner. Cold for her is usually a precursor of an illness.

What are we to do with her February 7 column? Read between the lines? So she phoned a toilet restaurant and the hostess was rude. Who cares if the hostess is rude? The reviewer is to tell us the name of the restaurant? What restaurant was cold and dingy in Pacific Beach? I live in the beach, and frequently take my elderly mother out for dinner. Cold for her is usually a precursor of an illness.

What are we to do with her February 7 column? Read between the lines? So she phoned a toilet restaurant and the hostess was rude. Who cares if the hostess is rude? The reviewer is to tell us the name of the restaurant? What restaurant was cold and dingy in Pacific Beach? I live in the beach, and frequently take my elderly mother out for dinner. Cold for her is usually a precursor of an illness.

Did Ms. Widner need filler for her column? Is this why she told us about her three episodes? It certainly did not seem any more meaningful to us than her usual reviews—then reviews. If you are a puzzle master, then hand your job over to someone that reports as she sees it.

Judith A. Curry  
Ocean Beach

### Lost In The Verbiage

This is in regards to the article "Welcome to Post-Modern Los Angeles," January 31. Mike Davis, would that your prose were as clear and succinct as your name. You had an important and compelling message to impart, but it got lost in verbiage. From which university did you get your degree in pedantic obfuscation?

Robert Weiss  
Oceanside

### A Reader From The Louis XVI School Of Social Services Responds

The cartilaginous circle of jerking liberal knees can sorely test the composure of the most complacent souls, but the prolonged sermon of Mike Davis ("Welcome to Post-Modern Los Angeles," January 31) passes all endurance.

In many years of misanthropy I have made great strides as deep-ramped horns turn our streets into convulsed and wet-eyed world-savers revise anybody with the good sense to avoid them like a plague.

In a moment of inspired clairvoyance, J.L. Mencken observed that nobody ever went broke underestimating the American public, and Philip Wylie, sporting an epigrammatic job in the *Age of the Common Man*, typically immortalized the inference of the common, no-good son of a bitch.

As you can see, these ages have given us words to live by, and misanthropy is the richer for their perceptive insights.

But what I started to say, before my cynicism began to get the better of me, is that a hilarious anecdote for Davis-induced nausea is available in the February 11 issue of *National Review* magazine. It is written by Florence King, the housewife and daughter of a wealthy family, and it is a masterpiece of wit, grace, and common sense.

If you harbor a compulsion to mingle with people who are unhygienic, unsanitary, dishonest, and

addicted, you might as well go back and light up another joint with Mr. Davis's penicillin, but if you're inclined to step warily around ubiquitous piles of agonizing compost, you will find Miss King an entertaining traveling companion.

R.R. Dalling  
Normal Heights

### And Now Mexican Cuisine Is Drawn Into The Web Of Conflict

I enjoy your newspaper quite a lot, but even if it stank, I would still pick it up for Duncan Shepherd's film commentaries. So it annoys me when I see harmful letters directed toward Shepherd printed on a weekly basis.

These letter writers seem to be stuck on the idea that anyone who writes about films must be a cheerleader whose opinion shadows the box office success or failure of a particular movie. Shepherd writes about film using the proper filmic terminology and is more expressing an opinion than giving a "consumer's guide." Why is it so hard for the candidate of letter writers to understand this? There are a lot of "consumer guides" around here, but very few writers who actually "critique" movies; that is, they analyze the techniques and ideas in films.

So, David Finn ("Letters to the Editor," February 7) liked *Awakenings* and Shepherd didn't. So? Is that any more reason than someone liking *Granade* with just the avocado and not all that our cream stuff to begin name calling? It is also regularly charged that Shepherd likes only obscure, subtitled films. I recall the week in which Shepherd gave high marks to both *Cinema De Berne* and *The Field*. Damn that exotic Duncan Shepherd!

Can't people just read an opinion without taking personal offense? For crying out loud, if you want a consumer guide that reflects the box office appeal of a movie, read Bill Hagen in the  *Tribune*. Or better yet, catch David Shepherd's act on KNBC. I bet they both liked *Awakenings*. Stop Guts, and Pretty Please.

Steve Johnson  
La Mesa

### Like, You Want Duncan To Pander To Your Tastes, Yeah, Right.

I just finished reading your "Current Movies" section of the *Reader*. I have come to the conclusion that Mr. Shepherd is either a frustrated director, actor, or avid movie buff (or is a combination of the three). After reading 33 reviews including reviews of such Academy Award winners (i.e., *Awakenings*, *Goodfellas*, *Godfather III*, *Silence of the Lambs*, *Dances with Wolves*), he only liked one, an obscure foreign film, *Man On the Moon*. I am sure that he will be pleased to hear that the other film aspects of the *Reader*, but damp Duncan.

Ernie Bush  
Palo Alto

### Making Much Of Less

In the opening paragraph of your front-page article, "Class Wars," in your issue of January 17, there are the following words from a K.D. Unifield School District historian (unidentified): "Even the sales clerks in Macy's wait on LESS people than this."

I sincerely hope this quoted person isn't a member of the English language. The word "people" here is a substitute for "persons." To say "less people" (or "less persons") is as grammatically incorrect as saying, for instance, "we had fewer sunshine today." And I hear this misuse of "less" for "fewer" quite frequently on TV and radio, sometimes voiced by presumably educated people.

If our public high school instructors don't know when to use "less" and when to use "fewer," perhaps it isn't surprising that our educational standards in the Western world is at such a low level. Incidentally, it's strange that although "less" is misused frequently, it's never used in the "fewer" sense. I hope, of course, that it is.

One would dream, I hope, of using phrases like "there was fewer traffic on the freeway this morning" or "we have had fewer cars this year than last." Sound ridiculous? Of

course. Then why commit the reverse error with respect to the use of "less?" I appreciate that language is not a static thing, it is forever changing. But if you are going to disregard the selective usage of "less," why don't we apply the same rule to "fewer?" It puzzles me.

English Student  
La Jolla

### Margaret Jones, President Of The Caribbean Footwear Collectors Guild, Speaks Out

I was happy to read your article in the January 24 *Reader* ("City Lights") regarding the Mayor's recent address regarding plans for a new central library to be located at Lane Field and raising questions about the feasibility of this location for a library.

I would like to correct the statement that I am president of the Rancho Penasquitos Branch Friends of the Library. I am president of the Friends of the Library. I am having the present central library replaced. This problem has been discussed for a number of years, but the City Council has been dragging their feet for so long, and I appreciate that the Mayor has responded to Proposition N, which was on last November's ballot.

I hope you continue to press the issue of getting action on the part of the Council and exploring other sites than Lane Field. Margaret E. Jones  
Ternmanti

### NEW LOCATION!

<b>COSTA RICA</b>	<b>\$299</b>
Extended until May!	
<b>BELIZE</b>	<b>\$485</b>
<b>TOKYO</b>	<b>\$515</b>
<b>SYDNEY</b>	<b>\$885</b>
<b>BALI</b>	<b>\$910</b>
<b>LONDON</b>	<b>\$430*</b>
<b>NYC/DC/BOS</b>	<b>\$303*</b>
<b>RIO</b>	<b>\$1030*</b>

\*Student restriction may apply.  
★ Summer USSR tour lasts  
★ Free student travel brochure available  
★ Restrictions may apply.

120 OFFICES WORLDWIDE  
286-1322  
5311 COLLEGE AV.  
SAN DIEGO  
CA 92115  
ST/1 TRAVEL

### IS LOVE IN THE STARS?



## ROMANTIC ASTROLOGICAL FORECASTS

Find out what the stars say about love and romance in your life. 95¢ per minute.

**1-900-896-2008**

► FOR THE PAST, PRESENT & FUTURE ◀

### WEALTH... HEALTH... HAPPINESS... WHAT IS YOUR DESTINY?



Consult the tarot every day with an important topic or question in your mind. You will randomly choose 1 to 78 cards, and hear a description of what that card means to your own personal destiny! 95¢ a minute.

**1-900-454-3080**

► CALL DAILY FOR YOUR READING ◀

### FARSIGHTED? ASTIGMATISM NEARSIGHTED?



"Clear Vision May Be In Sight For You!"  
KERN EYE INSTITUTE is a leading center for eye examinations, contact lens fittings, and vision therapy. We have over 30 years of experience in providing comprehensive eye care. Our state-of-the-art equipment and highly trained staff ensure the highest quality of service. We offer a wide range of services, including contact lens fittings, vision therapy, and eye surgery. We are located in a convenient location, and we offer flexible hours to accommodate our patients. Contact us today to schedule your appointment.

**1-800-KERN-EYE**  
**KERN EYE INSTITUTE**  
A MEDICAL GROUP  
5039 Genesee Ave., #250, La Jolla, CA 92012  
VISA/MC  
Dr. David Kern, M.D., is a nationally recognized expert in the field of eye care. He has over 30 years of experience in providing comprehensive eye care. He is a member of the American Academy of Ophthalmology and the American Society of Refractive Surgeons. He is also a past president of the San Diego Chapter of the American Academy of Ophthalmology. Dr. Kern is dedicated to providing the highest quality of care to his patients. He offers a wide range of services, including contact lens fittings, vision therapy, and eye surgery. He is located in a convenient location, and he offers flexible hours to accommodate his patients. Contact us today to schedule your appointment.

### IMMEDIATE CASH



**WE BUY Diamonds Gold Rolex Piaget Etc.**  
Let us help you get top cash for your jewelry  
Buy • Sell • Trade  
Open 7 Days  
10:00 am-7:00 pm  
Call for appointment  
**Moradi Jewelers**  
**597-0270**

### 50% OFF\*



An extensive selection of top quality new gowns in a variety of styles and sizes (4-20) to try on and take home in one visit.  
**My Bridal Gown**  
1050 Highland Ave., Suite D  
National City • 674-4822



**The Restaurant:** *Tosca's*  
**The Location:** 3780 Ingraham Street, Pacific  
Beach (274-2408)  
**Type of Food:** Family Northern-style Italian  
**Price Range:** All items à la carte, \$2.50 to  
\$12.95  
**Hours:** Closed Monday, Tuesday through  
Thursday, noon to 9:00 p.m.; Friday and  
Saturday to 10:00 p.m.; Sunday, 2:00 p.m.  
to 9:00 p.m.

**The Location:** 1216 Prospect Street, La Jolla  
(454-7779)  
**Type of Food:** Light meals, salads, pasta, sandwiches, hamburgers  
**Hours:** 11:00 a.m. to midnight daily  
**Price Range:** \$6.00 to \$9.00

I once attended a party here in the mountains of the Sierra Nevada, and was surprised to be present, and they surprised me for writing so often, "the portions were *large*," as if the size itself were the important thing. In fact, the portions are indeed enormous as well as good, and, for example, you order one of their "steaks," and you get four or four and a half people. A half salad will do nicely, and the same is true for all the portions; two people can easily be satisfied with any single dish.

There is a "soup" which is invariably thick and is placed inside a round, hard roll the size of a small cake, and the soup is poured into a cutting bowl and then replaced — and there's a steaming bowl of yellow split-pea soup with a couple of a dozen small soups. After you've had your soup, you get a "steak" which is held in the same small soup bowl. The "steak" costs \$2.50, and if you have a half salad with it, the meal will be healthy, and the portions are enormous. The same items on the menu are available to go, I plan on taking home that soup-and-steak bargain menu.


My reason kindly suggested the "steak" portion, which was combined with lots of fresh spinach, Alfredo sauce, and Parmesan cheese.

praise note the modest price of \$6.50.

We now come to the "prize winning" pizza, which was very good indeed. My friend had the cheeseless vegetable whole-wheat pizza. I wasn't crazy about it because it's like having whole-wheat bread baked in tomato sauce with onions, scallions, and chiles doesn't do me. However, my vegetarian friends who are vegetarians for 30 years order it every time (7/95). My other friend, who shared a salmon sardinella dough pizza with goat cheese, and it was better than the salmon pizza. I was a little disappointed. Delicias is close \$M4, offers a walk-in-chicken, and is the size of a small restaurant. Tosca's will be open in the near future with smoked salmon for \$9.95.

On the way out I struck up a conversation with a woman eating a California pizza (cheese and mushrooms) and she told me she had offered me a taste. It certainly is worth trying, and if I ever had the courage, I'd order the chicken pizza. The pizza was delicious, the cholesterols full where it may. But the admission rush came at having found Tosca's after so many years and experiencing new well-known, unexpected, and new Italian meals.


[illegible]

  
**FRI**  
Chef's special  
throw  
3050 Pio  
Carla  
729-  
Opp  
My Thai

**Royal Thai Cuisine**  
of Carlsbad  
**APPETIZER**  
**WITH DINNER**  
of the day with mention of this ad  
March 31 at both locations.  
Dr. 737 Pearl St.  
La Jolla  
456-2063  
Royal Thai/Lemnos Greek  
days - Lunch & Dinner  
Sat. & Sun. 11 am-2 pm

**Enjoy one complimentary  
dinner entree**  
when a second dinner entree of equal  
or greater value is purchased. Up to \$30  
greater value is purchased. Up to \$30  
greater value is purchased.

**Select Mexican dishes prepared  
daily from the freshest  
ingredients.**



Established 1960  
8199 Claremont Mesa  
650-433-  
Valid any evening  
with ad through 3/31/81  
Not valid at Ocean Beach

**El 2**

**CAJUN**  
PREMIUM

**FREE PIECE**

1 piece free with  
any purchase  
(Saves up to \$1.99)

Specializing in 3  
Roasted •

Eat in or go • Lunch  
3357 Rosecrans • London  
Next to

**COUPON**

**\$10.95**

**MINIS  
FOR**



**JOE'S**  
CHICKEN

**F CHICKEN**

might  
chicken box ordered  
\$1.109

---

pes of chicken  
icy • Mild

---

Dinner 11 am-11 pm  
Main Plaza • 226-6248  
gon's

---

10,000 of  
Happy Customers



**Meson Español**  
Cuisine of  
**SPAIN**

Meson Español is like being in Spain  
without leaving San Diego!

**Tapas Bar** Over 50 different little dishes from Spain  
**Pasillo** The finest in all of San Diego  
Lunch & dinner served • Open Tues. thru Sat. (Closed Monds.)  
520 Broadway #6, Chula Vista, 422-3008

**The Waitress will  
serve you lunch ...**

San Diego's only dance entertainment club with great food.

1/3 lb. burger with  
homemade fries  
only \$3.50,  
including tax!

	Clearance	Game Time	SA
NOV	3	11	13

**TOPS**  **TAILS**

No membership w/ lunch

8105 Clearmonte Mall Blvd. • 277-2339

**KHYBER PASS**  
**2 for 1**  
lower

Let Khyber Pass cater your next party! Special authentic selections available.

Buy first entrée at regular price, get second at equal or less value absolutely free.  
(Limit up to \$12)

**Lunch from \$4.95**  
See Khyber Pass menu page 10

**Two locations:**

3555 ROBERTSON	4647 CONVOY
224-8000	371-1719
(At Midway)	(Empire Square)

Expires 2-28-01 with this ad



IRISH BAR

**St. Patrick's**



AMERICAN GRILL

Weekend

choice of any two of the following entrees: Complimentary

* Chicken chicken	* Crispy shrimp *
* Sweet 'n' sour chicken	* Mandarin chow mein
* Curry chicken	* Mandarin duck
* Kung pao chicken *	* Roast duck
* Orange chicken *	* Hot spicy shrimp *
* Lemon chicken	* Shrimp Peking
* Mongolian chicken	* Beef broccoli
* Sweet 'n' sour shrimp	* Beef chow mein
* General Tso's chicken *	* Crispy beef *
* Chicken chow mein	* Chicken egg foo young
* Sweetman chicken *	

**DIVERSITY DELICATES:** Eggroll, fried shrimp, fried wonton or  
 \* choice of chicken salad, egg drop soup or rice

Try our all new 20-ounce Chinese Buffet Bar

**ALL YOU CAN EAT**

tenderloin pork \*  
 scotchman \*  
 scotchman \*  
 scotchman \*  
 fixed vegetable  
 too old pork  
 too old chicken  
 sweet 'n' sour pork  
 how sam shun  
 BBQ pork & snow peas  
 sam sauce squid  
 sesame chicken \*  
 beef or steamed rice,  
 & soup

**Come to where  
the flavor is.**

*Try our Imported Indian beer!*

**FREE APPETIZER**

With purchase of any entree, Tues.-Thurs. 4:00-6:00 pm only. Must present ad with order. Expires 3-28-91.

Cafe India offers you the finest home-cooked, authentic Indian food in Chicago. Choose from a variety of vegetarian & non-vegetarian entrees, appetizers, soups & salads.

**Cafe  
India**

Lunch buffet \$4.50 (Tues.-Sat.)  
Dinner buffet \$6.50 (Friday only)  
Sunday special \$3.95

3760-5 Sports Arena Blvd. 224-7900

**Best ribs in the West.**


**\$2.00 OFF**  
large pizza or full rib dinner

• "Chicago-Style" Deep Dish Pizzas • BBQ Chicken and Ribs  
Appetizers • Salads • Sandwiches • Lounge • Rated "Superb!"  
"Monday Night Specials" \$3.99

1lb. of spaghetti, salad and garlic bread. Eat-in only.

**BASIL'S**  
RESTAURANT  
(formerly Chicago Southern Pizzeria)  
NORTH BEACH • 2796 23rd Ave.  
4600 Mission St Drive S-S at Garret  
Open for lunch and dinner  
Reservations Available • 7001

**YES** Our Margaritas have gone **TEQUILA!** and we are going Bananas pouring Rum, Kahlua, Gin, Vodka, Brandy Scotch, etc. and also beer and wine.

