

Elizabeth and the Law: Part VI - page 5

# READER

VOLUME 21, NO. 3 JANUARY 23, 1992 SAN DIEGO'S WEEKLY

## Night Court in Guatemala

Story by Lawrence Herzog



## Good Samaritan Meets Up With Good Neighbor Policy

Story begins on page 15



SPORTS

MEYER VOLUNTEER, McColl. Gloria McColl just wanted to be a few constituents...

SOCKER PUNCH Former San Diego Sockers star Peter Shonaras returned to the Sports Arena in October for an old-timer's brawl...

TOTAL WASTE REVIEW It's not a best seller yet, but constituents of grange will want to take note...

AMBASSADOR SICK'S PAIR-WEATHERED FRIENDS To travel agent Barbara Farrell, it seemed like a great idea...

FATAL BREWEE FROM BAJA The first and only toxic waste incinerator in Mexico is on the verge of opening at La Jolla...

SACRAMENTO SMOGHT IT The 60-year-old ferryboat San Diego long without a permanent berth...

NATIONAL CITY SPENDERS SAY CHEERE It's been about nine months since National City cops became the first police force in the county...

BEDEEN'S DREAM HOUSES Wade Deidrich is set to come before the San Diego City Planning Commission today...

Contributors: Neil Matthews, Colin Flaherty, Steve Saine, Morgan Sheehan, Bob Owen.

The Reader now offers \$25 for news tips published in this column.

THE RING OF TRUTH

BY TIM G. GOLDMAN

Last Friday morning I stepped into a dark, nondescript room on the main floor of the Union-Tribune Building...

I understood, I said. He just showed them on the train. What happened to them at Tribuna was none of his business...

I never imagined why I was being fired because I knew I wouldn't get a straight answer...

Where else can Ralph advertise a game of pool in San Diego?

Union and the evening Tribune, no doubt the company would try to choose their least productive, most expendable bodies...



At least two politicians have his answer...

...So I'm overpaid. They don't understand what it's worth.

Of course, if these guys were in an honest business, making widgets, let's say, they'd be overwhelmed by competing widget manufacturers...

The functions of my half of the building, the Union, were never organized properly because the people on my never really comprehended those functions.

STEVE PEACE IS A WILSON CAMP CLASSIC

BY COLIN FLAHERTY

Last week Chula Vista assemblyman Steve Peace blasted fellow Democrats and State Treasurer Kathleen Brown for criticizing Pico Wilson's latest budget proposal...

In 1985, Pardo paid Four Square \$46,000 for Peace to advise Madison on campaign strategy to fight Proposition A...

Peace, she has disfigured herself from being able to represent the state.

So I'm overpaid. They don't understand what it's worth. Meanwhile, on other parts of the paper, editors are overwhelmed by the endless river of wrong you do that is Copley copy...

Peace among the Republicans

Political, and business ties to buy Wilson supporters. The nonprofit Peace often criticizes Democrats, and political leaders say that he has been particularly cozy with some of Wilson's political inner circle...

Elizabeth's FAILURE TO APPEAR

Elizabeth's 30-year-old 'Elizabeth,' a program crack addict, had agreed to a series of court appearances...

Elizabeth went to jail for combined prostitution and drug charges for four months in 1980.

show up for court dates. It's just I forgot. When you're out on the street, on one run around and tells you, 'Hey, it's time for you to go to court today.'



Linda Biechler: new file and wrought death

WHEELS OF DEPENDENCY BENEFITS TURN SLOWLY

It's as if the City of San Diego were two polar personalities trapped within the same body...

Elizabeth went to jail for combined prostitution and drug charges for four months in 1980.

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Knight before his death. At the time of Mike's death, I didn't ask many questions...

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**CITY LIGHTS**

**STEVIE PEACE**

(Continued from page 1) Wilson's confidence, the McMillin Company, a real estate firm whose executive Corky McMillin is a long-time Wilson contributor, and the Sugar Bowl Tank Force, whose members form a who's who of Wilson's San Diego pals.