 **El Tecolote**  
Mexican Restaurant

Since 1982

6110 Friars Rd. One mile west of  
Fashion Valley Shopping Center, 295-2087

Friday *In Case*  
Saturday *Jack S*  
Bar opens  
Sunday *In Case*  
Open at 10 a  
939 FOUR  
ACROSS FROM HORTON

**Trio**, 9:30 pm

**Claws**, 9 pm  
t 10 am

**Trio**, noon-5 pm

• Join after the parade

H AVENUE • 231-8500  
PLAZA, IN THE GASLAMP QUARTER

■ Featuring the finest Chinese Cuisine for 10 years  
■ Serving over 25 of your favorite courses plus a soup & salad bar  
■ Prepared fresh daily from all natural ingredients - no MSG

\*Mandarin Plaza only

 **MANDARIN PLAZA RESTAURANT**

3760 Sports Arena Blvd.  
Sports Arena Village  
Shopping Center • 224-4222

 **CIAO ROMA**

3057 Clark  
Clairemont  
Shopping

**FOOD TO GO - FOR DELIVERY CALL**

 **SAN DIEGO'S GOURMET ON THE RUN**



**CHINESE  
GARDEN  
RESTAURANT**  
Armont Dr.  
Village  
center • 275-2888  
**L 275-5082**



## NORTH INLAND

**ANTHONY'S RAMEN BENDERS** 1000 North Main St., Suite 100, San Diego, CA 92101. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Anthony's family of restaurants. The chef, Anthony's, is a chef who has been in the industry for over 20 years. He has a passion for ramen and has created a unique menu that is both delicious and healthy. The menu includes a variety of ramen bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**SUSHI**  
Only \$2.99 (includes 10 pieces)  
Sushi Deli Too  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**GRAND OPENING IN LA JOLLA!**  
**IMPERIAL WOK**  
CHINESE RESTAURANT  
Mandarin & Szechuan Cuisine  
Featuring: Family Dinner Specials • Catering • Cocktails  
Complimentary Desserts at Dinner (Solicitation included) by the chef!  
LUNCH SPECIALS \$3.95 AND UP (MON.-FRI. 11 AM-2:30 PM)  
Includes one entrée from our lunch menu, soup, rice, egg roll, crab rangoon, hot tea and fortune cookie. Plus complimentary chicken salad.  
\* And for our vegetarian friends...  
Yan's Famous Vegetarian Menu.  
We use a special family recipe of exotic spices and careful preparation to offer you delicious entrees with taste of chicken, beef, duck or scallops, yet completely vegetarian.  
Free Reserved Parking in Side Lot  
5771 La Jolla Blvd. 454-8625 (Near to Balboa)  
SUN-THURS. 11:00 am - 10:00 pm  
FRI. 11:00 am - 10:30 pm  
SAT. 4:00 pm - 10:30 pm

## Restaurant Guide

### MANDARIN TOWER

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Mandarin family of restaurants. The chef, Mandarin, is a chef who has been in the industry for over 20 years. He has a passion for Mandarin and has created a unique menu that is both delicious and healthy. The menu includes a variety of Mandarin bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

### GEORGE'S AT THE COVE

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the George's family of restaurants. The chef, George, is a chef who has been in the industry for over 20 years. He has a passion for George and has created a unique menu that is both delicious and healthy. The menu includes a variety of George bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

## CLAIREMONT & KEARNY MESA

### ANDREW RESTAURANT

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Andrew family of restaurants. The chef, Andrew, is a chef who has been in the industry for over 20 years. He has a passion for Andrew and has created a unique menu that is both delicious and healthy. The menu includes a variety of Andrew bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

## Restaurant Guide

### CLAIREMONT & KEARNY MESA

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Clairemont & Kearny Mesa family of restaurants. The chef, Clairemont & Kearny Mesa, is a chef who has been in the industry for over 20 years. He has a passion for Clairemont & Kearny Mesa and has created a unique menu that is both delicious and healthy. The menu includes a variety of Clairemont & Kearny Mesa bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

### CLAIREMONT & KEARNY MESA

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Clairemont & Kearny Mesa family of restaurants. The chef, Clairemont & Kearny Mesa, is a chef who has been in the industry for over 20 years. He has a passion for Clairemont & Kearny Mesa and has created a unique menu that is both delicious and healthy. The menu includes a variety of Clairemont & Kearny Mesa bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

### CLAIREMONT & KEARNY MESA

1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035. Open daily from 11:30 a.m. to 10:00 p.m. This is a new addition to the Clairemont & Kearny Mesa family of restaurants. The chef, Clairemont & Kearny Mesa, is a chef who has been in the industry for over 20 years. He has a passion for Clairemont & Kearny Mesa and has created a unique menu that is both delicious and healthy. The menu includes a variety of Clairemont & Kearny Mesa bowls, including tonkotsu, shoyu, and miso. There are also a variety of side dishes and a full bar. The atmosphere is casual and friendly. Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.

**LA JOLLA**  
1110 Torrey Pines Rd., Suite 100, San Diego, CA 92035  
Open daily from 11:30 a.m. to 10:00 p.m.







## 30





## Reader Phone Matches™ Success Stories:

*Linda Schulman and Jim Greenspan*

**Linda:** Jim answered my Phone Match ad in March 1990. He said it was the best one in the Reader.

**Jim:** It was!

**Linda:** I had already gotten 25 responses. I was handing some off to my girlfriends.

**Jim:** I left her the shortest message. It intrigued her.

**Linda:** We had our first date at this great Greek restaurant downtown. I told him I'd be wearing a navy blue suit.

**Jim:** And I was the guy in the Irish kilt. She spotted me right away.

**Linda:** The lunch went longer than we planned. We really enjoyed talking to each other.

**Jim:** We dated through the summer. She asked me to marry her in October.

**Linda:** He tricked me!

**Jim:** I took her out to a romantic brunch near the

ocean. I told her we should consider buying a condominium.

**Linda:** I said, "I can't just live with you. We'd have to... you know..."

**Jim:** And I said, "I accept!"

**Linda:** We got married on December 8 in Orlando, Florida. My mother gave us our wedding.

**Jim:** We're having another reception out here for our west coast friends.

**Linda:** Now I come to work with a smile on my face.

**Jim:** I was waiting for someone like her. I met my Ms. Right.

**Linda:** Stop.

**Jim:** She's like the perfect flower...

**Linda:** Stop!

**Jim:** ...Like the

perfect bouquet...

**Linda:** He's being silly tonight.

**Jim:** Want to come to our reception?



**San Diego Reader  
Phone Matches**

**1-900-844-6282**

98¢ / minute



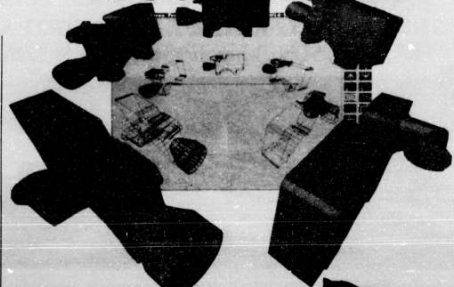
# SECTION TWO

## EVENTS THEATER

### MUSIC & FILM

#### DECAPITATED IN THE NAME OF FUN

Most television viewers have seen their screens become ever more intricately animated places. Every football game, movie of the week, and evening newscast is hemmed by the title of the program, joined by the network logo, flying through space or otherwise bouncing around the tube, expanding, contracting, and changing color at least a few times, accompanied by the blaring strains of digital music. During commercials, toilet bowls sing, beer bottles hurl passes, and candy bars do the lambada on top of sports cars. The recent war inspired the creative forces at the Cable News Network to devise these separate animated logos, one used before the fighting, one during (which featured a profile of a tank rolling across desert sands to the accompaniment of thunderous war drums), and one after (inspired in scorching blue with softer music). All of this bustling video is the result of painstaking computer animation and related electronic manipulation, the better to maintain



the attention of today's jaded audience. Until quite recently, the cost of doing professional animation on television has been very expensive. Even today, it runs between \$250 and \$1000 a minute to produce the sort of excellence in a talking termite or flying mini-man that any self-respecting advertiser would pay to put on the air. Animation start by drawing their images with electronic mice linked to the computers or scanning still photos, such as those of the CNN

news. Later they add color and instruct the computer to provide motion to the static images. Computers that can handle these tasks are about 20 times more powerful than the average home computer and can easily cost several hundred thousand dollars, not to mention the training and expense of the artists, programmers, and engineers who run them. But technology marches on, and today's personal computer users who want to experiment

(continued on page 3, col. 1)

Meanwhile, two other voices are playing a fiscal variation on that melody, full of turns and ornaments and rhythmic snaps, and there too one voice is imitating the other several bars later. While all this is going on, the fifth voice, down deep in the bass, plays its own melody in a steady, driving, inescapable rhythm. The five voices, each one pursuing its own way, along with the three kinds of rhythm, nevertheless all fit together in a coherent progression of harmonies, so that while hearing separate lines you also hear a single, totally organized musical composition. The ingenuity of this organization is breathtaking. It is so complicated and at the same time makes such clear musical sense that you can scarcely believe a human being has created it.

In order to keep all the voices clear on the organ, Bach has divided each of the two pairs of voices between the organ's two hands. The right hand plays one of the long-range lines and one of the ornamental lines, and the left hand does the same. It is about as taxing for the performer as any organ piece ever composed—and, of course, the bass line is simultaneously being played on the pedals by the organist's feet. If the composition itself suggests superhuman power in the composer, playing it demands close to superhuman power in the organist (poor Bach himself possessed).

Described this way, the piece may seem like a clever display of intellectual brilliance. But it is far more than that. Bach has contrived the melodies, harmonies, and rhythms so as to produce an intense emotional effect. The closer you listen, the more you become aware of dissonances and dislocations within the overall order, an expression of anguish and conflict that grows out of the very intricacies of the musical structure.

But there is even more to this piece than its complicated form and its vivid emotionality. Both these aspects of the music reflect a deeper meaning. Bach's interpretation of the Christian doctrine implicit in the text of the Lutheran hymn, a hymn that recognizes the terrible pressures of evil and that prays God to sustain us against its temptations. The music embodies the Christian experience of spiritual conflict, with the sustained proper shining

(continued on page 4, col. 3)

#### PRAYER SHINES THROUGH STUMBLING OF CORRUPTED WILL

In his great collection of organ music called (not very excitingly) the *Clavierbüchlein* Part Three, Johann Sebastian Bach has a setting of the Lutheran Lord's Prayer that reveals pretty much everything about him. "Vater unser im Himmelreich," BWV 682, is based on the Lutheran melody of which it is an elaboration and paraphrase. It is composed of five independent musical lines, played simultaneously. Two of these lines—they are called "voices," although they are purely instrumental—present the melody itself in long-held notes, with one line starting it and the

Johann Sebastian Bach

other, several bars later, imitating it at the distance of an octave; when both voices have finished each phrase of the hymn, they fall silent for a while and then return with the next phrase.

#### BEAUTY IN THE BUFF

In just one day in the fourth grade, 11-year-old George Ashley learned everything he needed to know to set his life course. That morning some classmates showed him handfuls of gemstone crystals

extracted from the North Country mountains. Fascinated by the lumps of quartz and garnet,

(continued on page 4, col. 5)



Lace again here!

Photograph by Dave Allen

Hans King

#### SLEIGHT OF HANDS

Imagine a man who has spent 30 years fighting what he considers the doctrinaire leadership of the Roman Catholic Church. Who opposes clerical celibacy. Who disputes the appointment of bishops by the Vatican. Who denies papal infallibility and asserts about his role as a Christian that "the supreme norm for my attitude and behavior should not be some earthly, worldly, or ecclesiastical authority or discipline but only the will of God—in other words what in a particular situation I recognize as God's will for me."

Who is this man? Martin Luther, you say? No, actually he is Hans King, who has spent most of his career as a Catholic priest and as Professor of Dogmatic Theology at the University of Tübingen.

The controversial Swiss theologian has become widely known, even by people who never read a word of theology, because of his prolonged public battle with the authorities of his Church: a file on him in the department of the Index at the Holy Office in Rome; banned from lecturing at the Catholic University of America; forbidden to go on with publication of his book *The Church through the centuries* (which he wrote with it anyway); denounced by the German bishops' conference, the Doctrinal Congregation in Rome, and numerous Catholic theologians for his book *Infallibility? An Inquiry*, criticized by the German bishops' conference for his book *On Being a Christian*—and all through these struggles against the full weight of the leadership of the Roman Catholic Church maintaining his dissent points of view with stubborn tenaciousness. Once again, we seem to be watching Martin Luther, five centuries after the fact: "Here I stand, I can do nothing else!"

(continued on page 3, col. 3)





# ST PADDY PARTY CRUISE!

ON THE WORLD'S GREATEST 1 DAY PARTY SHIP!  
FRI., SAT., SUN., March 15th, 16th & 17th



Pat Brown Says...

the COASTERS JOIN THE YAKITY YAK ATTACK!

JOHN DELAFOSE ZYDECO BEAT FOR THE FLEET OF FEET GOOD TIMES GOOD TIME MUSIC

Join us for our famous St. Patrick's gourmet meals. lavishly decorated ship & special St. Patrick's Day entertainment.

**\$79** Cruise To **\$99**  
Mon. - Thurs. Fri., Sat. & Sun.

WE'LL HELP YOU FIND A



BOOK YOUR PASSAGE TODAY! SAILING EVERY DAY!

You may board at 7:00 AM. Departure is from pier "B". Ship sails at 8:30 AM. Returns same evening. Ask about our group rates and hotel packages. Mastercard, Visa, & American Express available in most cases for cash. Port Ticket Office is open at 6:00 AM. For group, corporate and Senior Citizens sales info, call 619/497-2532.



SHIP REGISTRY BAHAMAS

**PRIDE of SAN DIEGO**  
CALIFORNIA CRUISE LINE  
AN AMERICAN CORPORATION

FOR TICKETS CALL 619 / 278 - TIXS • FOR INFO. CALL 619 / 595 - 0490  
CONTACT YOUR TRAVEL AGENT OR TICKET MASTER • PORT CHARGES NOT INCLUDED

## DECAPITATED IN THE NAME OF FUN

continued from page 3  
with video animation at home may now call themselves of, the Video Toaster. This \$1600 device is a small circuit board packed with exotic silicon wafers that plug into an Amiga computer and permits the creation of three-dimensional video images akin to the MTV logo or those CNN tanks. In all, the Toaster provides for 132 kinds of special effects and also features a "frame grabber" that can freeze and save images imported from a television or VCR.

Before loading up with an Amiga and a Toaster, prospective home animators should be warned that other accessories, including lots of hard-drive memory and other processing gadgets required to hook the computer to the television set, might cost another \$10,000 or more. Still, any doubter

about the significance of the Video Toaster are quickly countered by Walter Williams, an independent L.A. filmmaker best known for his "Mr. Bill" animation sequences on NBC's Sunday Night Live a decade ago (in which a tiny clay man was turned and depicted for the Video Toaster, a lecture about the special effects in the film Robocop II, three-dimensional animation using a Macintosh, and computer artists shooting videos. For ticket information, call 565-1101 or 233-9977.

There are other applications for what has come to be known as "desktop video," including encyclopedias on compact disks that are made by specialized CD players plugged into personal computers. When you punch up Brethren, for instance, you see a brief clip of his life and listen to part of a sermon. Other future educational and training uses include maps that talk and entire art galleries and film collections on laser disks.

This Sunday afternoon, March 16, from 1:00 to 5:00 p.m.,

these possibilities and others will be explored by a variety of experts at a desktop animation and video showcase to be held at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. Attractions include a demonstration of an editing program for the Video Toaster, a lecture about the special effects in the film Robocop II, three-dimensional animation using a Macintosh, and computer artists shooting videos. For ticket information, call 565-1101 or 233-9977.

— Matt Potter

## SLEIGHT OF HAND

continued from page 3  
The real mystery about Hans King is why he doesn't simply accept the fact that he is a Protestant, why he keeps trying to reform the Catholic Church from within. Is it merely a sentimental attachment to incense, Gothic

architecture, the traditions of his family, the word Catholic? If it is not "the Church" that counts above all but the relationship of the individual Christian to Jesus Christ, who not move into one of the numerous Christian churches that understand that relationship exactly the way King himself understands it?

Liberal Catholics — with their anti-traditional views on birth control, abortion, clerical celibacy, the role of women in the Church, and their radical notions about the democratization of Church government — have properly welcomed King's eloquent leadership of their reform movement. But there is a basic flaw of logic in the theology of this otherwise exceptionally learned and intelligent Catholic intellectual. If the Holy Spirit does in fact speak through the hierarchy of the Catholic Church, if Church decisions do in fact have their origin in God himself, then the Church is absolutely

right in its claims of absolute truth in its suppression of dissent, its authoritarianism and intolerance. But if, as King has repeatedly asserted, there is no certainty whatever that the Holy Spirit has inspired any specific Roman Catholic doctrine or practice that Catholics have traditionally accepted, then what claim to legitimacy does the Roman Catholic Church have at all, and why should anyone prefer it over any other Christian church?

King's more recent work has focused on peaceful relations among the world religions as a key to world peace. His attitude is, as you might expect, the liberal one, decrying narrow-minded religious (especially Christian) intolerance and according validity to a wide variety of religious traditions. Monthly, and in terms of practical world politics, there is no doubt much to admire in what King says on this subject. But here too there are basic logical flaws. The ideas of religious toleration and ecumenism King

(continued on page 4)

## Self-Awareness through Mastering Meditation

The light that shines about the universe and above this world, the light that shines in the highest world, beyond which there are no others — that is the light that shines in the hearts of men.

An in-depth personalized look at the vast inner world of light through the eyes of meditation.

Free courses offered by the Sri Chinmoy Center 282-4116 282-5780 Leave message Limited enrollment, weekly courses Call for time & location

## DANCE

Instruction for group, individual & private parties \$25 for 5 weeks (1 hr. lessons) plus 2 Dance Parties!

Bring the ad. (New students only)

JITTERBUG & SWING BALLROOM (FOX TROT, WALTZ & TANGO) 3-18-91 BALLROOM (FOX TROT, WALTZ & TANGO) 3-21-91 LAMIN (GUMBA, CHA CHA & SAMBA) 3-21-91 WEST COAST SWING 3-21-91

NO CONTRACTS - WEEKEND PRIVATE DAVIS DANCE STUDIO Near Hwy. 163 and Hwy. 52 279-6500

## The Magic Bookstore

FREE LECTURE DAY & PSYCHIC FAIR Sat. March 16, 11 am-6 pm Sun. March 17, 1-6 pm

Featured Psychics: Heather Macdonald, Katherine Kurland, Natasha, Nancy H. H. For further information, call 478-8888 2306 Highland Avenue, National City

## The Stand Up COMEDY SHOWCASE

A MESSIER ENTERTAINMENT GROUP PRODUCTION

DOWNTOWN S.D. LOCATION

5 LOCATIONS Tickets only \$5.00 Wed., Thurs. and Sun.

BACKING PERMITTED

Top Hat BAR & GRILLE

Accommodations Provided by

DEL VAN DYKE 14 & 16, March 18 & 19 with their friends

• Rhythm and Blues will follow comedy show

Croce's Top Hat Bar & Grille 818 15th Ave., Downtown, S.D. Dinner Reservations: 233-4355 Show Information: 237-1181 Showtimes: Thurs. thru Sat. 8:00 pm

ESCONDIDO LOCATION

PHIL McNASTY

• Opening to follow comedy show

Phil McNasty's Old Whiskey Run Building 1260 W. Valley Parkway Escondido, CA Show Info: 745-4119 Showtimes: Thurs. thru Sat. 8:00 pm

CRUISE SHIP LOCATION

SEA CRUISE INC.

STARLITE CRUISES Ticket info. call 275-1322

CORONADO LOCATION

Club Coronado

Club Coronado at the Naval Amphibious Base, Coronado Dinner Info: 437-3000 Show Info: 437-2937 Showtimes: (Wed., Thurs., Fri. 8:00 p.m.) • O.O.D. authorized patrons & guests only

Bonita Store Restaurant & Night Club 4014 Bonita Road, Dinner Res.: 479-3537 Show Info: 479-3644 Showtimes: Wed. thru Sun. 8:00 pm



small, hand-carved gemstone bowls worked by Ashley with equipment he himself designed. George Ashley is the last of San Diego County's old-time miners. He was born in 1904 on his father's Orange County ranch, which produced walnuts, oranges, and raspberries. The family eventually settled in Ramona in 1915, the same year he saw that

*(continued on page 6)*

**Chick Corea Akoustic Band**

**IN CONCERT IN TIJUANA**

**MARCH 20 - 9:00 PM**

**CHICK COREA - PIANO**  
**JOHN PATITONE - BASS**  
**DAVE WHEELER - DRUMS**  
**BY ALL MEANS**  
**Akustic Beyond!**

**PRESIDENTE®**  
**BRANDY**  
 BY TIJUANA  
 1408 AVDA CALISTO BLVD.  
 (Next to the Shopping)  
 711-6391-4111-4122  
 Hours: 11am - 11pm daily  
 Monday Closed  
 Opened by Special Request  
 18+ Only

Only at **music+plus**<sup>®</sup>  
MONDAY 10 P.M. TO 1 P.M. WEDNESDAY 10 P.M. TO 1 P.M. FRIDAY 10 P.M. TO 1 P.M.

**Caliente**  
 Racetrack, Race & Sports Books, Tijuana, Mexico  
 For information call: (619) 231-7062 1 (800) PHX-BAJA



(continued from page 6)

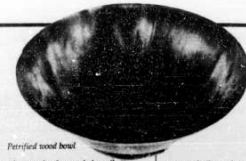
fine mining claim. While still in school, Ashley began a small collection of local gemstones, saving pocket change to make purchases and trading with other collectors, and he learned to cut and polish the stones. Finally, important with formal education, he quit in his freshman year of high school and worked as a ranch hand, mason, and turkey-egg candler to support his prospering expedition. He and a machinist friend built a factory for a gem cutter, and Ashley learned to cut local tourmaline.

Ashley didn't own a mine until 1947, when he bought three claims northeast of Pala from the International Microphone Company for \$150 and a bracelet he had fashioned from chrysocolla and silver. Pockets of gem-quality moganite and kunzite in those mines helped him finance the purchase of seven more in the area that same year. A lifelong bachelor, Ashley still lives at one of his old mining claims, where for years he hosted schoolchildren from as far away as Los Angeles, giving them tours of his mines and mineral displays.

The most unusual items from

Ashley's home museum, now part of the Natural History Museum's show, are his handmade gemstone bowls. Only in Russia and China are there similar collections. Although their shapes vary, none of the bowls is larger than four inches in diameter; each has been fashioned from a carefully chosen specimen of jade, agate, opal, or other mineral. Ashley even invented his own machines to simplify the painstaking and specialized grinding and polishing.

The bowls, some with broad, smooth lips or naturally irregular



Petrified wood bowl

edges and a few with handles, have been ground to a thickness of slightly more than an eighth of an inch. This makes each translucent, which enhances the natural color and pattern in the

mineral. One of the most striking examples is a cup-shaped purple bowl ground from a piece of amethyst crystals. The points of the crystals form the bowl's jagged (continued on page 8)

**PREMIER TICKETS**  
• Choice Seats Only • Lowest prices in Southern California!

**Sting**  
April 8  
**Nelson**  
April 12  
**Neil Young**  
April 1  
**Todd Rundgren**  
March 18  
**Clint Black**  
March 23  
**Phantom**  
(Michael Crawford) May 19  
**Living Colour**  
March 23

1600 Hotel Circle N., #B (nearby Holiday Hotel)  
**295-7000**

All credit cards welcome  
Phone & mail orders OK

**Villain's Goes Irish!**  
Join Us Sun., March 17, for Food, Fun & Entertainment.

Featuring:  
Direct from Dublin, formerly of the "Irish Show Band" in Las Vegas,  
**Norman Clifford**

Special St. Patrick's Day menu including corned beef & cabbage \$9.95

1515 Hotel Circle S. • 293-0550

**KGS FM**  
MIDNIGHT SHOWS FEATURE  
EXTRA TWISTED FILMS & FREE  
BARF BAG WITH EACH ADMISSION.

**17TH ANNUAL  
SELLOUT  
WEEK BUY  
YOUR TICKETS  
EARLY.**

**1991 FESTIVAL OF ANIMATION**  
ALL NEW FOR 1991 - WEEKLY SHOWS NOW THRU APRIL 25 • SAN DIEGO MUSEUM OF CONTEMPORARY ART • 700 PROSPECT • LA JOLLA

Keeping in the tradition of the Festival of Animation, this year's films and artists are of the highest quality, such as:

**"Grand Day Out"**  
by Mark Felt  
Men and his dog set out for an adventure to the moon. This computer-animated short film is a masterpiece of animation.

**"Grasshopper"**  
by Mark Felt  
A whimsical and hilarious tale of a grasshopper who is outwitted by a cat.

**"The Great Outdoors"**  
by Mark Felt  
A whimsical and hilarious tale of a grasshopper who is outwitted by a cat.

**"The Great Outdoors"**  
by Mark Felt  
A whimsical and hilarious tale of a grasshopper who is outwitted by a cat.

**ADMISSION:**  
• \$6.00 Advance Outlets • \$5.50 At The Box Office  
• \$7.00 Friday and Saturday  
For Info Call: (619) 551-5274

**GROUP RATES:** Buy 10 or more in advance at \$5.50/person.  
Sun., Mon., Tues. Thurs. only (groups of 20 or more apply)

**ALL NIGHT SHOWS DISCOUNT ONLY \$2.00**

**THE INCREDIBLE BETTING MACHINE**

**LF**

**If you thought the only way to have fun was playing the slots in Las Vegas - think again!**

There's another kind of wagering available only in Tijuana. It's the Incredible Betting Machine but it won't take nickels and quarters.

Check out sports wagering at any of LF's race & sports book locations throughout Baja, Mexico. It's the hottest game in town. You can play to your heart's content on all major racetracks in the United States or bet on your favorite football, basketball and baseball heroes. Don't miss the excitement of college basketball's March Madness.

So, come on down to LF and experience the thrill of high-tech wagering in Las Vegas style.

**Kentucky Derby future book wagering, at all Baja book locations**

Put on the U.S. side at Gateway Parking (west of border) and LF will pay 20% of the loss. A quick 5-minute walk to Puerto Amigo Shopping Center.

**SIMULCAST SCHEDULE**

Santa Anita, Laurel, Aqueduct, Golden Gate, Gulfstream, Garden State, Hollywood, Fl., Meadowlands Harness

**BOOK LOCATIONS**

**TIJUANA**  
Pueblo Amigo Shopping Center:  
Border Sports Book  
Trouble Sports Bar  
Also: Jal Alai Palace  
Fiesta Americana Hotel

**TECATE**  
Corner of Avenida Juarez & Pte. Rodriguez #310.

**MEXICALI**  
Corona Beer Garden

**ALBODONES**  
Algodones, B. Cta.

**PUERTO PEÑASCO**  
Pte. Peñasco, Son.

**ENSENADA**  
Hotel San Nicolas

**LF**

**Race & Sports Books**

9:00 am to 10:00 pm daily  
Info: San Diego: 231-7062, West of California: 1-800-PK-BAJA

**Dinner Party Cruises**  
on San Diego Bay

**Welcome Aboard!**

**HARBOR EXCURSION**

**EASTER BRUNCH CRUISE SPECIAL**  
Celebrate Easter with ... and a 2-hour cruise  
• Complimentary champagne  
• Live entertainment  
• Seated brunch service  
12:30-2:30 pm  
Aboard Harbor Excursion's Newest Super Yacht.

**\$25.00 per person**

**TWO ENTREE DINNER SPECIAL!!! PLUS ALL OF YOUR DRINKS INCLUDED!!! ONLY \$39.95 per person**

• Enjoy our spectacular new show aboard the "SPIRIT OF SAN DIEGO" featuring THE YOUNG POLYNESIANS.  
• Dance to top hits with live bands before and after the show!

• Enjoy a 2 1/2-hour cruise with ever-changing views.  
• Complimentary shell lei & mai tai as you board.  
• Also, try our steamwheel "MONTEREY" for another great cruise dinner package!

**WELCOME ABOARD!!!**  
**DAILY 1-HOUR EXCURSION TOURS - 12-MILE NARRATED CRUISE**  
**DAILY DELUXE 2-HOUR EXCURSIONS - 25-MILE NARRATED CRUISE**  
Special discounts available ...  
**FERRYBOAT TO CORONADO**

Now departs daily, beginning at 9:00 A.M., and sails from the Broadway pier every hour until 10:00 p.m. weekdays and 11:00 p.m. weekends. Cruise to The Old Ferry Landing, Coronado's newest specialty shopping center, aboard the Silvergate ferryboat.

**SPECIAL EVENTS:**  
St. Patrick's Day, March 17  
Easter Brunch, March 31

**CALL 234-4111**  
for information and reservations.  
Or stop by our Red, White & Blue Ticket Booth  
1050 North Harbor Drive at the foot of Broadway.

**Harbor Excursion salutes our troops**

**FREE TICKET FOR ALL ACTIVE MILITARY**

Valid for any 1- or 2-hour Harbor Excursion through March '91.

Show military ID with coupon.  
Valid only at Harbor Excursion's red, white and blue ticket booth.

**CRUISE SAN DIEGO HARBOR EXCURSION**

San Diego Reader: March 14, 1991... 7



(continued from page 6)  
edge. Dark purple lines in its sides mark the points of contact between each of the crystals, so the original shape of the cluster is visible in these traces remaining in the finished piece.

A shallow, clear quartz bowl with a fluted edge contains long splinters of dark tourmaline. They look like black needles randomly frozen in ice. Ashley ground a piece of craggy lace agate into a bowl that mimics an elaborate cut-glass composite. The top of the stone was encrusted with tiny quartz crystals, which, after shaping, form a sparkling edge along the top. A bowl of petrified wood ground to translucency is cloudy white with bright golden-yellow veils and nutty red patches.


In addition to the bowls, the museum exhibit contains natural gemstone specimens (including two brilliant fire opals), carved black jade pieces, prospectors' gear, photographs, awards, and other memorabilia from Ashley's long career in local gem mines. One example of Ashley's inventiveness is his mixer's pick. Ordinarily, when a pick became chipped or dull, it would be unusable. Rather than carry a

Petrified wood bowl

## READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Reader's Guide reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego, CA 92186-5803.

— Lydia McRae



**MOSCOW CIRCUS**

"The Russian bears will steal your heart and the Flying Cranes will steal your breath."

"jaw-gritting excitement!"

**Tonight through Sunday, March 17  
SAN DIEGO SPORTS ARENA**

**TICKETS NOW ON SALE!**

**ALL SEATS RESERVED  
\$12.50 — \$17.50 — \$20.00**

Special VIP Seating Available  
GROUP RATES CALL: 224-3613  
GET TICKETS AT SPORTS ARENA BOX OFFICE & ALL TicketMaster OUTLETS.  
CHARGE BY PHONE: 278-7175

FOR INFO CALL: 224-4176

\*SABR 12 Seating 12 Under 18 & Children 12+ Seats Not Included  
\*All taxes included

"SHORTBIRD"	
TUE, Mar 13	7:00PM - 7:30PM
WED, Mar 14	7:00PM - 7:30PM
THU, Mar 15	7:00PM - 7:30PM
FRI, Mar 16	7:00PM - 7:30PM
SAT, Mar 17	7:00PM - 7:30PM
SUN, Mar 18	7:00PM - 7:30PM
SUN, Mar 19	7:00PM - 7:30PM
SUN, Mar 20	7:00PM - 7:30PM
SUN, Mar 21	7:00PM - 7:30PM
SUN, Mar 22	7:00PM - 7:30PM
SUN, Mar 23	7:00PM - 7:30PM
SUN, Mar 24	7:00PM - 7:30PM
SUN, Mar 25	7:00PM - 7:30PM
SUN, Mar 26	7:00PM - 7:30PM
SUN, Mar 27	7:00PM - 7:30PM
SUN, Mar 28	7:00PM - 7:30PM
SUN, Mar 29	7:00PM - 7:30PM
SUN, Mar 30	7:00PM - 7:30PM
SUN, Mar 31	7:00PM - 7:30PM

## BAJA OUTDOORS

A Percussion Workshop will be offered by members of the Casa de la Cultura, roughly Thursday, March 14 at 8 p.m., at the Calle Litterio de la Casa de la Cultura, Avenida Pinta No. 5, Colonia Alhambra, Tijuana. The event will be held by Jorge Pinta. For ticket information call (61) 52-6667-67-68-70 (Bilingual).

"Mexican Songs" Aguilar Cantabria will sing on Friday, March 15, at 8 p.m., at the Calle Litterio de la Casa de la Cultura, Avenida Pinta No. 5, Colonia Alhambra, Tijuana. For ticket information call (61) 52-6667-67-68-70 (Bilingual).

Medical Green Prix, a two-hour open-air race on the road to San Felipe will begin at 8 a.m. on Friday, March 15 and 16. The event is open to all kinds of vehicles and motorbikes. For more information, call Baja Promotions at (619) 340-7552.

Poetry Reading, Enrique Tena will read on Monday, March 18, at 8 p.m., at the Calle Litterio de la Casa de la Cultura, Avenida Pinta No. 5, Colonia Alhambra, Tijuana. For ticket information call (61) 52-6667-67-68-70 (Bilingual).

Band Concert, the tenth anniversary of the Municipal Band of Tijuana will be held on Wednesday, March 20, at 8 p.m., at the Teatro de la Casa de la Cultura, Avenida Pinta No. 5, Colonia Alhambra, Tijuana. Admission is free. For program and general information, call (61) 52-6667-67-68-70 (Bilingual).

Yuccas of two varieties are in bloom in San Diego County from now through May. One after the other, the Mojave yucca (*Yucca schottlandii*) sends up a huge flame of white, waxy blossoms from the same base — a feature of desert life. The other, the shagbark white exclamation point that entitles about "Chico Lindo" (*Yucca whipplei*), on the other hand, is a tribute to the plant's momentous death. Mojave yucca is widely distributed along San Diego County's coastal strip and throughout the higher elevations of the Anza-Borrego Desert. Our Lord's Candle prefer the scrubby coastal hillside and the desert slopes of the Palomar, Cuyamaca, and Laguna Mountains. The two yuccas coexist in a few areas like Timpani Point State Reserve and Anza-Borrego Valley area.

Get Up, Get Out, Walkabout International will sponsor a "Friday Fiddle" with beginning at 6:45 p.m. at the corner of Cass Street and Garnet Avenue in Pacific Beach, Friday, March 15. The night will proceed to Belmont Park and back again via the boulevard on Saturday, March 16, the guests will be welcomed by various neighborhood in the Park and Belmont Park beginning at 8:15 a.m. Meet in the parking lot on Chelmsford Drive near 15, turn east on Chelmsford Drive from 15, then right into the parking lot. Meet in the northwest corner. All events are free, be sure to wear good walking or hiking shoes, and bring water if you want. Rain will cancel the outings. Call 231-7463 for more information.

## \$46.00 EASTER VACATION

- 3 days/2 nights
- 1 breakfast
- 2 hours of tennis
- 1 Margarita
- Taxes and tips

Live music on weekends  
(Based on d.o.c.)  
Valid March 14-31  
(1-800) 762-6380  
011-526-665-9152

U.S. mailing address  
P.O. Box 434520  
San Diego, CA 92143-4520

**Plaza del Mar**  
SAN DIEGO BEACH HOTEL

We are located between Bonita and Escondido. Take the toll road south to the La Jolla exit. Go north one mile on the toll road and you're arrived.

Desert Flowers, the Anza-Borrego Desert State Park is the place to be this month for wildflower hunting. Even though our recent heavy rains can't be too late to trigger the germination and growth of many of the common winter and spring annuals. Scattered about the low-lying desert area, you'll still find desert wildflowers, desert primrose, lupine, and verbena, and desert lily. On slightly higher ground and up along the hillside, you may spot blooming hellebore, chrysanthemum, and desert verbena. By April, several varieties of cactus should put on a decent show. For the latest update, call the Anza-Borrego Desert State Park at 767-5311.

At the Preserve, the Friends of the Las Penasquitos Canyon Preserve are offering a walk on the preserve on Saturday, March 16, beginning at 9 a.m. The outing will explore the legend of the buried Mission treasure and the Spanish-Indian sign map on roses in the preserve, as well as afford participants an opportunity to learn about the plants that the Indians used. Take the Merry Road exit off I-5, west to Black Mountain Road in Rancho Penasquitos.

A tour of the Johnson-Taylor Ranch at the preserve will be offered by the San Diego Archaeological Society on Sunday, March 16, at 11 a.m. and noon. Take the Merry Road exit from I-5, west to Black Mountain Road, and make the first U-turn, then

turn right on Camanville Park, past the baseball field to the powerline/chain-link fence. Both events are free but will be canceled in case of rain. Wear sturdy shoes and bring water for the longer hikes. The Las Penasquitos Canyon Preserve is located in Rancho Penasquitos. Call 484-3219 for more information.

Nature Walks, the San Diego Natural History Museum's Canyoners are sponsoring a hike at Lake Poway on Saturday, March 16, from 10 a.m. to 11:30 a.m. The path will take participants through an interesting blend of chaparral and riparian vegetation as they walk up one side of the lake and down to the base of the

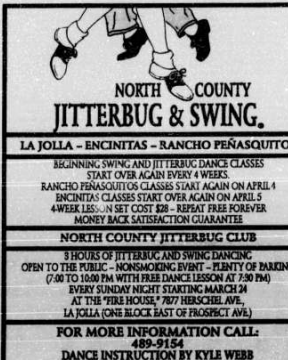
dam. From I-5 take the Rancho Bernardo Road exit east to Escondido Road in Poway. Follow Escondido Road north to Lake Poway, and turn right into the park. There's a parking lot for non-Poway residents.

On Sunday, March 17, the group will offer a hike around Lake Poway overlooking Mission Bay. From I-5, take Carmel Avenue west to Lamont Street. Turn right on Lamont Street and continue past Loring Street and turn right at Park Drive. Meet near the playground.

Both events are free. Call 232-3821 for more information.

Park Walks, Offshoot Team sponsors a nature walk in Balboa Park every Saturday beginning at 10 a.m. from the front of the Botanical Building in the park. On March 16, a horticulturalist will conduct a tour examining tree life in the park. It's free.

Two for the Birds, the San Diego Audubon Society is sponsoring a free birdwatching hike at Rancho Sanatoga on Saturday, March 16, from 8 a.m. to noon. Take I-8 east to the exit for Imperial Road and Commerce Rancho State Park (Highway 79). Go north several miles past the turnoff to the State Park (but don't turn off). At this point, on Old Highway 80 heading toward Guaymas, go slightly less than two miles, and watch for the large white Rancho-



**NORTH COUNTY JITTERBUG & SWING.**

**LA JOLLA - ENCINITAS - RANCHO PENASQUITOS**

BEGINNING SWING AND JITTERBUG DANCE CLASSES  
START OVER AGAIN EVERY 4 WEEKS  
RANCHO PENASQUITOS CLASSES START AGAIN ON APRIL 4  
ENCINITAS CLASSES START OVER AGAIN ON APRIL 5  
4 WEEK LESS - IN SET COST \$99 - REPEAT FREE FORFEIT  
MONEY BACK SATISFACTION GUARANTEE

**NORTH COUNTY JITTERBUG CLUB**

8 HOURS OF JITTERBUG AND SWING DANCING  
OPEN TO THE PUBLIC - NONSMOKING EVENT - PLenty of PARKING  
(7:00 TO 10:00 PM WITH FREE DANCE LESSON AT 7:00 PM)  
EVERY SUNDAY NIGHT STARTING MARCH 31  
AT THE "PINK HOUSE" 787 HERSCHEL AVE.,  
LA JOLLA (ONE BLOCK EAST OF PROSPECT AVE.)

FOR MORE INFORMATION CALL:  
489-9154  
DANCE INSTRUCTION BY KYLE WEBB



**Ambassador Limousine**  
San Diego's Premier Limousine Company Since 1985

FEATURING THE NEW 1991 STRETCH LINCOLNS  
A variety of colors to choose from. (Seating from 1-10 people.)