Peace is the founder and chief financial officer of Four Square. He owns 29 percent of the company, which in 1989 does about \$5 million a year in revenues. Peace rejects any notion that his political connections with Wilson's friends have benefited his video production company. Four Square's biggest money-maker has been from feature films and home video sales of *Amok*, of the *Killer Remains*, which reportedly has grossed \$15 million. Four Square also does promotional videos for athletic departments at Harvard University, UCLA, and SDSU.

Peace says his involvement with Four Square is limited to its feature film business. "You can draw all kinds of circumstantial conclusions, but the reality is that such a minuscule part of my business is done in San Diego that the [Wilson

connection] is totally insignificant," he says. He had his criticism of state treasurer Brown was motivated in part by his experience as chair of the assembly committee that oversees bond indebtedness.

Melcolm said that Wilson's presence in San Diego is so pervasive, it would be impossible to do any kind of business here without dealing with the governor's friends. But it doesn't hurt to be close to the governor's pals. "I think that's smart," Melcolm said. "If you're in business and you want to get film and promotional business, these are the people you are going to be getting it from. Wilson's friends are still the people who create jobs and opportunity in San Diego."

Peace says he is not as close to the Wilson camp as his late clients and contributors suggest, but at least one former opponent doesn't believe him. Steve Baldwin, the Republican who ran against Peace in 1988, said Peace's ties to Wilson's pals made it almost impossible for him to raise money to oppose Peace. "Wilson's people were either backing Peace or staying neutral," Baldwin said. "I couldn't get anything from them. Wilson's San Diego allies may

also be counting on Peace during the upcoming special elec. Covert is in one of several top Wilson advisors who are leading Supervisor Susan Goldberg's imperial campaign. One of Goldberg's top rivals in city councilman Ron Roberts, whom Peace calls "dumb," in last year dubbed the "Dan Quayle of San Diego politics."

Roberts hopes his proposal for a transit-bore airport, along with increased citywide police protection, will compel him into the mayor's office. But Peace is among the leaders opposing the airport plan and says polls show it is unpopular with the voters. Although Peace says he does not plan to be active in the race, friends of Wilson and Coaling have to be smiling when they hear Peace say, "If any of the other major candidates makes the airport an issue, Roberts is done quick."

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subsequently died. We weren't interested. We could never even get decent coverage about who San Diegoans have to pay \$9 to \$12 cents more for a gallon of gas than residents of L.A. and Orange County. It was like so many missed opportunities. We could never figure out if the Union was just misplaying the usual incompetence or perhaps helping

**By the time you received a story, it had already been chopped, smashed, and stripped of color or interest.**

on some old friends. The Tribune was always less steady and more free-wheeling. Union reporters and editors knew that imagination was not a terribly welcome commodity. Some of our best work died on the computer screen, never to see print.

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My job at the Union was on the copy desk, the last guy you station for copy before it goes out to production. By the time we received a story, it had already been chopped, smashed, and stripped of color or interest. All we did was stick headlines on it and send it on to be weighed between the underwriter and wire ad.

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ambitious Republican arrives, they quarreled and bled and pointed the finger at each other. All of the world's debates hung on their ultimate decision. Associate editor Peter Kaye used to come under his breath, make odd noises, and twist himself into a sort of contorted pose when he heard disagreeable opinions. He once began a statement, "When I was in the Ford Administration and people cared what I thought . . ."

When they ultimately could not reach a consensus, the board members took the question up with the publisher himself, Helen Copley.

Helen stayed away from the Tribune board since five times a week, but Helen showed up only on Monday mornings, usually with her copious, bedraggled son David, who always looked hung over and ill at ease. David spoke only when his mother was not present. He also smoked only when his mother was not present.

This last faction was led by Ed Fike, who at the time was editorial page editor. Fike was a cartoon Southern gentileman who would burp and belch like Foghorn Leghorn, the big Looney Tunes chicken. He would screen it necessary would year for attending a one-hour meeting each week. Five times a hour. Since then, he's been named strategic tie in. It looked like someone had driven a national race through his tie and stuck it to his shirt. Several of us used to dare each other to ask him just what this thing represented, but no one ever got drunk enough.

After Fike and his enemies had presented their cases on the minimum wage, Helen spoke. "I think it would be a mistake to raise the minimum wage," she said. So much for that.