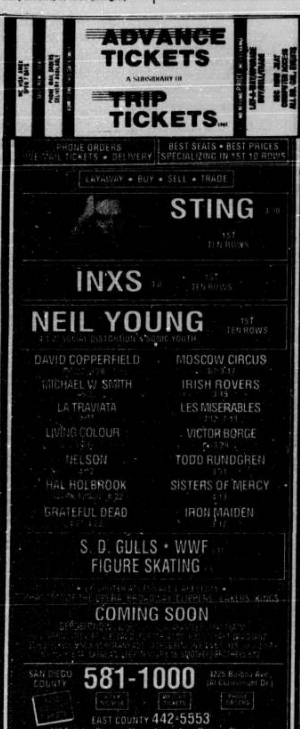
**Special 1 FREE HOUR**  
WITH minimum booking. Good anytime.

**6 HOUR SPECIAL**

8-passenger	\$189	8-passenger	\$239	10-passenger	\$289
Good anytime		Good anytime		Good anytime	

\*Add about over 1 hour minimum

487-3333 • 296-0770 NO. COUNTY 720-0201  
All rates include gratuity at last. Specials not valid with any other offers.



**ADVANCE TICKETS**  
A SINGAPORE III

**TRIP TICKETS**

PHONE ORDERS • BEST SEATS • BEST PRICES  
SPECIALTY TRAVEL • DELIVERY • SPECIALIZING IN FIRST-TO-HAVE

LAYAWAY • BUY • SELL • TRADE

**STING**

**INXS**

**NEIL YOUNG**

DAVID COPPERFIELD  
MICHAEL W. SMITH  
LA TRAVIATA  
LIVING COLOUR  
THELSON  
HAL HOLBROOK  
GRATEFUL DEAD

MOSCOW CIRCUS  
IRISH ROVERS  
LES TIGERABLES  
VICTOR BJORGE  
TODD RUNDGREN  
SISTERS OF MERCY  
IRON MAIDEN

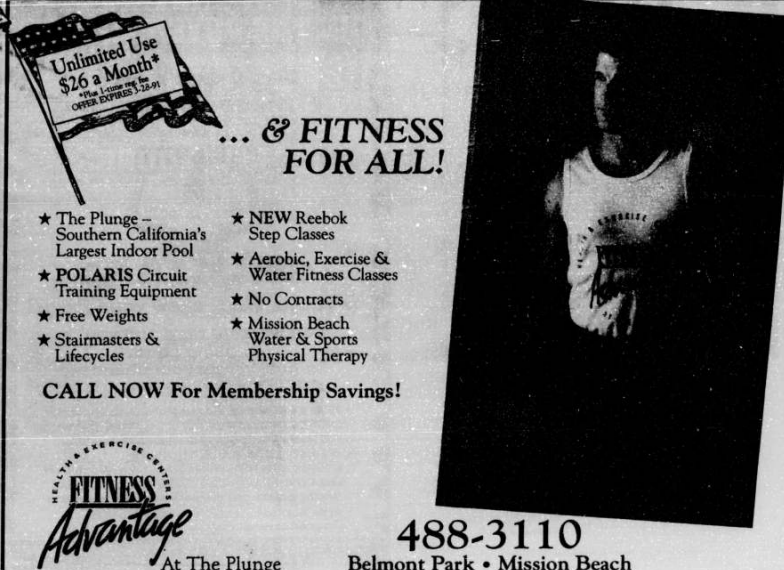
**S. D. GULLS • WWF FIGURE SKATING**

**COMING SOON**

**581-1000**

**581-1000**

**581-1000**



**Unlimited Use \$26 a Month\***  
\*Plus a one-time fee of \$25.00

**... & FITNESS FOR ALL!**

- ★ The Plunge - Southern California's Largest Indoor Pool
- ★ POLARIS Circuit Training Equipment
- ★ Free Weights
- ★ Stairmasters & Lifecycles
- ★ NEW Reebok Step Classes
- ★ Aerobic, Exercise & Water Fitness Classes
- ★ No Contracts
- ★ Mission Beach Water & Sports Physical Therapy

**CALL NOW For Membership Savings!**

**488-3110**  
Belmont Park • Mission Beach







# READER'S GUIDE TO LOCAL EVENTS

March 16, at 7:30 p.m., at the First Lutheran Church, 4100 First Street, Hillside (across from the UCSD Medical Center). For ticket information, call 298-4580.

At UCSD, UCSD's contemporary music ensemble SONOR will perform a program of UCSD student and faculty compositions in the Mandel Hall Auditorium on the campus, Saturday, March 16, beginning at 8 p.m. Featured will be students from Jerninghouse's Promenade for Wind Instruments. Key:

a solo trumpet composition by professor emerita Robert Erickson and works by Charles Ives and Arnold Schoenberg. For ticket information, call 276-6497 or 534-1279.

On Sunday, March 17, at 8 p.m., guitar students Carlos Ramirez will perform in the Recital Hall. Admission is free and open to the public. Call 534-3279 for more information.

There is an on-campus parking fee also, for either concert.

**Piano and Flute Concert:** Francisco Pagani and Paula Mariani will perform works by Alfredo Casella, Gabriel Fauré, and Gioacchino Rossini, Sunday, March 17, from 1 p.m. to 3 p.m., in the Mc and Mrs. Walter Fitch, Jr. Memorial Gallery at the San Diego Museum of Art in Balboa Park. You may pay admission to the museum to attend the concert. Call 232-7931 for more information.

**Chamber Music:** The Westwood Room will offer works by Debussy, Joplin, Hake, Bach, Schaefer, Bennett, Calvert, and Ives, Sunday, March 17, at 2 p.m., at the Carlsbad by the Sea residence, 2855 Carlsbad Boulevard, Carlsbad. Admission is free and open to the public. The event is sponsored by Sunset Auditions, Inc. Call 672-9380 for more information.

**"Masters of the Japanese Koto: A Concert of Koto, Jushichiken, Shamisen, and Soga" (English):** Ikuo Iwano and Sachiko Chen will perform on Sunday, March 17, at 1 p.m., in Erickson Hall at UCSD. Steven Kato, Ikuo's wife, will provide an introductory lecture about the history and construction of the koto. Admission is free and open to the public. Call 534-3279 for more information.

**Blurgreen Music:** Ranch Party will perform at Longview Plaza, 605 Ranch Santa Fe Road, San Marcos, Sunday, March 17, at 4 p.m. There is no cover or admission charge. Call 743-3390 or 743-8471 for more information.

**Choir Concert:** The 15-piece Whitworth College Choir will perform in a Sacred Music Series concert at the La Jolla Presbyterian Church, 7715 Depot Avenue, La Jolla, Sunday, March 17, at 7:30 p.m. Admission is free. Call 454-1605 for more information.

**Pianist Mira Yersky** will perform in a Mini-Concert presentation at the Adhemar Music and Arts Library.

**100th Wall Street, La Jolla, Monday, March 18, from noon to 12:30 p.m., and from 12:30 p.m. to 1 p.m.** Admission is free and open to the public. Call 454-5657 for more information.

**Jazz Music:** will be offered by the Mango Trio. The trio consists of piano, George Taylor on bass, and Rich Hurdley on drums. Tuesday, March 19, at 8 p.m., or the ELISE at the Marquis Public Theater, 3317 India Street, downtown. The program will feature original compositions. Call 295-5654.

**British and Renaissance Music:** The Concert Band and the Early Music Ensemble of Palomar College will perform a program of music ranging from 17th-century to contemporary time, including a selection of pop music by British composer and conductor John Williams, Wednesday, March 20, at 7:30 p.m., in the Palomar College Theatre, 1140 West Mission Road, San Marcos. The Early Music Ensemble will feature ten performers in Renaissance costume playing music of the era on such instruments as recorder, lute, harpsichord, and lute. For ticket information, call 744-4136.

**Music of the British Isles:** The Palomar College Performing Arts Department continues its weekly "Concert House" series for the spring semester next. Thursday, March 21, at 12:30 p.m., with a performance by Mike and Elizabeth in the Music Performance Lab (D-30), in the Music Complex on the campus, located at 1140 West Mission Road in San Marcos. Admission is free. Call 744-4136 x217 or x216 for more information.

## LECTURES

**An Inspiring Man Speaks:** the Reverend Jesse Jackson will speak tonight, Thursday, March 14, at the Bayview Baptist Church, 6126 Benson Avenue, East San Diego, beginning at 7 p.m. Admission is free. Call 450-4418 for more information.

**"The Use of Long Ropes in Space for Transportation and Large Space Structures":** Joseph Carroll from Tristar Applications will speak tonight, Thursday, March 14, at 7:30 p.m., in the Cosmos Room, Lecture Hall in the Rensselaer Hall.

**Space Theater and Science Center in Balboa Park:** The event is sponsored by the San Diego 15 Society, a chapter of the National Space Society. Admission is free. Call 297-2121, 4135 or 128-0121 for more information.

**"No Peace Among Nations Without Peace Among the Religions":** Catholic theologian Hans King will speak on Friday, March 15, at 8 p.m., in the Peace Center, Ballroom at UCSD. King teaches at the University of Leuven in Belgium and has written on a broad range of topics affecting Christianity and advances extending the ecumenism of the Second Vatican Council to include not only the Christian religion but all religions to achieve world peace. The lecture is one of UCSD's Better series, which consider the functions and responsibilities of religion in society. Admission is free. Call 753-6357 or 534-3670 for more information.

**On the Bedouin Culture:** award-winning photographer John C. Serr will present a multimedia slide show of his adventures and personal experiences of the Bedouin culture, Friday and Saturday, March 15 and 16, at the La Jolla Photographic Club, 1217 Prospect Street, Suite W, La Jolla, beginning at 8 p.m. The talks are being presented in conjunction with the opening of Mr. Serr's photographic exhibition on display at the gallery "Callers" below. Call 459-2359 or 581-3353 for more information.

**"San Diego Just a Wild and Crazy Place. Or Is It?":** San Diego Home and Garden Tour Jesters will speak at the New School of Architecture, 1249 F Street, downtown, Sunday, March 18, from 9:30 a.m. to 5 p.m. The event is sponsored by the Friends of San Diego Architecture. Admission is by donation. Call 287-0050 for more information.

**On the Way in El Salvador:** Dagoberto Zavala, the director of Movement Against Solidarity (or El Pueblo) in Salvador, a broad movement in solidarity with the Salvadoran people, will provide an update on the war in El Salvador, peace negotiations, elections, and trade unions, Saturday, March 16, at 10 a.m., in the Cosmos Room, Lecture Hall in the Rensselaer Hall.

**"Accounting Public Information":** city librarian William W. Sanwald will host a seminar on Monday, March 18, from 9:30 a.m. to 5 p.m. in the third floor auditorium of the main public library, 602 E Street, downtown. The event is being sponsored by the Office of the Public Depository Library Program of the United States House and Tidelink Office and will include such topics as what is a trademark, a copyright, and a patent, the value of a patent, collection, the function of the U.S. Patent and Trademark Office, the U.S. patent classification system, its structure and its use, the trade used to secure technological information contained in U.S. patents, the patent information system, and the Patent and Trademark Depository Library services available. Registration will be free.

**"Capote and Pynchon":** the San Diego Branching Society will present UCSD English literature professor Sumner Heng, Sunday, March 17, at 2:30 p.m., in the lounge of St. Paul's Manor, 2635 Second Avenue, downtown. The talk relates to Books VI and VII of *Bend Sinister* and the book, the guest came to mind of modern Roman days, considered by many his masterpiece on the subject. Admission is free and open to the public. Call 274-7163 for more information.

**"Human Rights in the Workplace":** W. Willard Wirtz, visiting professor at UCSD's School of Law, will deliver the seventh annual Nathaniel L. Nathanson Memorial Lecture on Tuesday, March 19, at 4:30 p.m., in the Green Classroom at the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"Egyptian Jewels: Form and Function":** Egyptologist Robert Baruch will examine specific examples of jewelry from the tomb of Tutankhamun and the Middle Kingdom. Wednesday, March 20, at 7 p.m., at the Balboa School, 7607 La Jolla Boulevard, La Jolla at Prospect Street. The lecture is free and open to the public, for reservation fees concerning a dinner that will begin at 8:45 p.m., call 298-8151. The event is being sponsored by the San Diego Chapter of the Archaeological Institute of America.

**"National Security and the Hidden Agenda in the Persian Gulf and Asia Under the La Penca Law":** the San Diego Congressional Integrity Alliance will present Daniel Sheehan, chief counsel of the Clinton Institute, Monday, March 18, at 7:30 p.m., at the Mamm Middle School, 7999 Chalmers Drive, Chalmers. Admission is by donation. Call 272-9974 for more information.

**"Harking the Willows of San Diego":** Barbara Gifford Moore, local naturalist and author of *Wilding San Diego*, will present a slide-illustrated lecture on Tuesday, March 19, at 2 p.m., in the Classroom Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. For ticket information, call 454-0267.

**"Human Rights in the Workplace":** W. Willard Wirtz, visiting professor at UCSD's School of Law, will deliver the seventh annual Nathaniel L. Nathanson Memorial Lecture on Tuesday, March 19, at 4:30 p.m., in the Green Classroom at the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**Gen Lectures:** lectures at the "Cien Diego" Sunday Cinema include the following: Saturday, March 16, at 1 p.m., *Rodriguez Contreras*, professor of history at Southwestern College, will speak on "The Columbus Gem and Mineral Art," at 3 p.m., *Sam Spence*, owner of Sam Spence's Distinctive Jewelry, will present a slide-illustrated program on "Colored Diamonds." On Sunday, March 17, at 1 p.m., Roger Merk will discuss "All You Ever Wanted to Know About Jade," at 3 p.m., Peter Sencer, author, international lecturer, and would traveler will address "Visiting the Famous Russian Mining Area." You have to pay admission to the show (see "Specials") to attend the lecture. Call 860-6128 for more information.

**"Capote and Pynchon":** the San Diego Branching Society will present UCSD English literature professor Sumner Heng, Sunday, March 17, at 2:30 p.m., in the lounge of St. Paul's Manor, 2635 Second Avenue, downtown. The talk relates to Books VI and VII of *Bend Sinister* and the book, the guest came to mind of modern Roman days, considered by many his masterpiece on the subject. Admission is free and open to the public. Call 274-7163 for more information.

**"Accounting Public Information":** city librarian William W. Sanwald will host a seminar on Monday, March 18, from 9:30 a.m. to 5 p.m. in the third floor auditorium of the main public library, 602 E Street, downtown. The event is being sponsored by the Office of the Public Depository Library Program of the United States House and Tidelink Office and will include such topics as what is a trademark, a copyright, and a patent, the value of a patent, collection, the function of the U.S. Patent and Trademark Office, the U.S. patent classification system, its structure and its use, the trade used to secure technological information contained in U.S. patents, the patent information system, and the Patent and Trademark Depository Library services available. Registration will be free.

**"Human Rights in the Workplace":** W. Willard Wirtz, visiting professor at UCSD's School of Law, will deliver the seventh annual Nathaniel L. Nathanson Memorial Lecture on Tuesday, March 19, at 4:30 p.m., in the Green Classroom at the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

from 9 a.m. to 6:30 a.m. It's free and open to the public. Call 236-5512 for more information.

**Museum Exhibits:** assistant curator of Southwestern College with the Museum of Man, Stefan Saldaña, will discuss some of the pleasure and profits of curating museum exhibits, Monday, March 18, at noon, at the museum's administration building in Balboa Park. The recently spent month curating the new "All Is More Beautiful" exhibit of Southwest art. Paid admission to the museum's curatorial admission to the lecture. Call 279-2001 for more information.

**"National Security and the Hidden Agenda in the Persian Gulf and Asia Under the La Penca Law":** the San Diego Congressional Integrity Alliance will present Daniel Sheehan, chief counsel of the Clinton Institute, Monday, March 18, at 7:30 p.m., at the Mamm Middle School, 7999 Chalmers Drive, Chalmers. Admission is by donation. Call 272-9974 for more information.

**"Harking the Willows of San Diego":** Barbara Gifford Moore, local naturalist and author of *Wilding San Diego*, will present a slide-illustrated lecture on Tuesday, March 19, at 2 p.m., in the Classroom Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. For ticket information, call 454-0267.

**"Human Rights in the Workplace":** W. Willard Wirtz, visiting professor at UCSD's School of Law, will deliver the seventh annual Nathaniel L. Nathanson Memorial Lecture on Tuesday, March 19, at 4:30 p.m., in the Green Classroom at the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"Egyptian Jewels: Form and Function":** Egyptologist Robert Baruch will examine specific examples of jewelry from the tomb of Tutankhamun and the Middle Kingdom. Wednesday, March 20, at 7 p.m., at the Balboa School, 7607 La Jolla Boulevard, La Jolla at Prospect Street. The lecture is free and open to the public, for reservation fees concerning a dinner that will begin at 8:45 p.m., call 298-8151. The event is being sponsored by the San Diego Chapter of the Archaeological Institute of America.

**"National Security and the Hidden Agenda in the Persian Gulf and Asia Under the La Penca Law":** the San Diego Congressional Integrity Alliance will present Daniel Sheehan, chief counsel of the Clinton Institute, Monday, March 18, at 7:30 p.m., at the Mamm Middle School, 7999 Chalmers Drive, Chalmers. Admission is by donation. Call 272-9974 for more information.

**"Harking the Willows of San Diego":** Barbara Gifford Moore, local naturalist and author of *Wilding San Diego*, will present a slide-illustrated lecture on Tuesday, March 19, at 2 p.m., in the Classroom Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla. For ticket information, call 454-0267.

**"Human Rights in the Workplace":** W. Willard Wirtz, visiting professor at UCSD's School of Law, will deliver the seventh annual Nathaniel L. Nathanson Memorial Lecture on Tuesday, March 19, at 4:30 p.m., in the Green Classroom at the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.

**"El Greco and Sanchez Cotán":** San Diego Museum of Art center of the college, located in Adams Park in Linda Vista. Wirtz was appointed U.S. Secretary of Labor by President Kennedy in 1962 and served in the post until 1969. Admission is free and open to the public. Call 260-4692 or 260-4682 for more information.



## San Diego Reader March 14, 1991 15



San Diego Reader March 14, 1991 17











## READER'S GUIDE TO THE THEATER

some of the director's stagings (why is the long-winded re-enactment of Miss T blocked from at least a third of the audience?) and the show's general reluctance to camp things up even more (with little exception, for example, but overall the production is completely done. This is due in large measure to the cast, especially Henry S. Wood as Othello (who does a wonderful drunk scene in which the mess of her life comes spilling out). Winona Pickett as both the conservative Kay and the seductive Jade (who could be even more so, Danielle Cheary's sharp portrayal of Bontie, the newly pregnant Colleen Mondell as Sister Bernadette, and Cassandra Hawkins as the intricately transformed Miss T, who, if things work out, will unchain the tangled web at Cluny and Kay's house and allow them to seek some for themselves and tears. **Could appeal.**

**Overstays Theatre**, through March 23, Friday and Saturday at 8:00 p.m.

**THE COTTON PATCH GOSPEL**  
The Lamb's Players Theatre presents the off Broadway musical in the Lyceum Square. Set in the rural South (and written by Tom Key and Russell Treyez, with music and lyrics by Harry Chapin), the musical is a down home bluesy version of the gospel of Matthew.

Lyceum Square, 79 Horton Plaza, downtown, through March 30, Tuesday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information, call 474-4542.

**PERFECT OVERDOSE**  
Southern California presents Lope de Vega's classic tragic drama in a new production of the 17th century work by Adrian Mitchell. The inhabitants of a Spanish village rebel against a military tyrant. Carla Forwood has directed the arena stage production.

Mayan Hall, Southeastern College, Thursday, March 14, through March 23, Thursday through Saturday at 8:00 p.m.

**INTIMATE EXCHANGES**  
For years British playwright Alan Ayckbourn dreamed of writing a "vaudeville" of sorts, a play in which the characters were not excited to share it. It would be a play, he said, "which developed from one tiny little moment — whether a woman decides to smoke a cigarette or not — into two separate scenes, 4 choices of third scene, 8 choices of fourth and 16 choices of fifth scene." In other words, the play would actually have 16 possible scenes of itself, all written down with the cast choosing optional scenes from each. What's more, Ayckbourn wanted only two actors to play all the roles.

Each character, now at the North Coast Repertory Theatre, is that play. Or could be, given a much tighter, more focused production. The NCRT has chosen only one route through Ayckbourn's texts, it's called "Affairs in a Box." And the production, even though it boasts two strong actors, falls far short of setting the play's intricate and the roads not taken when the choice is made. Surprisingly, in the NCRT production there is nothing momentous about the moments of choice. Director

Chris Blackstone has given them no archaic, instead, the most serious events, eventually, as if what we were watching were a "normal" play with all its decisions already fixed in advance. A second major problem is the lengthy amounts of time it takes the actors to change major props (the 17th century costumes). While one actor is offstage changing costumes, the other is left to pass the time. These frequent lapses kill all sense of rhythm and momentum.

Both are capable of quality work every time out, but their efforts have little overall coherence. In individual moments they are sharp and funny (if too cartoonish for the needs of the play). But the lack of directorial emphases and the costume change conundrum defeat them in the end. If it weren't for a program note, the program would have no idea how complicated Ayckbourn's play actually is. It is a waste of money effect with *Intimate Exchanges*. At the NCRT, it's more an ice cube.

**INTO THE WOODS**  
The San Diego School of Creative and Performing Arts, now at the North Coast Repertory Theatre, is that play. Or could be, given a much tighter, more focused production. The NCRT has chosen only one route through Ayckbourn's texts, it's called "Affairs in a Box." And the production, even though it boasts two strong actors, falls far short of setting the play's intricate and the roads not taken when the choice is made. Surprisingly, in the NCRT production there is nothing momentous about the moments of choice. Director

**KILLING MR. WITHERS**  
Having not out of get in Death Valley, the Death and Vegas Tour bus has made an unexpected stop. Going to the measurefulness of your guide. The tour finds themselves at the Last Chance Farm and Girl, where a boy of whistles for silver money, chase each other with lethal weapons and attempt to murder poor Jonathan. Wither's Lament, a corrupt and corrupting force is a capital reality to die. Atlantic Coast, master have fired the brains of John Robinson (William Brooks), owner of the establishment.

whose ally with Victoria Lorraine Stewards) — as in the movie. The *Peppermint* (Adapted from Jack Swartz) has been booting around with Jack Swartz (Tony Robinson) who is well. Ester Dalia and Tamiela (Cristen B. Smith and Monique H. Hooty) as secret agents on assignment to terminate the hapless Wither's, and the Mystery Call's latest



Blue Plate Special

interesting dinner theater piece is off and running. Written by David Landau, the show is much more than the title affords. *Blue Plate* is the Call No. which ran for 100 performances in 1990, and it is a low successful overall. But it makes for a fun, light-hearted evening nonetheless. Director Will Robinson has

### "A Winner!" Associated Press

"Overflows with melody, feeling and fun. Add 'Cotton Patch' to the 'Godspell' list." **Newsday**

### "Audiences stand up and cheer!" *Newhouse Newspapers*

From the people that brought you *Joseph And The Amazing Technicolor Dreamcoat!* A Foot-Stompin Good-New Musical at the LYCEUM SPACE, Horton Plaza, thru March 30

**COTTON PATCH GOSPEL**  
Written by Tom Key and Russell Treyez / music by Harry Chapin directed by Deborah Gilmour Smyth  
Tues-Sat, 8 pm / Sat & Sun Matinees, 2pm

**LAMB'S PLAYERS THEATRE**  
at The LYCEUM SPACE, Horton Plaza, CHARGE BY PHONE: 474-4542



## READER'S GUIDE TO THE THEATER



The Wundtger

things, for Mrs. Malaprop. From her humorous misuses of words ("lead the way and we'll proceed," "we will not anticipate the past") the word malapropism was coined. But if we look closer at the play, many of the characters become malapropisms as well. In order to win Lydia Langlois, who he is in love with, Jack Absolute can't be honest. Lydia thinks marriage at her station lacks romance. So soon to be wealthy Jack becomes "Tough Beauty" in effect his own rival for her hand. And Jack's father, Sir Anthony, spouts emotional malapropisms. What he says is often the opposite of what he feels.

especially when trying to marry off his son. Then there's Faulkland. He is in love with Julia Lyllie's mother. And she with him, only he's so insecure that when he hears her speak truly he can't trust the words. All in all, most of the characters are out of whack, and as Sheridan makes them "sprong" once again, he has a satirical field day with the pretentious affections of his age. And so, *The Rivals* is at the Lamb's Players Theatre. The production is one of their best in some time. Unfortunately, there should be two warnings over "then" entropy, as though the script has been pruned. The show is at least three hours long and needs more trimming, and by the light it was then the hearing system was working overtime. An excellent

continuation. The work, however, was often quite strong. Servo director Robert Smyth meet the play in a brilliant Charleston, South Carolina, in 1791. This change not only makes creative designer Jeanne Smith to produce more splendid creations, it also makes the cast to perform in a very mannered style appropriate to the comedy. Usually dressed as a walking torch, Cynthia Peters Bone as well as Lydia, as does Michael Harvey as Sir Anthony, and Julie Carroll as the drooping Faulkland. Ted Deary, however, is a delight in between his two roles, characters Jack Absolute and Ensign. Beverly Darcie Tarr's shy deliverer

**BRENDAN BEHAN: CONFESSIONS OF AN IRISH REBEL**  
A COMEDY/DRAMA STARRING SHAY DUFFIN  
**FINAL WEEK CLOSES SUNDAY!**  
471 FIR ST. (Hwy. 101) ENCINITAS, CA  
La Jolla Theater 1-800-79-IRISH \$14/\$16

**SAN DIEGO REPERTORY THEATRE**  
FIRST AT THE LYCEUM Special Benefit Performance  
**Whoopi Goldberg, Patrick Stewart and Charles Keating**  
SO MANY PEOPLE HAVE HEADS: An Evening of Song, Prose and Verse  
Saturday, March 30 at 6:30 and 9:00 pm  
\$30 Performance / \$175  
includes private reception with the performers  
TICKETMASTER 619-278-7125  
ORDER TODAY! CALL 235-8025

**North Coast Repertory Theatre presents**  
**INTIMATE EXCHANGES**  
By Alan Ayckbourn  
MARCH 2-APRIL 6 • Tickets \$10-\$14  
CALL 481-1055 • I-5 at Lomas Santa Fe Dr.

**"A Winner!" Associated Press**  
"Overflows with melody, feeling and fun. Add 'Cotton Patch' to the 'Godspell' list." **Newsday**  
"Audiences stand up and cheer!" *Newhouse Newspapers*  
From the people that brought you *Joseph And The Amazing Technicolor Dreamcoat!* A Foot-Stompin Good-New Musical at the LYCEUM SPACE, Horton Plaza, thru March 30  
**COTTON PATCH GOSPEL**  
Written by Tom Key and Russell Treyez / music by Harry Chapin directed by Deborah Gilmour Smyth  
Tues-Sat, 8 pm / Sat & Sun Matinees, 2pm  
**LAMB'S PLAYERS THEATRE**  
at The LYCEUM SPACE, Horton Plaza, CHARGE BY PHONE: 474-4542

**Interactive Dinner Mystery Theatre**  
**MYSTERY CAFE**  
2nd Show!  
Special show: Mystery Singles Night, Thursday, April 18 • Call for details.

**"WILD WACKY COMEDY...hurry to see this show." Los Angeles Times**  
"...a wry, quirky mix of the nostalgic and the bizarre. Impossible to dislike... hilarious." *San Diego Union*  
**Laughing Buddha Wholistik Radio Theatre**  
Wed - Sat 8 pm Sun 2 & 7 pm  
**232-4088**  
Enjoy dinner and theater with wacky dining at Wacky's First Avenue. Call for details.







Reverend Horton Heat and Skid Roper and the Whiskey Spears  
Cajal, Wednesday, March 27, 9 p.m.,  
2522 Kettner Boulevard, 294-9033.

Food for Feet: Wino's, Wednesday  
March 27, 9 p.m., 9021 Mason Street,  
Ocean Beach, 225-6622.

Kenya Bunkie: Elatio's, Thursday  
March 28, through Sunday, March 31,  
Thursday and Sunday 8:30 p.m. and  
10:30 p.m.; Friday and Saturday, 9  
p.m., 10:30 p.m., and midnight.  
Summer House Inn, 7955 La Jolla  
Shores Drive, La Jolla, 459-0541.

Devin's N' Cryin': Bacchanal,  
Thursday, March 28, 8:30 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TX3.

The Unleashables and Chitons X:  
Belly Up Tavern, Thursday, March 28,  
8:30 p.m., 143 South Cedeno Avenue,  
Solana Beach, 483-9022.

The Peter Sprague-Joyce Letters  
Deer Wall Street & All That Jazz,  
Friday, March 29, and Saturday, March  
30, 8 p.m., 9:15 p.m., and 10:30 p.m.,  
18466 Bernardo Center Drive, in the  
Parks, Suite 100-120, Rancho  
Bernardo, 673-1122.

The Muddled Love Trifles featuring  
Monty Redding and Sherry  
Ferguson with Betty Bennett: Palace  
Bar, Friday, March 29, and Saturday,  
March 30, 8:30 p.m., Horton Grand  
Hotel, 311 Island Avenue, Gaslamp  
Quarters, downtown, 544-1886.

Oblivious, Drip Tank, and Liquid  
Sunshine: Cabal, Friday, March 29,  
9 p.m., 2522 Kettner Boulevard,  
294-9033.

Junior Watson and Llewellyn Slim:  
6100 Helms, Friday, March 29, and  
Saturday, March 30, 9 p.m., 701 Carner  
Avenue, Pacific Beach, 483-7944.

"Spring Break Reggae Surf  
Festivals" with Pat Banton, Rasta-A-  
Homes, and RBC: Quana del Mar  
Resort beachfront, Saturday, March 30,  
1 p.m., Resorte Baja California,  
Mexico, 278-TX3.

Sting, Concrete Rhonda, and Vixen:  
Sports Arena, Saturday, March 30, 7:30  
p.m., 224-4176 or 278-TX3.

The Cadillac Tramp: Cabal,  
Saturday, March 30, 9 p.m., 2522  
Kettner Boulevard, 294-9033.

CHARGE TICKETS  
BY PHONE  
560-8022  
OR  
278-TIXS

THURS. MAR. 14  
**INSANITY RAINS, BIG CITY, MARIONETTE**

FRI. MAR. 15  
**DOUG STONE**  
WITH SPECIAL GUEST  
**PRADERIE FIRE**

SAT. MAR. 16  
**WILD CHILD**  
A RE-CREATION OF  
THE DOORS  
LIVE IN CONCERT  
WITH SPECIAL GUESTS  
**NEW REGIM, DRAGONS**

SUN. MAR. 17  
**THE BEAT FARMERS**  
WITH SPECIAL GUESTS  
**COMMANCHE MOON  
AVANT GARAGE**

TUES. MAR. 19  
**DICK DUCK, GYPSY CIRCUS,  
MODERN ZOO**

WED. MAR. 20  
**WORLD AFFAIR,  
TRAVELIN' SALESMEN,  
SIRUS**

THURS. MAR. 21  
**JET BLACK, TOXIC  
BUNNIES, FOXY ROXY**

THURS. MAR. 22  
**JONATHAN BUTLER**  
WITH SPECIAL GUEST  
**EASTON WEST**

SAT. MAR. 23  
**RANDY HANSEN**  
A TRIBUTE TO JIMI HENDRIX  
WITH SPECIAL GUEST THRU THE LOOKING GLASS

WED. MAR. 27  
**DESTRUCTION**

THURS. MAR. 28  
**DRIVIN' N' CRYIN'**  
WITH SPECIAL GUEST

SAT. MAR. 30  
**WILD BOYZ  
COWBOYS & INDIANS**

TUES. APR. 2  
**CRY WOLF**

WED. APR. 3  
**FIREHOUSE**  
"DON'T TREAT ME BAD"

THURS. APR. 4  
FROM REO SPEEDWAGON  
**GARY RICHTRATH**

FRI. APR. 5  
**STRUNZ & FARAH**

SAT. APR. 6  
**RHINOBUCKET**

SUN. APR. 7  
BENEFIT FOR THE ALPHA PROJECT  
JOB PLACEMENT FOR THE HOMELESS  
**GARY MORRIS**


WED. APR. 10  
**WYNTON MARSALIS**

THURS. APR. 18  
**BOOKER T & THE MGs**

SAT. APR. 27  
**WILD HORSES**

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

**OF NOTE**



**DAVID STAMPONE**

Not to belabor analysis of a sociological phenomenon in this space, but... yuppies. When it's a very 80s thing? And wasn't the 1980s disingenuous of name also a very 80s thing? Really, by decades end, hadn't it discriminate yuppie-bashing become as tired a cliché of the era as hostile takeovers and anti-drug hysteria? To be worthwhile, any more pieces at the fringes and the Urban Professionals had better be specific, articulate, witty, and almost necessary, quite entertaining. Much like the hilarious Boppy Culture, a 1989 album by British dancehall don Macka-B. As a self-described "natural-born, culture-bait, herb-amok, cool flake," B uses his perspective and formidable verbal agility to admonish the upwardly mobile of African ancestry who've forgotten—or deny—their roots. But B's smooth rap also show balance: "You have good dupper/you have bad dupper," he thoughtfully cautions.

These and other concerns, personal and global, are laid down over state-of-the-art reggae rhythm tracks produced by a major name in his own right, the **Real Professor**. Known for his work with Patto Stanton and many others, the Professor consistently produces the freshest reggae, drums and bass crack and roll, as horns, piano, and whatever are deftly woven in and out of the mix. Backed by the **Realists**, house band at their home base Avenue Studios in England, Macka-B and the Real Professor bring their conscious dub to the La Paloma Theater this Sunday night.

"Duke Ellington's Concert" with the **Melodious Chamberlains**, Sunday, April 7, 5 p.m., 4805 Camino del Rio South, National University, Mission Valley, 560-8022 or 278-TX3.

Gary Morris: Bacchanal, Sunday, April 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX3.

DKS and the **Deep Dragons**: Sports Arena, Monday, April 8, 7:30 p.m., 224-4176 or 278-TX3.

Wynon Marsalis: Bacchanal, Wednesday, April 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX3.

An Emotional Fish: Belly Up Tavern, Wednesday, April 10, 9 p.m., 143 South Cedeno Avenue, Solana Beach, 483-9022.

Tito Puente with Miffie P: El Torito Pub, Thursday, April 11, 9 p.m., Third and Newkirk Avenue, Tijuana, 296-7473 or (619) 456-8647-021.

The Bulgarian State Female Vocal Choir: Copley Symphony Hall, Thursday, April 11, 8 p.m., 1345 Seventh Avenue, downtown, 278-TX3.

The Nashville Stringband Band: Pomerado Club, Thursday, April 11, 8:30 p.m., 12237 Old Pomerado Road, Pines, 748-1335.

Nelson and House of Lords: Starlight Bowl, Friday, April 12, 7:30 p.m., Balboa Park, 278-TX3.

Oblivious, Fidelity, Drive Like Jesus, Crashland, and 411: SOMA, Friday, April 12, 9 p.m., 355 Union Street, downtown, 229-7662.

Eric Johnson: Symphony Hall, Friday, April 12, 8 p.m., 1245 Seventh Avenue, downtown, 278-TX3.

Johnny Powers and Big Sandy and the Flyin' Saucers: Cabal, Friday, April 12, 9 p.m., 2522 Kettner Boulevard, 294-9033.

The States of Money and Lush: Open Air Theater, Saturday, April 13, 8 p.m., San Diego State University campus, 594-6947 or 278-TX3.

Blade Backlash: Saturday, April 13, 11:30 p.m., Arlio Center, San Diego State University campus, 594-6947 or 278-TX3.

Tom Red and Kenny Soliman: Del Mar Shores Auditorium, Sunday, April 14, 7:30 p.m., the Whittier School, 235 Ninth Street, Del Mar, 436-4030.

**UK REGGAE EXPLOSION**  
**ARIWA POSSE TOUR '91**

**MACKA B**  
CONSCIOUS LYRIC MASTER

**MAD PROFESSOR**  
UK KING OF DUB

**THE ROBOTIKS**  
SAT., MARCH 16, 9 PM

Bogey's Nightclub • 5353 Mission Ctr. Rd. • All Ages Welcome

Tickets available through: Lou's Records, Off the Record (No. City & Hillcrest), House of Afrika, JA Place, Trade Hoods (DB & Golden Hill), Mama Rootz, ~~reunite~~

For More Info Call  
Reggae Hotline: Reggae Report  
(619) 298-0822 (619) 296-XXXX  
Lister to 917 Reggae Malaysia Sundays 7-9 pm 91X FM  
WORLDWIDE PRODUCTIONS

**RICK DERRINGER**  
plus special guest  
**D.J. BURNS**  
NEMESIS • PSYCHO RANGERS  
Monday, March 19 • 9 pm

**THE GODEFATHERS**  
plus special guests  
Sunday, March 31 • 9 pm

Both shows at  
**PARK PLACE**  
1260 Fletcher Parkway • El Cajon • 445-7473

Tickets available at  
**ROCK 102.1**  
**ROCK 102.1**  
11X presents  
**THE GODEFATHERS**  
plus special guests  
Sunday, March 31 • 9 pm

Both shows at  
**PARK PLACE**  
1260 Fletcher Parkway • El Cajon • 445-7473

Tickets available at  
**ROCK 102.1**  
**ROCK 102.1**  
11X presents  
**THE GODEFATHERS**  
plus special guests  
Sunday, March 31 • 9 pm

**THE AMERICAN IRELAND FUND**  
AN EVENING IN IRELAND WITH

**TONY KENNY**  
IRISH TENOR

**JURY'S IRISH CABARET**  
WITH SPECIAL GUESTS  
**AL BANIM**  
**NOEL HEALY**  
THE CHARTEREDSHIP  
IRISH SINGERS  
SUNDAY  
MARCH 17 • 7 PM  
SAN DIEGO CIVIC THEATRE

For More Info Call  
278-TIXS

**IS GOIN' FOR THE GOLD!**  
Celebrate St. Patrick's Weekend  
With Plenty O' Irish Cheer And  
Fun Contests

Thursday, March 14th through Sunday, March 17th

With Chances To Win:  
• Exciting Prizes  
• Green Cash  
• 1 oz. Gold Coin

**2 LOCATIONS**

Clairmont  
Balboa & Genesee  
(619) 277-8814

El Cajon  
I-8 take Johnson Exit  
to Fletcher Pkwy.