Then there was the time the voters were going to decide whether Martin Luther King Day would keep its new name or take back its old Martin Luther name. Fike had once pressed on some far-right, voter space "discrimination" in the editorial writers purporting that King was a dedicated Communist. Guess what he wanted to do with Martin Luther King Day? Helen agreed.

These were the only two decisions I remember Helen making in the six months I sat on the board: Zap hamburger flipper and dead tippy Negroes. As for David, I don't recall his reaching any conclusions ever. At the time, he was making \$200,000 a year for attending a one-hour meeting each week. Five times a hour. Since then, he's been named strategic tie in. It looked like someone had driven a national race through his tie and stuck it to his shirt.

Several of us used to dare each other to ask him just what this thing represented, but no one ever got drunk enough. After Fike and his enemies had presented their cases on the minimum wage, Helen spoke. "I think it would be a mistake to raise the minimum wage," she said. So much for that.

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Which is apparently why, well into his 70s, Herb refuses to retire. There were a few of the memories that ran through my mind while Wilson made his phone call to check on the day's pay increase in accounting had screwed me out of about a month of my family.

I told the three execs that their ability to evaluate employees was open to question. But beyond that, I said, when they made up their execution list, they might ask about our considered the human side of all this. They had employees and dependents with serious medical problems who would be cast out into the American medical maelstrom with pre-existing conditions no one would insure.

"They can elect to keep their insurance," the three of them said. "I—cooled" chortles. But we too have to pay the employer's share too, kicking payments up to about \$570 a month, depending on the insurer. And under federal law, in 18 months, we'll be thrown out of the group. I know of at least one employee with a serious medical condition who was among the fired. "I don't know whether to tell them," he explained to me. "I was afraid if they knew, they'd be even more likely to get rid of me because I'd be more expensive for

their medical plan." Management had told us earlier that those of us laid off in the merger would have the option to work two more weeks. But my three-executive chorus told me this wasn't the case. It was through this merger, I wouldn't have worked those two weeks anyway, but this was another kick in the belly, another lie. Two weeks of departure free so much that, however flawed, had been a part of me.

I know of only one editor, like me, who had served on the editorial board, then asked for a transfer. Both of us thus became about as welcome around the LIT as Walter Mondale. Both of us were caught in the lye.

The new Union Tribune executive editor is Karin Wimer, a Scripps heiress who sits at Helen Copley's right hand in La Jolla. It's easy to feel sorry for Karin. She is an ungodly, tall woman in her 40s who looks like the just lost her pocketbook. She went from *Home's* *Dear Diary* to the Union features section to managing editor and now executive editor of the new entity to emerge February 2.

Shortly after Karin was named managing editor, I was working as weekend foreign editor. At the time, rumors whirled that dictator Ferdinand Marcos had left the Philippines, but I could not confirm them. Karin called me and news editor Bernie Jones, too, her office. I barely knew her then. She told us that Marcos had indeed given up power and that she had just arranged to get us four more pages of news space to carry all the necessary information.

I was impressed. None of this was on the wires, so I assumed the had an excellent source somewhere, probably in the state department or White House. I asked her to name her source. "NBC," she said, pointing to her TV console. Which was like saying another reporter a couple bar stools away told me this, so it must be true. I looked over at Jones, a competent journeyman. He didn't flinch. He knew how to survive here. As it turned out, I didn't.

Maroon didn't leave the Philippines for another 11 days. The three newsdesk editors got my check straightened out, and it was time for me to leave. I left the office and walked out of the building into sunshine and uncertainty. ■

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# Masochistic

# Gourmet

STORY AND ILLUSTRATION BY RICHARD MELTZER

Eat S---, San Diego

Thankyou, thankyou. You like my food writing. I'll do ya more food writing. Only this time I won't be eating. I'll just write. You can never trust your own responses—thoughts—impressions. Your own palate? Forget it. I'll send someone else. Send 'em, walk to some lesser known— and/or lesser "status"—casserole of the San Diego Area. Of the lesser path, off the charts, off-ough—groundnut. Okay, let's hit it...