21 and over Call for details! Valid ID required

**CANNIBAL BAR**

**RUBY & THE RED HOTS**  
Thursday, March 14

**JOE COOL & THE RUMBLERS**  
Friday, March 15

**LIL' ELMO & THE COSMOS**  
Saturday, March 16

**Art Gooch's "JAZZ NITE"**  
**JAZZ DANCE NITE'S BACK!**  
Beginning Tuesday, April 2

**CATAMARAN**  
RESTAURANT  
3999 MISSION BOULEVARD 448-1081  
VALIDATED PARKING  
(Just ask for Frank!)

**ST. PATTY'S DAY BLOWOUT**  
4:00 to 11:00 PM

DJ's 75 pitchers of beer  
4:00 to 7:00 pm  
\$5.00 cover charge  
beginning at 5:00 pm -  
Come early!

**THE FABULOUS MAR DELS**  
Sundays, March 17

**COMING ATTRACTIONS:**  
THE BLONDE BRUCE BAND • Tuesday, March 19  
POWERHOUSE • Thursday, March 21  
DR. FEELGOOD & THE INTERNS OF LOVE •  
Friday, March 22  
ROCKOLA • Saturday, March 23  
SPECIAL PERFORMANCE - RISING STAR ENTERTAINERS  
Tuesday, March 27



**The Desert Rose Band:** Belly Up Tavern, Wednesday April 17, and Thursday April 18, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**The Rippingtons, featuring Russ Freeman:** Theatre East, Friday April 19, 7 p.m. and 10 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

**No Means No and Alice Donati:** Spirit, Friday April 19, 8 p.m., 1130 Buena Avenue, Ray Park, 276-3993.

**Thomas Maples:** Belly Up Tavern, Saturday April 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Kreative, Biltzapeer, and Morgoth:** Ignazio, Saturday April 20, 9 p.m., Pueblo Ancho Shopping Center, Tucson, 784-3333.

**Holly Dunn:** Levi's Little Bit of Country, Sunday April 21, 4:30 p.m. and 8:30 p.m., 600 West San Marcos Boulevard, San Marcos, 744-4120.

**Tasha Therman:** Belly Up Tavern, Sunday April 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Michael Smith and DC Tally:** Copley Symphony Hall, Thursday, May 2, 7:30 p.m., 1245 Seventh Avenue, downtown, 276-7333.

**Dino Lee and His Lev Johnson:** Cabala, Friday, May 3, 9 p.m., 2812 Kettner Boulevard, 294-9033.

**KNOX and Muscogold Headbitch:** Backlund, Thursday, May 16, 8:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers, 560-8022 or 276-7333.

**The Gee Gon Dells:** Backlund, Saturday, May 18, 9:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers, 560-8022 or 276-7333.

## LOCAL MUSIC

Club listings are compiled by Ben Chabot. If you wish to be included, please call 352-5000 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## OF NOTE



MIKE KENEALLY

### North County

**Beet Street Cafe,** 576 North Highway 78, Encinitas, 942-5145. Joe Street, jazz and ballads, 7:30 p.m., Friday. **Beet Street Band,** cabaret society dinner, 7:30 p.m., Saturday.

**Brewer Creek,** 15291 East Valley Parkway, Encinitas, 748-7408. Last Stone, country, Wednesday through Sunday.

**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach, 485-9022. Eric Burdon, Baby Kruger, and Brian Auger, rock and roll, Thursday. **Buffy Blue** and the Jocks, rock and roll and rhythm and blues, Usual Suspects, and the Rhythm, rock and roll, Friday. **Nasty Services**, rock and roll, Saturday. **Chama Club**, rock and roll, Saturday. **The Jost Club,** blues and rhythm and blues, 5 to 7 p.m., Sunday. live music, Monday, call club for information. **King Boon Boom,** tropical

rock and roll, Tuesday. **The Wild Dings** and the Jaxxers, rock and roll, Wednesday. **Altamont** concerts, the Chicago 6, Thursday, 8:30 to 9 p.m., Friday. **The Bob Long Band,** pop, brought, and swing, 5 to 8 p.m., Saturday. **The Savory Brothers Band,** country rock and roll, 4 to 8:30 p.m., Monday. **Barrel** and **Blow 95,** blues and rhythm and blues, 6 to 9:30 p.m., Wednesday.

**BookWorm/Panthea Coffeehouse,** 2670 Via de la Valle, Flower Hill Hall, Del Mar, 755-3775. The Preach, Berman 7th, 8 p.m., Friday.

**Burnell's Back Room,** 2677 Vista Way, Encinitas, 723-5430. Vaughn Miller and Antenna, contemporary, Tuesday through Saturday.

**Bugs's Speakeasy,** 340 East Grand Avenue, Encinitas, 741-0925. Live rock and roll nights, call club for information.

**The Camdot Inn,** 887 San Marcos Boulevard, San Marcos, 744-3332. **Strange Woods** host an Irish music, sing-along on Friday, live music, Saturday, call club for information.

**Charles Menzies's 340 East Via Rancho Parkway, Suite A1,** in the North County Fair shopping mall, Encinitas, 485-9922. Live music, Wednesday through Saturday, call club for information. **Kern Pro,** contemporary, Tuesday, Monday. **The Shiver Singers,** audience participation singing show, Tuesday.

**The Current Highland Golf and Tennis Center,** 14452 Palomarview Drive, San Diego, 472-8005. In the Club Double Eagle, Shondra and the Source, rock and roll, 8:30 p.m. to 12:30 a.m., Friday and Saturday. **Amante** singing entertainment is offered nightly from 8:30 to 9:30 p.m.

**Coyote Bar and Grill,** 3000 Carlsbad Drive, Carlsbad, 729-4665. **Camille LaRocca,** jazz, 4 to 6 p.m., 4 to 8 p.m., Saturday.

**The Del Dios Country Store,** 20154 Lake Drive, Escondido, 745-7273. The Chordiers, country music, 9 p.m. to midnight, Friday and Saturday.

**Del Mar Plaza,** 3551 Camino Del Mar, Del Mar, 792-2261. **Billy Burke,** variety music, 1 to 2 p.m., Friday and Saturday. **Dan's,** 3290 Carlsbad Avenue, Carlsbad, 434-0000. **Amante** singing with Judy Ames, Wednesday.

**The Earthquake Cafe,** 1020-1030 San Marcos Boulevard, San Marcos, 473-1222. The Stern Brothers, rock and roll, 8 p.m. to midnight, Thursday. **De Chorus Island** Sounds, ska, calypso, and reggae, Wednesday.

**El Comal,** 12845 Pomeroy Road, Poway, 486-1010. **Greg Hartline,** contemporary music, Friday, 8 p.m. to 10 p.m., **Dave Murrie** pop variety, Friday and Saturday.

**Friends Lounge,** 432 West Washington Avenue, Escondido, 745-3933. **Thud** contemporary, Tuesday through Saturday. **The Greg Hartline Group,** featuring David Murrie and Greg Phelan, contemporary, Sunday and Monday.

**The Flying Bridge,** 1003 North Hill Street, Oceanside, 722-2944. **Billy Fowler** and **Joan Ruck** contemporary, Tuesday through Saturday. **Dan Thomas,** country and contemporary, Sunday and Monday.

**Fogarty's Pub,** 245 West El Norte Parkway, Escondido, 743-9491. The Risk, rock and roll, Wednesday through Saturday.

**The French Connection,** 9823 Carmel Canyon Road, Scripps Ranch, 594-4000. **Classic 1960s,** rock and roll, Thursday through Saturday. **The Hollis Hazzell and Joanne Wilson Five-piece Band,** New Orleans jazz and blues, 7 p.m., Sunday. **Rockin' Joe and GT,** vintage rock and roll music, Wednesday.

**Full Moon Saloon,** 485 First Street, Escondido, 438-7297. **Ruby and the Redhills,** blues and rhythm and blues, 4 to 8 p.m., Sunday.

**GIJBY,** 945 West Valley Parkway, Escondido, 486-0420. **Live Latin** dance music, Thursday through Sunday, call club for information.

**Hammock's,** 2777 Broadway Street, Carlsbad, 729-4665. **The Pressies,** original acoustic rock and roll, 9 p.m. to 1 a.m., Thursday, live music, Friday and Saturday.

## WHEREHOUSE

# New Music On Sale!

## Pick Up The New Releases From Rising Artists!



**\$11.99**  
Compact Disc

**\$7.99**  
Cassette

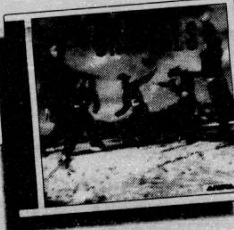
"Right Here, Right Now"



"I've Been Thinking About You"



"How Much is Enough"



"Waited Up"



"U X Y & Zoo"

# WOW~A TRUCK FULL OF FUN!

HAPPY HAPPENING HOURS are the thing during our mid March fun spree. From March 11 - 22 we are having the greatest spree of happy hour parties and events...featuring the Big Bang for Your Buck Happy Hour and the following fun events. Don't miss it!

### LA JOLLA E-BAR

8980 Villa La Jolla Drive - 587-1993

- 11 Mon **"Yup It Up Wine Not"**  
\$1.00 tastings by Sutter Home Winery premium wines
- 12 Tues **Jack Daniels' Bung Tossing Contest**
- 13 Wed **Wild Turkey Bar Exams**
- 14 Thurs **English Raspberry Night** featuring pictures with **Miss Chambord**
- 15 Fri **Jammin' Safari Night** with the **Coors Light Girls**
- 17 Sun **Bushmills St. Patrick's Party**
- 18 Mon **Sauza Shakers and shooters**
- 19 Tues **Rumple Mintz Shot on a Rope**  
Buy the Drink, Keep the Glass
- 20 Wed **Finlandia Lemon Drops**
- 21 Thurs **Shoot the Juice with San Tropique**
- 22 Fri **Jammin' Safari Night** with the **Coors Light Girls**



### RANCHO BERNARDO E-BAR

17051 W. Bernardo Drive - 487-7181

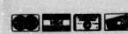
- 11 Mon **"Yup It Up Wine Not"**  
\$1.00 tastings by Sutter Home Winery premium wines
- 12 Tues **English Raspberry Night** featuring pictures with **Miss Chambord**
- 13 Wed **Jack Daniels' Bung Tossing Contest**
- 14 Thurs **Sauza Shakers and shooters**
- 15 Fri **Jammin' Safari Night** with the **Coors Light Girls**
- 17 Sun **Bushmills St. Patrick's Party**
- 18 Mon **Wild Turkey Bar Exams**
- 19 Tues **English Raspberry Night** featuring pictures with **Miss Chambord**
- 20 Wed **Shoot the Juice with San Tropique**
- 21 Thurs **Finlandia Lemon Drops**
- 22 Fri **Jammin' Safari Night** with the **Coors Light Girls**

## SATISFACTION GUARANTEED!

We guarantee you'll be totally satisfied with everything you buy at our stores. If, for any reason, you're not happy with your purchase, bring it back within 10 days, with the register receipt and original product packaging and we'll exchange it...no questions asked.

# the WHEREHOUSE

Over 280 Stores Serving You Throughout The Western United States!



Open 365 days a year, except mall stores. \*Not limited to stock on hand. Sales ends Thursday, March 21st. ©2005



San Diego Reader March 14, 1991 3















**TOWER RECORDS VIDEO**

# NO RISK DISC

WE'RE SO SURE YOU'LL ENJOY THESE EXCITING NEW RELEASES THAT WE'RE MAKING THIS SPECIAL "NO RISK" OFFER.

If you don't like it, bring it back with your receipt within 2 weeks of purchase and we'll credit you back the full purchase price towards anything else in stock.

**C & C MUSIC FACTORY**  
Rock • Hip-Hop • Soul • Techno-Pop  
Dance • C & C Music Factory  
A virtually flawless stew of hip-hop bass and percussion.

**11.99 CD 7.99 CASS**

**CHICKASAW MUDD PUPPIES**  
With a rural vision of boxcars and picnics, "B Track Storm", the new album produced by blues legend Willie Dixon and R.E.M.'s Michael Stipe, combines the spirit of chess blues and the southern rock of Lynyrd Skynyrd.

**11.99 CD 7.99 CASS**

**John and Mary**  
John and Mary are John Lombardo, a founding member of 10,000 Maniacs, and Mary Ramsey, "Victory Gardens". Is an engaging melodic tapestry, propelled by John's ringing 12-string guitar and Mary's haunting voice.

**11.99 CD 7.99 CASS**

**GOO GOO DOLLS**  
"Hold Me Up" is a merge of backshot power chords, screaming vocals and pant up love songs. It is a rollercoaster of all the joy and pain two guitars, crumblers and a couple of bottlenecked voices can muster.

**11.99 CD 7.99 CASS**

SALE ENDS MARCH 27, 1991

**TOWER RECORDS VIDEO**

**EL CAJON**  
796 Fletcher Parkway  
across from Parkway Plaza  
comes to see us to see

**SPORTS ARENA**  
3601 Sports Arena Blvd.  
3393 Ramper St.  
MUSIC VIDEOS  
VIDEO SALES & RENTALS

**COLLEGE AREA**  
4401 El Cajon Blvd.  
next to Art St. Post Off.

**SPIN**

1130 BROADWAY AVENUE  
COCKTAILS • DANCING  
21 & UP • 275-2690

**THURSDAY**  
From J.F. recording artists  
**AUTUMN CATHARAL**  
from MR. SAN DIEGO plus PLAT  
MAM and HEAVY VEGETABLE  
opening in their debut

**FRIDAY**  
**TUMBLEWEED**  
along the last two sets, and

**JOE SHIMATTA & THE**  
**TROY DANTE INFERNO**  
with BIG MAY plus DINA and PUZZLE  
all covers of 7:30pm

**SATURDAY**  
HEAD BOY with COLLAGE  
SERIALS and PLAGIAT  
MUSICALS from BROTHER  
GAIL with THE WATCHMEN

**TUESDAY**  
**RECTUS GRIM** meets A.K.  
SKURGES and MODERN ZOO  
with BO LIVE LOS

**WEDNESDAY**  
**STUPIDHOUS REVENGE** plus MR.  
BASSOFF with BULLETHOLE and  
THE REMINDER open the show

**TOMORROWS**  
71st CORBETOWN BLAINE,  
CAUSIC, BUBB EPICORAGE  
2nd CRIMINAL MINDERS  
HANGERS CRICKET, THE FILES TH  
HEAVEN, LC WINTER 23rd  
Singing Bird, covers the  
show from J.A. LAST SOUNDUP  
NIGHT MUSIC, RING, PUBLIC  
NUSSANCE April 3rd JUNK  
MORALS, NO MEANS NO  
plus ALICE DONUT

**ROVING EYE**  
BOVING EYE MUSIC REPORTS  
March 1st College Mania  
opened on April 1st 1991  
now, isn't he? leaving heavy  
metal get go home with coffee  
herald or done, no storm - the  
gave home with bumps, bumps,  
his, sparks, happy 30th, got  
his Amy or mellow electric, but  
the PA loves these guys. The  
Showered: mean stock, got the  
meat machine and don't, do  
try, dear, superhero Serenade  
show from J.A. LAST SOUNDUP  
NIGHT MUSIC, RING, PUBLIC  
NUSSANCE April 3rd JUNK  
MORALS, NO MEANS NO  
plus ALICE DONUT

**DRAFT BEER SPECIAL**  
Pitches \$4.50 from 8-10pm  
Monday-Thursday only

**BARTER COCKTAIL WAITRESS**  
**BARTENDER DOORMAN**  
PARTIES OPEN BUREAU

**Conchita's Grill**, 4305 Taylor Street,  
Old Town, 295-0111. The Jams Men  
Latin Jazz Ensemble, Latin jazz 9 p.m. to  
1 a.m., Friday and Saturday.

**Hammerhead**, 4016 Wallace Street, Old  
Town, 295-0111. The Jams Men  
Latin Jazz Ensemble, Latin jazz 9 p.m. to  
1 a.m., Friday and Saturday.

**Conchita's**, at the Beaches E. Lee, 580  
Harbor Island Drive, Harbor Island  
291-1605. Dr. Cross Island Sound, ska,  
jazz, and reggae. Thursday, 5 p.m. to  
1 a.m.; Friday and Saturday, 5 p.m. to  
1 a.m.; Sunday, 12 p.m. to 1 a.m.;  
Tuesday, 5 p.m. to 1 a.m.; Wednesday,  
5 p.m. to 1 a.m.

**Harry's Bar**, at the Heart San Diego, 339  
Broadway, downtown, 234-0221. Kimberly  
and Bob Canada, blues and  
jazz. Sunday through Friday beginning at  
4 p.m.; the Sugar Trio, jazz and rhythm  
and blues. Friday and Saturday evening.

**Holiday Inn**, 1355 North Harbor Drive,  
at the Embarcadero, downtown,  
232-5480. John Cain, piano variety 6 to  
10 p.m., Tuesday through Sunday in the  
lounge.

**Harmon Grand Hotel**, 311 Island Avenue,  
downtown, 544-1886. Kenny Burrell, Mike  
Wallard, and Connor Fagan, jazz,  
8:30 p.m. Friday and Saturday; Mike  
Wallard and Bob Magnusson, jazz,  
8 p.m., Wednesday.

**Humbert's**, 1411 Moon Inn, 2241  
Shelter Island Drive, Shelter Island,  
224-5377. Indoor stage. Reed to Real,  
jazz. Sunday, Archie Thompson and  
Bum Man, jazz. Monday Piano Bar  
John Cain, 6 to 8:30 p.m., Sunday  
through Friday; Mike Borch, 9 p.m.,  
Sunday through Saturday.

**Harmonies at the Shelter Island**  
Marina Inn, 3051 Shelter Island Drive,  
Shelter Island, 222-0581. CN Ridge,  
comedy and music, Wednesday through  
Saturday.

**Imperial House**, 505 Adams Street at  
Park Boulevard, Midtown, 234-3525.  
Wayne Ford, jazz. Sunday through  
Saturday, with the Imperial House Opera  
Singers. Tuesday, Wayne Ford and Hank  
Young, jazz. Friday and Saturday.

**"The Invaders"**, at the dock, 1066 North  
Harbor Drive, downtown, 234-6857. Rick  
Marcelino and the B Street Band perform  
contemporary music every dinner cruise.

**J.B.S.**, 2064 Pacific Highway, downtown,  
297-0966. The Mighty Wag, variety music  
including swing, jazz, and blues,  
Thursday and Friday.

**Jelly Beans**, 907 West Harbor Drive,  
Seaport Village, 233-4300. Live music,  
Wednesday through Saturday, call club for  
information.

**Malone's First Avenue Restaurant**,  
1055 First Avenue, downtown, 232-4141.  
Don Miles, swing tunes and pop classics  
on the piano, 6 p.m. to midnight,  
Thursday through Saturday.

**Marriott Inn**, 701 A Street,  
downtown, 696-8800. Archie Thompson  
and Rita Co-Mo Band, variety music,  
4:30 to 8:30 p.m., Monday through  
Friday.

**CELEBRATE ST. PATRICK'S DAY ALL WEEKEND!**  
Thurs.-Sat., March 14-16  
• \$1.00 GREEN BEERS  
• \$1.75 IRISH WHISKEY,  
GREEN KAZIS &  
GREEN SCHNAPPS

**PRIVATE DOMAIN**  
Thurs.-Sat., March 14-16

**BOB KOLEBA**  
BAND  
Monday, March 18

**STREET HEART**  
Tuesday, March 19  
BEERS ON HAND  
8:30-10:30 pm

**SIERS BROTHERS**  
Wednesday, March 20

**JOSE MURPHY'S**  
WTC CLUB & PUB  
4302 Mission Blvd., Pacific Beach 270-3220  
corner of Thomas Ave. & Mission Blvd.

**ST. PATRICK'S DAY**  
OPEN AT 6 AM  
No bands • No cover • Food all day  
\$1.00 Drafts • \$1.75 Green  
Kazis, Irish Whiskey &  
Green Schnapps

**ST. PATRICK'S PARTY**

FERRIS WHEEL - Saturday, March 16  
PATRICK O'HILL - Sunday, March 17  
Special guest stars direct  
from Dublin, Ireland and Las Vegas  
Revue, singing Irish favorites  
Special Irish singing contest

**CORNEB BEEF & CABBAGE • 99¢ ALL DAY TILL 10:00 PM**

**THE LANDING SPORTS BAR**  
5 pool tables • Pinball • Bowling  
Lunch • Dinner • Cocktails  
Steak & Seafood Restaurant  
4250 West Point Loma Blvd. • 223-9158

**Kid's**  
At the  
Marriott Mission Valley  
presents

## ST. PATRICK'S DAY WEEKEND BASH!

Friday, Saturday & Sunday, March 15-17

### WIN A GOLD BULLION COIN!

GUINNESS BEER SPECIALS  
ALL WEEKEND

Live entertainment with  
**HIGH PROFILE**  
March 14-17

San Diego Marriott Mission Valley • 8757 Rio San Diego Dr. • 692-3800

Switch to the Valley...

Convenient...  
Not Congested!

NO COVER  
FREE PARKING  
298-0511

**THE PEOPLE MOVERS**

Private Happy Hour Parties  
Call for Details.

FREE  
Trunks, Suits  
Dance Lessons  
- 400 p.m.

**Club 950**

**MARY LOUISE GRIMES & SPLIT DECISION**

Thurs., Mar. 14, 7-11 pm 495-2424  
Fri. & Sat., Mar. 15 & 16, 9:30 pm-1:30 am

Sunday, Mar. 17, 7-11 pm  
ST. PATRICK'S DAY PARTY!

**MOST VALUABLE PLAYERS**

**ISLAND N-I-G-H-T**

**DR. CHICO'S ISLAND SOUNDS**  
8 pm-midnight  
Every Tuesday

1/2 price champagne Wednesdays  
Monday & Wednesday, 6 pm-10 pm, jazz guitarist JAMIE WILLE

**B STREET CAFE & BAR**  
425 West B Street • Downtown • 236-1107

**The Red Lion Presents for March**

**Club MAX**

If life is a jungle out there, come to MAX and relax... or dance the night away.

- Top name, top 40 bands
- Bottomless buffet, Mon-Fri.
- 5-8 p.m. - \$3
- Happy Hour Prices
- 5 TV Monitors
- Live DJ and continuous videos
- Party Hotline 688-4035

**Calendar:**

- THUR. 14 ROSCOE
- FRI. 15 ROSCOE
- SAT. 16 ROSCOE
- SUN. 17 Bottomless Buffet 5-8pm
- TUE. 18 MAKAI
- WED. 20 MAKAI
- THUR. 21 MAKAI
- FRI. 22 THE BULLDOG MAR DEES
- SAT. 23 Dr. Fegood and the Intern of Love

**RED LION HOTEL SAN DIEGO**  
450 Hazard Center Drive, San Diego  
In the heart of Mission Valley • 297-2446



















FEATURING THOUSANDS  
OF VIDEO  
**49¢**  
RENTALS  
**EVERYDAY**

Including:  
BROADCAST NEWS  
ACCOMMODATIONS  
TALK SHOWS - TVET  
CLEAN AND SHARP  
STUDIO EQUIPMENT  
STUDIO LIVES - GEAR POOL  
HIGHLIGHTS ON THE STREET  
AND MORE  
NEW RELEASES NOT INCLUDED

# MILLION DOLLAR MARCH SALE IS ON!

TDK.



T-120 EHG  
2-PACK  
**\$4.44**  
PER TAPE

When purchased in a  
2-pack at \$8.88



SA 90 4-PACK  
W/1 FREE TAPE  
**\$2.24**  
PER TAPE

When purchased in a  
4-pack at \$8.96



SA-X 90 4-PACK  
W/1 FREE TAPE  
**\$2.99**  
PER TAPE

When purchased in a  
4-pack at \$11.96

CASE LOGIC.



120 HGX GOLD  
2-PACK  
**\$3.99**  
PER TAPE

When purchased in a  
2-pack at \$7.98



P6-120 EX-M  
8mm 2-PACK  
**\$6.49**  
PER TAPE

When purchased in a  
2-pack at \$12.98

maxell.



OCD-50  
OAK CD CABINET  
**\$24.99**  
PER CABINET

Holds 50 CDs



CP-30 NYLON  
CASSETTE CASE  
**\$9.99**  
PER CASE

Holds 30 CDs  
Various colors



P-100 CASSETTE  
WALL RACK  
**\$19.99**  
PER RACK

Holds 100 Tapes

YOUR CHOICE **\$19.99**



CD-96 CD  
WALL RACK  
**\$12.99**  
PER RACK

Holds 96 CDs  
or 48 Video Discs



SL 55 EARPHONES  
W/DYNA-DRIVE™  
**\$7.99**  
PER PAIR

•Wide Frequency Response  
•Light Weight & Comfortable  
•Comfortable Fit For Long Wear

MEMOREX™



CDL-100 CD LASER  
LENS CLEANER  
**\$19.99**  
PER CLEANER

•Completely Cleans y CD  
Lenses Lens in Seconds  
•Effective On Both Home and  
Portable Models

OPEN SOON IN  
ENCINITAS  
At Encinitas & Village Square Dr.



SR 100 3-PACK  
**\$2.66**  
PER TAPE

When purchased in a  
3-pack at \$7.98

Sony Tape.

CLAIREMONT  
5620 Balboa Ave. (619) 495-0054

SAN DIEGO COLLEGE AREA  
6402 El Cajon (619) 229-8403

Only at

# MUSIC+PLUS®

TICKETMASTER®  
Ticket Centers  
Circus Vargas  
Hollywood Bowl  
3/16 - 3/18  
TICKETS ON SALE HERE

SALE SUBJECT TO STOCK ON HAND. PRICES GOOD THRU 4/3/91.

0493

87 STORES TO SERVE YOU. STORES OPEN 10 A.M. TO 10 P.M. SUN THRU THURS., 10 A.M. TO 11 P.M. FRI. & SAT.



## HELP WANTED

**ACTRESS/STYLING** with 10 years of experience in the entertainment industry. Available for film, television, and commercial work. Contact: [Name], [Phone], [Address].

**ADMINISTRATIVE SECRETARY** for a growing business. Must have 5+ years experience in administrative support. Salary: \$18,000-\$20,000. Contact: [Name], [Phone].

**ADMINISTRATIVE SECRETARY** for a law firm. Must have 3+ years experience in legal administrative support. Salary: \$18,000-\$20,000. Contact: [Name], [Phone].

**ADULT** for a private home. Must be 21+ years old, single, and have a valid driver's license. Salary: \$15,000-\$18,000. Contact: [Name], [Phone].

**APPOINTMENT SETTERS** for a medical office. Must have 1+ years experience in scheduling appointments. Salary: \$12,000-\$15,000. Contact: [Name], [Phone].

**ARTIST OF ANY MEDIA** wanted to develop a new line of products. Must have 5+ years experience in product development. Salary: \$20,000-\$25,000. Contact: [Name], [Phone].

**ASSISTANT** for a small business. Must have 2+ years experience in administrative support. Salary: \$15,000-\$18,000. Contact: [Name], [Phone].

**ATTENDANTS/VOLUNTEERS** for a community center. Must be 18+ years old and have a valid driver's license. Salary: \$10,000-\$12,000. Contact: [Name], [Phone].

**BIKE/MOTORSALES/PERSON** for a motorcycle shop. Must have 3+ years experience in motorcycle sales. Salary: \$18,000-\$20,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

**BOILERMAKERS** for a construction project. Must have 5+ years experience in boiler making. Salary: \$25,000-\$30,000. Contact: [Name], [Phone].

## CLASSIFIED ADS

### Free Classifieds

Are you downsizing in knickknacks and it's time to sell? Looking for a new roommate? If you're a private party or a nonprofit organization, you qualify for a Free Classified. See page 2 for details.

### Photo Classifieds

Selling your home or vehicle? A picture is worth a thousand words, so why don't you try a Photo Classified? See the beginning of the Photo Classifieds for more information on prices and deadlines.

### Phone Matches

Looking for someone new? Read our "Success Stories" for inspiration, then turn to the Phone Matches column. Or call the Phone Matches line and "browses" through the introductions. See page 18 for more details.

### Paid Classifieds

Need more clients for your business? Do you have a vacant rental property? For only \$20 you can place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 2.

### Phone Matches

Looking for someone new? Read our "Success Stories" for inspiration, then turn to the Phone Matches column. Or call the Phone Matches line and "browses" through the introductions. See page 18 for more details.



**CITY HEIGHTS**  
New plans with 1010 sq. ft. 2 bedrooms, 2 bathrooms, 1st floor living, finished basement. Call: [Name], [Phone].

**Picasso, Mozart, Fellini, M.J., sound like you?**  
UCLA grad, \$100, 25+, articulate, who loves beauty and adventure.

Insert rates are falling! Insert rates are just: Can you read the lines in this eye chart? Group: M.J. only? If you know, and you're usually the person to laugh at them, call: [Name], [Phone].

## CONTENTS

Classified Ads	Personals	Free Classifieds	Services
Antiques & Collectibles...14	Personals...25	Can...47	Spots and Punks...30
Business...15	Phone Matches...26	Real Estate...33	
Business Opportunities...16	Photography...27	Features...34	
Computers...17	Real Estate...28	Emis Pook's Connect...11	
Computers...18	Real Estate...29	Off the Call...12	
Computers...19	Real Estate...30	Roommates...13	
Computers...20	Real Estate...31	Services...14	
Computers...21	Real Estate...32	Swaps...15	
Computers...22	Real Estate...33	Other Features...16	
Computers...23	Real Estate...34	Display Ads...17	
Computers...24	Real Estate...35	Display Ads...18	
Computers...25	Real Estate...36	Display Ads...19	
Computers...26	Real Estate...37	Display Ads...20	
Computers...27	Real Estate...38	Display Ads...21	
Computers...28	Real Estate...39	Display Ads...22	
Computers...29	Real Estate...40	Display Ads...23	
Computers...30	Real Estate...41	Display Ads...24	
Computers...31	Real Estate...42	Display Ads...25	
Computers...32	Real Estate...43	Display Ads...26	
Computers...33	Real Estate...44	Display Ads...27	
Computers...34	Real Estate...45	Display Ads...28	
Computers...35	Real Estate...46	Display Ads...29	
Computers...36	Real Estate...47	Display Ads...30	
Computers...37	Real Estate...48	Display Ads...31	
Computers...38	Real Estate...49	Display Ads...32	
Computers...39	Real Estate...50	Display Ads...33	
Computers...40	Real Estate...51	Display Ads...34	
Computers...41	Real Estate...52	Display Ads...35	
Computers...42	Real Estate...53	Display Ads...36	
Computers...43	Real Estate...54	Display Ads...37	
Computers...44	Real Estate...55	Display Ads...38	
Computers...45	Real Estate...56	Display Ads...39	
Computers...46	Real Estate...57	Display Ads...40	
Computers...47	Real Estate...58	Display Ads...41	
Computers...48	Real Estate...59	Display Ads...42	
Computers...49	Real Estate...60	Display Ads...43	
Computers...50	Real Estate...61	Display Ads...44	
Computers...51	Real Estate...62	Display Ads...45	
Computers...52	Real Estate...63	Display Ads...46	
Computers...53	Real Estate...64	Display Ads...47	
Computers...54	Real Estate...65	Display Ads...48	
Computers...55	Real Estate...66	Display Ads...49	
Computers...56	Real Estate...67	Display Ads...50	
Computers...57	Real Estate...68	Display Ads...51	
Computers...58	Real Estate...69	Display Ads...52	
Computers...59	Real Estate...70	Display Ads...53	
Computers...60	Real Estate...71	Display Ads...54	
Computers...61	Real Estate...72	Display Ads...55	
Computers...62	Real Estate...73	Display Ads...56	
Computers...63	Real Estate...74	Display Ads...57	
Computers...64	Real Estate...75	Display Ads...58	
Computers...65	Real Estate...76	Display Ads...59	
Computers...66	Real Estate...77	Display Ads...60	
Computers...67	Real Estate...78	Display Ads...61	
Computers...68	Real Estate...79	Display Ads...62	
Computers...69	Real Estate...80	Display Ads...63	
Computers...70	Real Estate...81	Display Ads...64	
Computers...71	Real Estate...82	Display Ads...65	
Computers...72	Real Estate...83	Display Ads...66	
Computers...73	Real Estate...84	Display Ads...67	
Computers...74	Real Estate...85	Display Ads...68	
Computers...75	Real Estate...86	Display Ads...69	
Computers...76	Real Estate...87	Display Ads...70	
Computers...77	Real Estate...88	Display Ads...71	
Computers...78	Real Estate...89	Display Ads...72	
Computers...79	Real Estate...90	Display Ads...73	
Computers...80	Real Estate...91	Display Ads...74	
Computers...81	Real Estate...92	Display Ads...75	
Computers...82	Real Estate...93	Display Ads...76	
Computers...83	Real Estate...94	Display Ads...77	
Computers...84	Real Estate...95	Display Ads...78	
Computers...85	Real Estate...96	Display Ads...79	
Computers...86	Real Estate...97	Display Ads...80	
Computers...87	Real Estate...98	Display Ads...81	
Computers...88	Real Estate...99	Display Ads...82	
Computers...89	Real Estate...100	Display Ads...83	
Computers...90	Real Estate...101	Display Ads...84	
Computers...91	Real Estate...102	Display Ads...85	
Computers...92	Real Estate...103	Display Ads...86	
Computers...93	Real Estate...104	Display Ads...87	
Computers...94	Real Estate...105	Display Ads...88	
Computers...95	Real Estate...106	Display Ads...89	
Computers...96	Real Estate...107	Display Ads...90	
Computers...97	Real Estate...108	Display Ads...91	
Computers...98	Real Estate...109	Display Ads...92	
Computers...99	Real Estate...110	Display Ads...93	
Computers...100	Real Estate...111	Display Ads...94	
Computers...101	Real Estate...112	Display Ads...95	
Computers...102	Real Estate...113	Display Ads...96	
Computers...103	Real Estate...114	Display Ads...97	
Computers...104	Real Estate...115	Display Ads...98	
Computers...105	Real Estate...116	Display Ads...99	
Computers...106	Real Estate...117	Display Ads...100	
Computers...107	Real Estate...118	Display Ads...101	
Computers...108	Real Estate...119	Display Ads...102	
Computers...109	Real Estate...120	Display Ads...103	
Computers...110	Real Estate...121	Display Ads...104	
Computers...111	Real Estate...122	Display Ads...105	
Computers...112	Real Estate...123	Display Ads...106	
Computers...113	Real Estate...124	Display Ads...107	
Computers...114	Real Estate...125	Display Ads...108	
Computers...115	Real Estate...126	Display Ads...109	
Computers...116	Real Estate...127	Display Ads...110	
Computers...117	Real Estate...128	Display Ads...111	
Computers...118	Real Estate...129	Display Ads...112	
Computers...119	Real Estate...130	Display Ads...113	
Computers...120	Real Estate...131	Display Ads...114	
Computers...121	Real Estate...132	Display Ads...115	
Computers...122	Real Estate...133	Display Ads...116	
Computers...123	Real Estate...134	Display Ads...117	
Computers...124	Real Estate...135	Display Ads...118	
Computers...125	Real Estate...136	Display Ads...119	
Computers...126	Real Estate...137	Display Ads...120	
Computers...127	Real Estate...138	Display Ads...121	
Computers...128	Real Estate...139	Display Ads...122	
Computers...129	Real Estate...140	Display Ads...123	
Computers...130	Real Estate...141	Display Ads...124	
Computers...131	Real Estate...142	Display Ads...125	
Computers...132	Real Estate...143	Display Ads...126	
Computers...133	Real Estate...144	Display Ads...127	
Computers...134	Real Estate...145	Display Ads...128	
Computers...135	Real Estate...146	Display Ads...129	
Computers...136	Real Estate...147	Display Ads...130	
Computers...137	Real Estate...148	Display Ads...131	
Computers...138	Real Estate...149	Display Ads...132	
Computers...139	Real Estate...150	Display Ads...133	
Computers...140	Real Estate...151	Display Ads...134	
Computers...141	Real Estate...152	Display Ads...135	
Computers...142	Real Estate...153	Display Ads...136	
Computers...143	Real Estate...154	Display Ads...137	
Computers...144	Real Estate...155	Display Ads...138	
Computers...145	Real Estate...156	Display Ads...139	
Computers...146	Real Estate...157	Display Ads...140	
Computers...147	Real Estate...158	Display Ads...141	
Computers...148	Real Estate...159	Display Ads...142	
Computers...149	Real Estate...160	Display Ads...143	
Computers...150	Real Estate...161	Display Ads...144	
Computers...151	Real Estate...162	Display Ads...145	
Computers...152	Real Estate...163	Display Ads...146	
Computers...153	Real Estate...164	Display Ads...147	
Computers...154	Real Estate...165	Display Ads...148	
Computers...155	Real Estate...166	Display Ads...149	
Computers...156	Real Estate...167	Display Ads...150	
Computers...157	Real Estate...168	Display Ads...151	
Computers...158	Real Estate...169	Display Ads...152	
Computers...159	Real Estate...170	Display Ads...153	
Computers...160	Real Estate...171	Display Ads...154	
Computers...161	Real Estate...172	Display Ads...155	
Computers...162	Real Estate...173	Display Ads...156	
Computers...163	Real Estate...174	Display Ads...157	
Computers...164	Real Estate...175	Display Ads...158	
Computers...165	Real Estate...176	Display Ads...159	
Computers...166	Real Estate...177	Display Ads...160	
Computers...167	Real Estate...178	Display Ads...161	
Computers...168	Real Estate...179	Display Ads...162	
Computers...169	Real Estate...180	Display Ads...163	
Computers...170	Real Estate...181	Display Ads...164	
Computers...171	Real Estate...182	Display Ads...165	
Computers...172	Real Estate...183	Display Ads...166	
Computers...173	Real Estate...184	Display Ads...167	
Computers...174	Real Estate...185	Display Ads...168	
Computers...175	Real Estate...186	Display Ads...169	
Computers...176	Real Estate...187	Display Ads...170	
Computers...177	Real Estate...188	Display Ads...171	
Computers...178	Real Estate...189	Display Ads...172	
Computers...179	Real Estate...190	Display Ads...173	
Computers...180	Real Estate...191	Display Ads...174	
Computers...181	Real Estate...192	Display Ads...175	
Computers...182	Real Estate...193	Display Ads...176	
Computers...183	Real Estate...194	Display Ads...177	
Computers...184	Real Estate...195	Display Ads...178	
Computers...185	Real Estate...196	Display Ads...179	
Computers...186	Real Estate...197	Display Ads...180	
Computers...187	Real Estate...198	Display Ads...181	
Computers...188	Real Estate...199	Display Ads...182	
Computers...189	Real Estate...200	Display Ads...183	
Computers...190	Real Estate...201	Display Ads...184	
Computers...191	Real Estate...202	Display Ads...185	
Computers...192	Real Estate...203	Display Ads...186	
Computers...193	Real Estate...204	Display Ads...187	
Computers...194	Real Estate...205	Display Ads...188	
Computers...195	Real Estate...206	Display Ads...189	
Computers...196	Real Estate...207	Display Ads...190	
Computers...197	Real Estate...208	Display Ads...191	
Computers...198	Real Estate...209	Display Ads...192	
Computers...199	Real Estate...210	Display Ads...193	
Computers...200	Real Estate...211	Display Ads...194	
Computers...201	Real Estate...212	Display Ads...195	
Computers...202	Real Estate...213	Display Ads...196	
Computers...203	Real Estate...214	Display Ads...197	
Computers...204	Real Estate...215	Display Ads...198	
Computers...205	Real Estate...216	Display Ads...199	
Computers...206	Real Estate...217	Display Ads...200	
Computers...207	Real Estate...218	Display Ads...201	
Computers...208	Real Estate...219	Display Ads...202	
Computers...209	Real Estate...220	Display Ads...203	
Computers...210	Real Estate...221	Display Ads...204	
Computers...211	Real Estate...222	Display Ads...205	
Computers...212	Real Estate...223	Display Ads...206	
Computers...213	Real Estate...224	Display Ads...207	
Computers...214	Real Estate...225	Display Ads...208	
Computers...215	Real Estate...226	Display Ads...209	
Computers...216	Real Estate...227	Display Ads...210	
Computers...217	Real Estate...228	Display Ads...211	
Computers...218	Real Estate...229	Display Ads...212	
Computers...219	Real Estate...230	Display Ads...213	
Computers...220	Real Estate...231	Display Ads...214	
Computers...221	Real Estate...232	Display Ads...215	
Computers...222	Real Estate...233	Display Ads...216	
Computers...223	Real Estate...234	Display Ads...217	
Computers...224	Real Estate...235	Display Ads...218	
Computers...225	Real Estate...236	Display Ads...219	</















**HEADSHOTS, PORTFOLIOS,** portraits, glamour or lifestyle shots. Studio or on location. \$50 includes contact sheet and 1 8x10. 2 rolls, \$95. Gene photography 688-8501.