Fiesta Twin, Chula Vista. Playing Green Card, Miley Duitane burrito, Heedra's Droppa (25 ounce bowl), medium Pepsi. Eater: Brad Pulver, Jr., LICSD.  
 "This burrito was warm in spots. Not a lot of thickness to it. It stuck to the plate—paper with a plastic fork, though I basically used my hands—like it stuck to my ribs. Variable but generally OK tortilla dough? Flavor? Possibly beef, possibly bean. Maybe both. At the very least, beef, bean—very homogenized. The Droppa were excellent—as always—one candy that'll never let you down. Or a never-it would have to be especially stinky. Much better chewiness and sweetness than Jollyrats or Spots, not Spots. Dots, or um...can't think of the other one. The Pepsi wasn't too under-carbonated. Very good napkins." Decoy? "Ole fashioned movie house. Ceiling fans. Red and green set lights. Nice commodious place to eat. Grate in the bathroom.

Cinnamon-scented urinal cakes. Christie, housewife with young kids, unemployed working class, 42-30—1 operating room—I see the only one eating. Nice place to have a burrito. The movies were both all right. I don't care about the movies.

But I did care a little about the crust, and content about the pizza, so when he filed the following I had to can Pulver and get somebody more liberal w/ the this and nuances.

"The microwave pizza was, shall we say unique." And? That's all? That's all? "That's it." Bologna, schtuck. Back to school. Let's see if we can do better with my estranged wife Ugru, recently back from eleven months in Chibougoumau, Quebec.

"The cruise boat Enterprise? Two hours around the Harbor. Dining on the indoor deck. Tabacoñón tables with real flowers, a candle-in-glass, salt and pepper shakers, sugar/Sweet'n Low holder, a wine list, what else? Nothing else. Very clean. Dark green vinyl chairs. Tourists from that great HolyCity of the American southwest, there, they torturously misnamed "Heartlands"—whom's it's heart? At the next table, two driver Nebraskaans. "That was a true story—she really killed him." "Plus they almost didn't catch her." "I know," I changed tables, set at a window, changed again when the route faced us, our whole side, directly in the sun. Pizza and a

beer. Heineken, \$2.75—is that steep? Sleep? "So the tour guy, the tour guy, starts in, he's outside, amplified, points out the sea lions." "They feed that's right, sush. This tour guy, I see in Australia now." Great Moments in Nothing. A statue ride so you don't lose your lunch."

One of Gandhi's more beautiful biographers, Barrow Sharan, describes how Gandhi's mother, Kati, felt about food: "It was a pity that one could not dine with a allegorical, for she reflected, and once a table cordoned to a strand, his food was terrible, it entered the mouth fresh and lightest and left the body as waste."

Nice work, Ugru. Now eat 'n' great Sea World for us, all right?

"You got it, Sea World, the most-to-the-hill, from-the-guyto Imperialism Over Nature park I've yet been to. And not just sea owned and operated by man, but owned, operated, culturally exploited by GoobiesAmerica, Oceanic Forbation. Real funny that short circuit, think with a sign, "You're welcome to touch the rays"—we've removed their eyes"—removed their singeworm? Reached in, touched a double leathery tail and felt shame. Even fishermen treat fish more humanely. And the way everything looks, geez, like the eyes in Mory Ed's Cavalli, "look back," which is simply to say that despite any expostion that they're-gt actually live like that—propping by the doom from holes in scultured



Or is it canned shark and fresh pineapple???

that was probably empty to begin with, or if it temporarily wasn't its "substance" was "ripped up with rumps"—while its real substance always resided Somewhere Else, for moments at a time, beyond the Eye Police of contra stain blot... Come again? "I'm getting to...you'll see." Okay. But make it...you know. A little clearer. And get to the food already. "Okay. So this woman then herds us in...Move to the center, please—a big mistake, just like on planes when you still had that choice. Smoking, noncigarette populace, subborn or adventurous postprogram what they the last bastion of Great American Hope: its turbulence is what it somehow "doesn't like". Soon, though, I'm thinking the program will foreclose even that option, that eat, they'll all applaud lighteningly ready things, so I split before I've got to encounter it.