ICES

**CARE ABOUT YOURSELF.** Feed out about how you can feel better and learn through counseling based on the co-dependency treatment model. Free information. Sliding scale fee. Groups available. Licensed psychologist Judy Phillips, (909)254-0373. Julie Keefe MFCF, (916)741-4576, 494-0332.

**FOR WOMEN OVER 55.** Your own group (Older Women's Network) at last, to discuss feelings about aging parents, children who didn't turn out as you expected, loneliness, etc. Ongoing Thursday evenings group/has openings. Daytime group now forming. Most insurance OK. Mission Valley location. Call Lori Baranov, (619) 450-701; 295-9877.

**SUPPORT GROUPS** and free consultations for families experiencing depression, separation stress, anxiety, home or work, increase in drug or alcohol as a result of Persian Gulf crisis, or military separations. For information, Dr. Diana M. Greg, (M718348), 466-6441.

**BOOK SALE:** open the Library, 7280 9:30-3:30.

**BOSTON CLUB:** networking group. Englishers living.

**BUYERS OF ADVERTISING:** Attend a get. 578-1348.

**CAMPING WITH:** monthly meeting. Clusters, Inc.

led by the San Carlos Friends of  
ern Drive, Saturday, April 8, 1990.

er 200 members, 20s-30s. Social  
Activities for Bostonians, New  
San Diego. 528-9431.

**PRODUCTS.** Your opinion is  
your focus group. Receive a free

**JEFFREY BRADY**  
San Diego, Tru  
634-4444

**KEEPING MY**  
Speaker: Ron  
Location: ONS of  
Road, 455-5400

**LAFAYETTE**  
anti-military. The  
present staff and  
to Salem, 498-

**LINDBERGH**  
San-Son, 4133

**ACTIVITIES HOLDING.** List all events in your area. If you wish, include phone numbers.  
**TOWN PEARS**  
 Please write:  
 Entertainment,  
 CA 90067  
**VOLUNTEER**  
 smoking cessation  
 throughout the  
 week 213-3904  
**VOLUNTEERS**  
 needed at school  
 games. Festive  
 278-5420  
**VOLUNTEERS**

**WANTED:** to socialize with disabled friends. Includes: Quilt games, Animation, etc. Call Chris or Mary.

**SAUNDERS.** T150 programmable card reader and PC100C printer, card, software (navigation, math), c. \$250/\$65. 275-7810

**ENTER** box, \$30. Call Al, 261-7492

**EXUR** 820-8, \$200 or best offer. Mar's 27-75. 265-483-3108

**GE** AT 15MHz, 1MB RAM 40MB I/O model Model VGA 5 months old, 2-year wlt, \$1500/best. 565-9345

**APPLE IIe.** Games printer, cash computer, keyboard, printer. Apple

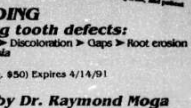
into Apple hard drive. System Saver:  
pr. software: \$1000 465-2023.

**CLASSES:** Free MS Word, MacPaint,  
type class, Centre City, 1600 Park  
center 117, Monday, Tuesday, Wednesday,  
Thursday, Wednesday: 6-9 Introductory Fun

**PLUGS:** 4MB, 15MB software: \$100  
MS disk, \$345 Quantum 504MB, \$479  
MS For Manager \$99 270-5877.

**ACCESSORIES:** Kensington: SYSTEM

San Diego Reader March 14, 1991



\_\_\_\_\_

•

---

San Diego, CA

MARCH 14, 1991

---

San Diego Reader March 14, 1991 9























**I CAN'T SEEM** to find the girl of my dreams in the conventional way. I've tried everything for years and nothing has worked. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**ADVICE PROFESSIONAL** 31. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO YOU KNOW WOMEN** 32. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**OPERA, JAZZ, SPORTS** 33. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CARREER** 34. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 35. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 36. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 37. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 38. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 39. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**DO IT YOURSELF** 40. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

## INSTRUCTIONS

### How To Respond To Phone Matches™

**1-900-844-6282**

To respond to Reader Phone Matches™ ads, call 1-900-844-6282 (MAY 4-8282) any time, 24 hours a day!

If you choose an ad from the Phone Matches™ columns, use the 5-digit mailbox number printed in the ad to listen to the person's introduction and leave a response. (Even if the advertiser's introduction is not on line yet, you can still leave a message.) The date appearing in parenthesis, at the end of the ad, is the date to reply to the mailbox. Or you can "browse" through all the introductions and respond to the one that suits you.

The cost for using the Phone Matches™ response line is only 99 cents per minute. The charge will appear on your phone bill under "DIR DATING." If you have any questions, call 225-200, x268.

If you're calling from a residential phone, you cannot listen to box holders' introductions. To use the system, stay on the line until you hear the rotary phone instructions. After the time, leave your message including the number of the mailbox you're responding to. Rotary phone callers can only respond to one ad per day; you must call back to respond to another ad.

**WANTED** 1. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 2. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 3. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 4. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 5. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 6. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 7. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 8. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 9. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**WANTED** 10. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 51. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 52. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 53. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 54. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 55. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 56. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 57. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 58. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 59. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 60. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 61. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 62. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 63. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 64. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 65. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 66. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 67. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 68. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 69. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**CHRISTIAN, ATTRACTIVE** 70. I'm a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)



## PICTURE STORY

By the San Diego Historical Society



Surf's up — but where are the surfers? Even in late Victorian times, San Diego was showing her potential as the future "Surf City." This empty crystalline tube was photographed rolling onto a North Island beach in the summer of 1898; the sport of surfing would not reach California until nine years later, when Hawaiian George Freeth braved the combers of Redondo Beach near Los Angeles. The surfing exhibition in 1907 was sponsored by railroad/rail estate magnate Henry Huntington who was trying to lure prospective clients onto his beach-bound rail line.

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

**YOU ALWAYS FELT** you were different. No one knows what you're really like. You're a 35-year-old male, single, and looking for a girl who is intelligent, beautiful, and fun. I'm willing to pay for a professional introduction. Call me at 1-800-444-8282. (1-800-444-8282)

## STRESSED OUT BY DEBT PROBLEMS?

### Now You Can Make One Smaller Affordable Monthly Payment

At the LAW OFFICES OF JOHN F. BRADY & ASSOCIATES, we specialize in custom Debt Repayment Plans that offer payment on:

- Credit Cards
- Car Loans
- Taxes
- Student Loans
- Other Bills

A Debt Repayment Plan allows you to make smaller, affordable monthly payments that are based on your income so you never pay more than you can afford.

Call for a FREE Consultation  
**544-9111**

15 Years Experience

## Optometry

No Appt. Necessary.

### CONTACT LENS SPECIAL

Offer includes: daily wear lenses (softlens B), complete eye exam & follow up.

### \$99

### GLASSES - 2nd PAIR FREE

Buy a complete pair of glasses at regular price and get a second (same prescription) from our 2nd pair collection. Offer includes: most single vision & bifocal lenses. Progressive lenses, tints & coatings available at additional charge on second pair.

University Towne Center  
(upper level next to Nordstrom)  
Dr. J. Ambrose  
Dr. Steven Tayman  
**457-4791**

SANDRA SCHMIDT, CPA  
(619) 531-0780

- Tax Return Preparation
- Electronic Filing for
- Extensions Filing
- Audit Representation
- California CPA Since 1983
- Reasonable Fees

ELECTRONIC  
FILING

1520 STATE ST., STE. 136  
SAN DIEGO, CALIFORNIA 92101

## Injured In An Auto Accident?

You need fast, aggressive legal representation

Free initial consultation  
No attorney fees until you win

Hollmann, Wertheimer & Wallenstein  
297-0700  
Se habla español 299-0453

## Professional Hair & Nail Care

Nails \$8.00 (includes shampoo)  
Hair Coloring \$20.00 Highlighting \$30.00  
Perms \$10.00 (includes haircut)

Full Set \$30.00 w/ gel  
Full Set \$10.00 w/ gel  
Nails \$10.00 w/ gel  
Nails \$10.00 w/ gel

Vilena de Paris  
6068 La Jolla Blvd.  
454-6739







ber March 14, 1991 **25**































*By Peter Hannan ©1991*

10 San Diego Reader March 14, 1991

with 2-car garage. Excellent condition! REMAX Properties, 301-291-4913.

578,900. Mary Anne Stevens, Coldwell  
Banker, 574-5154.

[illegible]

San Diego Reader March 14, 1991

---

San Diego Reader March 14, 1991







**FORD PINTO**, 1980, 2-door, Sell parts or whole. Call 703-4660 or 743-1090.

**FORD PINTO**, 1982, automatic. Andromeda very clean and inside. Run great. Moving. Must sell. \$6000 best. After 5pm, 679-8706.

**FORD RANGER**, 1986, only 19K miles with 4 year transferable warranty. 5 speed, 4 cylinder, bird liner and more. Only \$5500 best offer. 233-7620.

**FORD RANGER**, 1984, V6, 81K miles, power steering/brakes, air conditioning, 5-speed, carrier shift. Owned by mechanic, runs well. Make her offer. Jeff, 273-2701.

**FORD RANGER XLT**, 1989, As, power steering, brakes, amfm cassette 5-speed. Mint condition. Must sell. \$5500 753-4453.

**FORD STEP VAN**, 1981. Converted to self contained motorhome. Showers, toilet, refrigerator, etc. Perfect for Black desert, mountains. Needs some work. \$1500 best. 284-9177.

**FORD TAURUS LX**, 1986, V6, automatic, digital, cruise control, premium sound, Patsco leather, electrically, air, California car, new Oregon, Idaho, tax book. 267-3570.

**FORD TIMPO DL**, 1980, Black, 4-cyl, automatic, air, power steering, amfm cassette. \$5000 best. 222-8604.

**FORD TEMPO GL**, 1984, 2-door sedan, all-wheel, automatic, power steering/brakes, air, amfm radio, new battery, clean. \$2200. 650-1212.

**FORD THUNDERBOLT**, 1977, automatic, power steering, V6, air conditioning, 10K miles, 1 owner. Excellent condition. \$2200 best offer. 214-8210.

**FORD THUNDERBOLT**, 1984, red coupe, coupe, cassette, air conditioning, power windows, 4-cyl, 100K miles, 1 owner. \$2500 best offer. 233-7620.

**FORD THUNDERBOLT**, 1977, 77K miles, 1 owner, automatic transmission, power steering, brakes, windows, seat and air, amfm radio, tape deck, leather upholstery. \$2700 435-3872.

**FORD TORINO**, 1973, reliable transportation, good engine, looks clean. \$4500 best. 483-5235.

**FORD VAN**, 1974, \$500. 8am-5pm, 474-5880.

**GMC JIMMY**, 1986, V6, 5-speed, original owner, great condition, asking \$5000 best. 435-6952.

**HONDA**, hydraulic engine, with motor mount. Can handle any engine including Porsche and VW. never used. \$250. 570, 281-1881.

**HONDA ACCORD**, 1981, 3 door, stock, straight body, 20K miles, excellent engine, red, good tires, amfm cassette, runs well. \$1250. 200K work, 589-1883, home, 674-2422.

**HONDA ACCORD**, 1975, New tires, brakes, turnax, runs well, recently overhauled. Head to sell quickly. \$2099. Dave, 469-5675, evenings, 485-4223.

**HONDA ACCORD**, 1975, 5 speed, 4 door, with record engine and transmission. Runs miles, 1 owner. Excellent condition. \$2200 best offer. 214-8210.

**HONDA ACCORD LX**, 1981, coupe, coupe, cassette, air conditioning, power windows, 4-cyl, 100K miles, 1 owner. \$2500 best offer. 233-7620.

**HONDA ACCORD**, 1981, perfect condition, automatic, 4-door, air conditioning, cassette, 30K miles, 1 owner. \$2500 best offer. 233-7620.

**HONDA ACCORD**, 1982, Hatchback, automatic, outstanding condition. Smooth running, original owner. 12K, regular maintenance, amfm cassette. \$2700. Wayne, 563-5670.

**HONDA ACCORD**, 1986, 2 door, hatchback, white with maroon interior, air, amfm cassette, power steering. One owner. 55,700 miles, excellent condition. \$7300. 285-0718.

**HONDA CIVIC**, 1987, 80K on engine, new tires, brakes, stereo, 100K miles, 1 owner. \$2500 best offer. 233-7620.

**HONDA CIVIC LX**, 1989, 5-speed, air conditioning, power steering/brakes, 11,000 miles, excellent condition. \$2700. After 6pm or leave message. 462-7864.

**HONDA CIVIC**, 1983, automatic, 5 door, new engine with 12 months and 10K miles remaining on warranty. New in right rear fender. \$1800. 470-2586.

**HONDA CIVIC WAGON**, 1979, As, stock, all Marini, amfm cassette, smogged, clean, well, with and/or no. No dials, but needs paint. \$355. 259-8408.

**HONDA CIVIC**, 1985, 2-door hatchback, automatic, black interior, 45K miles, new tires, excellent condition. \$1000. 600-3366.

**HONDA CIVIC**, 1985, 2-door hatchback, automatic, black interior, 45K miles, new tires, excellent condition. \$1000. 600-3366.

**HONDA CIVIC 1000-4**, 1985, New engine, transmission, clutch, brakes, tires, and exhaust. Interior is very clean, runs well. New paint. Must sell. \$2500. 299-3559.

**HONDA CRX**, 1985, Red, looks and runs well, 400K. Must sell. \$4500. Karen, 750-6462.

**HONDA PARTS**, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961, 1959, 1957, 1955, 1953, 1951, 1949, 1947, 1945, 1943, 1941, 1939, 1937, 1935, 1933, 1931, 1929, 1927, 1925, 1923, 1921, 1919, 1917, 1915, 1913, 1911, 1909, 1907, 1905, 1903, 1901, 1989, 1987, 1985, 1983, 1981, 1979, 1977, 1975, 1973, 1971, 1969, 1967, 1965, 1963, 1961



San Diego Herald March 29, 1974



# JAPANESE ENGINES

**TRANSMISSIONS • 4 SPEED  
5 SPEED \$140 UP • AUTOS \$110 UP**

**REBUILT AND USED ENGINES**

**DON'T BUY ENGINES BEFORE YOU CHECK WITH US**

**INSTALLATION AVAILABLE WITH APPT.**

## USED

### TOYOTA

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### MITSUBISHI

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### HONDA

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### MAZDA

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### DATSUM

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### ISUZU

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

## REBUILT

### DATSUM

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### MAZDA

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### ISUZU

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### MITSUBISHI

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### TOYOTA

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

### SUBARU

4C 4A, 3A	190
4C	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180
4A	180

**12 MO./12,000-MILE WARRANTY ON USED**

San Diego Reader March 14, 1991

**MOBILE  
CLUTCH  
SERVICE**

**CLUTCH**

**30 OFF**

**THE  
MOTOR  
MART**

**268  
9731**

**OPEN SATURDAY**

# SAN DIEGO IMPORTS AND DOMESTIC

**FREE  
ESTIMATE  
DOMESTIC**

**MINOR TUNE-UP -**  
 \*Most cars. Add \$5.00 for 6-yr.  
 \$10.00 for 8-yr.  
 \$20.00 optional add \$10.00.  
**FREE** trade-in inspection.  
 free tire/valve on request.  
 \*excludes 2001+ vehicles  
 2002 vehicle customers only  
 202 change with tune-up  
 \$13.00 extra.

**ONLY**  
**\$29.95\***

**BRAKE JOB - FRONT DISC**  
 includes pad and rotor, bleed  
 wheel system, inspect brake  
 lines at all four wheels. Front  
 wheel disc cars. Mercedes only.  
 \*Most cars. Expires 3/31/01.

**AS LOW AS**  
**\$32.00\***

**CLUTCH JOB SPECIAL**  
 includes pads and labor.  
**NEW PISTON** - Most  
 foreign and domestic  
 cars. 2001 wheel drive  
 extra. Expires 3/31/01.

**AS LOW AS**  
**\$169.95\***

**TIMING BELT  
SPECIAL**  
 Expires 3/31/01  
**AS LOW AS**  
**\$99.00\***

**30,000-MILE  
MAJOR SERVICE**  
 \*Most cars. We service your car  
 like the dealer but at about 1/2 the  
 cost! Expires 3/31/01.

**We're  
Worried  
About  
Your  
Car's  
Future  
Performance**

**WE ARE  
THE ONLY  
DEALERSHIP  
SERVICING  
AUTOMOTIVE  
TECHNICAL  
SCHOOL GRADUATES**  
 Most of manufacturer's  
 service technicians are former  
 students of our school.  
 Open 6 days a week  
 10000+ cars serviced  
 (NACADA and ASE %)  
 Sorry, excluding 1st personal choice.

**531-0777**

San Diego Reader March 14, 1991 49