"Wherever I went at this point there was music. Every exhibit, just like with soundtracks, music can be the ultimate control factor on a brute sense-load level—even subliminal would be fairer—that's TV, sure the best. For probably they're too unhip to know which music might actually work, so all it does, all it can do, is make you constantly uneasy, rather than remove you will. How many years before they know what play? I would guess four or five.

"Repression is good for the appetite, apparently, as I presently found myself famished. Pressing holding and popcorn stands, I witnessed prisoners—walrus—being fed fish, they begged, the yelling laughter, laugh at animal hunger and despair, you sick fucks. Kids feeding cardboard sharks pennies, yum yum. Finally I found the HarborBore Cafe. Tough the window, a fantastic view of a rockpile-in-progress with six newly planted palms, gas canisters at

Hanging and standing, like leafy parts of various sizes. The waitress was dressed like a meter maid, but she seemed to read human "being". All they had was Anheuser-Dutch—phooey. I was hoping for at least an Anchor Steam, but settled for Bud Dry in an interesting shape: glass you could almost call a goblet, a small goblet. Or are goblets only big?

"I set in nonsmoking, a big mistake, just like on planes when you still had that choice. Smoking, even if you don't, is well, nonsmoking means kids kids kids. Parents. At the table in front of me was a color-coordinated dysfunctional uppermiddleclass British family, a boy, two girls, electric purple and green like the World Wrestling Federation. "Mummy, may I have...? "No. Dad to younger daughter, "Char or highbar?" She changed her mind six times. Behind me, nonsmoking-speaking Euro seniors: "two cake and two Coke." Later, "two piece of cook." "Cook? Turned out they meant cake. The deconstructed '60s? That too.

"I ordered shark—you see it, you eat it—and got the under-cooked steak five or six inches by one and a half by one with PINEAPPLE SAUCE. Canned pineapple? Or maybe it was peaches, or just canned generic fruit chunks. Then I found what looked like—might have been—a cocktail cherry salad. Also on the plate: rubbery wild rice with tiny specks of sweet red pepper and carrot cubes about a centimeter square; kind of second-unit Birds Eye and a cluster of grapes on a tad of escarole, not a fruit've-been-sale. The grapes, which looked like the seed kind but weren't—red—were soft inside, and the nuts were damn good. Best thing on the plate. And two small croutons of blue-green, off-white, navy, white, yellow, ice, pink—with the kind of design you would expect under plastic in, let's say, 1962. The picking '50s are upon us. (The parrot '50s were with us from somewhere in Reagan's first term to...uh...they're still with us too)

(continued on page 14)

Welcome to Alta Mira Dental

Combine the gentle touch of experience with the latest techniques in modern dentistry and you have Dr. Patricia Stephens.

Dr. Stephens graduated from the University of Michigan and received her dentistry license in Arizona for two years.

She is a member of the American Dental Association, California Dental Association, San Diego Dental Society, Pacific Institute of Esthetic Dentistry, American Association of Women Dentists, and a former member of the San Diego Chamber of Commerce.

Dr. Stephens is a family dentist. She understands the needs of each patient, but especially for the child. Her patient's mother, what age. Dr. Stephens is also aware of how busy you are in order to make your visit as pleasant as possible to serve you and your family as well.

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## Masochistic

(continued from page 13)

larly ordinary, with half and half, ice, milk, cream, 0.2% of potassium phosphate. No dessert. The waitress now it was a waste this young jerk (the first 600) eager to please, or not please, cleaned the table before I was finished, made sure to get me on my way. Enjoy the rest of your stay in the park. Kiss my c@t.

## Gourmet

becomes a great pleasure to be able to cook them properly and to serve them in just the right way. — Elizabeth David, *French Home Cook*

**F U N X  
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F U N E M P  
S U F M  
O K M X**  
— anonymous 1920s humor

Breakfast for two at Century Club  
the Century School for Culinary

## There were NO NOSE HAIRS in the eggs benedict. Or the Laah browns.

I changed my mind. I'll eat. Okay, but what? Hmmmm... Then those poor turtles ring a bell, turtle soup on Tuesday night or Thursday night (it couldn't be Monday night, could it? — it couldn't be Friday) at Moose McGillicuddy's home of Thursday night (or is it Wednesday night?) turtle ricing. I'll give em a buzz (254-2323) to get the night, the night night.

McGillicuddy's. Can I help you? What night you got turtle soup? "We no longer have turtle soup." "Never." "Damn."

Egg dishes have a kind of elegance, a tenderness, an allure which sets them quite apart from any other kind of food, so far as I know.

Hours pass and I'm once again hungry. I'm starving, let's check the menu for a nice piece to "pig" on — the egg for some "X" — but she doesn't help matters, certainly not the review, by ordering eggplant what I'm ordering. "How about French toast?" Her and eggs — any night? "No, eggs benedict is what I would choose even if I were here on my own."

I will patronize... tonight, let's see... I'll patronize... wow, hey, here we go: Chateau Orleans, Pacific Beach, "Cajun Cuisine, 10-Piece Dinner" — sounds good I ma.

Call phone for reservations, 488-5764, and while we're at it, let me list me the 12 "12?" There ain't no 12. It's not 12-piece. It's 1/2-prize Dang.

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I will patronize... tonight, let's see... I'll patronize... wow, hey, here we go: Chateau Orleans, Pacific Beach, "Cajun Cuisine, 10-Piece Dinner" — sounds good I ma.

Call phone for reservations, 488-5764, and while we're at it, let me list me the 12 "12?" There ain't no 12. It's not 12-piece. It's 1/2-prize Dang.

Hours pass and I'm once again hungry. I'm starving, let's check the menu for a nice piece to "pig" on — the egg for some "X" — but she doesn't help matters, certainly not the review, by ordering eggplant what I'm ordering. "How about French toast?" Her and eggs — any night? "No, eggs benedict is what I would choose even if I were here on my own."

I will patronize... tonight, let's see... I'll patronize... wow, hey, here we go: Chateau Orleans, Pacific Beach, "Cajun Cuisine, 10-Piece Dinner" — sounds good I ma.

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Straight from the can, from a big can: Horme? Familiar anyway, and when it comes to chills, familiarity breeds contempt. Hearty size steamy, honey buns — with beans and processed meat chubs.

From my seat in the Shack Shop: 20-year-old (but not 20) vinyl-splattered booths; unloved varnished tabletops; imitation-ivory vinyl floor; grand unobstructed view of the big Lolo display, the banner for B.A.D. — Bowling Against Drugs.

"We are proud to serve Paper Cola as our only cola drink." Make mine coffee. Kindsa weak. Paper cups, no lids. (Coffeehouse available.) Carpet at the main hallway has lots of give, wrinkles as you walk it, bunches up enough to almost trip on it — the tiles looked clean at San D. County. Loose as the word, changed and updated, hatch, but relatively unchanged in ways that "matter" since 1988 or '89, as opposed to being changed by the scuff of its neck, to be sundry timeline lines and "compatibility" 1989 as not a crime against nature, just a crime of opportunity. As I leave the frenzy, Papa Truck arrives, just in time I reckon.

Wake up, there was this green suit, warm and wet. I don't puke in bed much, so at least I fought the notion that that's what it was. But the hangover, almost as severe as my gut, over having had nothing getting it, was beyond debate, so I couldn't really fight it too zealously. After 20 minutes of lying there, I decided to get up. I had a good idea of what I wanted to eat, but I wasn't really hungry. I had a good idea of what I wanted to eat, but I wasn't really hungry. I had a good idea of what I wanted to eat, but I wasn't really hungry.

seaweed-colored. Then I remembered the broccoli. And some, sigh — the post-puke.

These spongy, undercooked cookies shaped like dogs. Cookies dog? — shepherds, chihuahuas, collies — with little poodle tags on 'em, ribbons. Paper tags with warty hand-drawn names, no, not of breeds, with names of poets. A scouty w/ "Pound" — I ain't making this up — a dachshund w/ "Byron." I see several, many breeds, and one tag — "Jeffers" — to go with my really green vegetable.

Which, had I wished, I could easily have stretched into vegetables, plural — there were also carrot spars, radishes, jicama, celery — a genuine plus when all you really come for is alou-can-drink and the chance to be publicly conscious. Yes, I'd been invited. The publication party for Smiling at Mom: Harriet Hill, crew's eighth (twelfth?) collection, an art-casual "ween" at the Plummusmustardwood Gallery. This was not the first event — but her first trial feeding of poor pup.

"Really baked" you could hear her half-coo, half-sigh, while a new invitee stood up to check out the booty. "You remove the color and naming — oh, Audie," she demonstrates — "and dip your pup in the luscious, creamy pot paste!" — again, she made this up, not me — "consisting of creamy, delicious whipped cream and I won't be here for you what else?" I went the other way, I got number two, sliding, giggling, to fill dip and culet dip for my meggie.

The pup pester chivided, slighted, dinned, and Harriet followed, read, her stuff. Takes included "White Courtesy," "The Glans and I" — who says women don't write gerbil-like stuff? — "My Favorite Darned," and the intransigent I went to pass twice during it. "After you've taken your 'Infinite Fossil Set.' I won't quote lines, this is my story, let's just say they're the sort



that gives pottery, excuse me, poetry a bad name, that makes sensitive look like shit. (As a poet and a sensitive I take such biz personally.) Actually I'd quote but the book was discarded — it was there in the bookrack — along with the pillow and bases. Because you don't keep it in the laundry, now good as new. What me someone, you can smell it.

Harriet herself smelled kind of floral — the kind you get in bathroom aerosols — as, buoyed by five white veils (they never have red at these things), I looked over to proper my critique. "Adams," I told her, "you can be a superstar in Adams. They have these after-school movies, some local station, you come on during intermission.

Or is it a canned shark and fresh pineapple apple???

They open with a shot of you at the writing board "You look up." Oh, hi, how you doing? — you sound so sincere — then you read them a poem. Two-three of those talk-to-objects whatnesses in that breathy voice of yours — maybe I meant breathless — and they're yours and the housewives of Atlanta, Birmingham — Juggit, Chicago. Nine days a week they turn in not for Ma and Pa Kettle, not for some stupid Eve Arden film, but for you. Shuffles in a little of that wrap-around of my-tila, I mean the love shit, like do am "Sainted Burns" and in six months you'll be mayo. At least the city council! (And I meant every word.)

"Soap," she corrects me, not exactly snarling (snarling ain't her style). "Sainted Soap." And it's not

Now what? I know — the Sports Arena for a Clipper game. Oh, boy.

a love poem, it's concerned with the litter-sweet ironies. The dichotomy — and, clearly, not to be smugging with my steemee tonight, probably not tomorrow, right either, but what, that's hardy, what I intended for, not with her anyone, though I would of course have accepted had her witness been rendered. Would've eaten and/or lugged her through not fond of her writing — once what a cad I can be — nor in fact fond of her, then vomited on her pucker... or a precocious carter.

So I'm pretty jax as well, although really the principal vom components weren't even ingested till after she split. Components, yeah — though maybe such yug won't get spit up 40 times out of 40 — I guess I mean catalysis the final five or eight of my ten-twelve drinks which by the time they closed the joint had me talking to, and smiling at, objects, far too many of them female and animals.

That and the Jeffers tag I chewed — and swallowed — to impress some dame next to Harriet huffed off with a hepcat (gold chain, no-through show) of apparent preselected vintage. (So I couldn't be copied — Hilarious — was — anyone.)

There was ink on that tag — gold ink. Which could've been the thing to sit the bequeath, beleave.

Now what? I know — the Sports Arena for a Clipper game. Oh, boy.

hoops and dog! I can hardly, ooops, what's this — they've moved? Nobody told me. To LA? No problem, driving is my modic name. I'll just check the schedule — they play Utah, the jazz, groovy. A fine day, two-three pleasant hours, on the road, done. WHAT? They're at Utah? Fuggabuck. A damn good thing I know someone in town. I will watch the Clippers, eating as I go, on the 19<sup>th</sup> avenue of Access Free.

Some my-poo potatoe nuts from Trader Joe's, raw California pistachio nuts — unsalted, crunchy, nutty, really nice. Like miniature avocados — same yellow-green, same nuttiness, sustainability. No shell bits, these are well shelled daddies. Downing 'em by the dozen, by the double-doubling, can't stop — "Oh, here — would you like some?" Always offer nuts to your guest, er, host, 2-47 gone in the first quarter, the Clippers trail 10-2.

That #2, organic pitted grapes from Durkin's Pump, chewy, juicy and gummy, they stick to the teeth — I may have to use here's the little toothbrush. Lost in eating, I lose track of the game, only to re-gain it when the Clippies take a 9-8 lead which they built to 80-74 after three quarters. Further lost, the time in loss, I re-gain things for keeps with 24.4 seconds left, Utah up 99-97. One more possession, a two-point attempt, this the rim, rebound to Utah, 's over!

It's been real nice eating with you. Have a nice day.

It's been real nice eating with you. Have a nice day.

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## Night Court in Guatemala

Suddenly a little six-year-old Indian girl decided to cross the road. She just took off like a rabbit. As soon as I saw her, I stood on my brakes. I never want to see that sight again. I'm standing on my brakes watching this little girl come toward my car. Nothing can possibly happen to stop this; she's going to die, and there's not a thing in the world I can do.

What would you do if you were driving through Central America and you hit a pedestrian and possibly killed her? Pacific Beach resident Dan Wolf thought he did the right thing, the decent thing, that day. He stopped. But then he found himself in the middle of every foreigner's nightmare. He was thrown in prison, into the vortex of an alien judicial system, and virtually ignored by his own embassy.

A Ph.D. student in political science at UCSD and a graduate of Harvard Law School, Wolf had spent a year in Nicaragua as a Fulbright scholar. Now he was driving back to San Diego in a white 1975 Citroën purchased in Managua. Late in the afternoon of September 5 last year, Wolf, six foot two, clean shaven, with short dark-blond hair, and younger looking than his 42 years, was headed up the old Pan American Highway west of Guatemala City for a rendezvous with a girlfriend

in Chichicastenango, some two hours away. They would travel together to Mexico, then Dan would continue on to the States.

Stan Cier's soothing tenor sax on the tape player made the highland scenery even more exciting as the car headed up into the mountains. "The countryside looks like Lake Tahoe did 30 years ago," says Wolf. "Goggoos. Conifers. Red clay soil. Small plots of farmland." Soon he passed through Chimaltenango, a clapnet commercial center for farmers, population 60,000, the departmental capital. "It looked like a bedraggled set of buildings," he says.

It happened when Wolf was 15 kilometers outside Chimaltenango, traveling on a very well maintained, paved two-lane highway. He passed a schoolbus going downhill, and at the bottom of the hill was a wide bend in the road abutting thick groves of trees. Indian peasants walked along both sides of the highway.

This is the story, in Dan Wolf's words.

**THE ACCIDENT**  
Thursday, September 5, 6:15 p.m. She heard the screech and she stopped in the road and stood and stared with a terrified look on her face. Then, when I hit her, I decelerated from 50 miles an hour to around 30 to 40 when I hit her. The lucky thing was that I was

driving the Citroën. If I'd been driving any other car, it would have been a higher vehicle. It would have creamed her head, and she would have gone underneath and gotten maimed. The Citroën is a very low car, and it's got this really spongy seat. I hit her above the knees, and she folded over face-first and came up on the hood. Her head hit it between the spare tire and the fender. There's nothing in this space right there. It just caved in the hood like a pillow. Then she fell off the hood on the left side. She bounced outward and, I don't know how, but she ended up in the middle of the right-hand lane. I ended up braking to a full stop. The engine just died.

I was confronting the feeling of having killed a child. I've had some medical training, and the thing you look for in a dead person is a blanched color. The blood drains out of a person, toward the bottom of their body, so their face gets white; and it'll get very clammy because the heat of the body is cooling rapidly and the cold air causes condensation. She wasn't at that state, but having just hit her the way I hit her, I couldn't believe she was alive.

I picked her up and took her over to the grass and laid her down. Just about then, all these campesinos are running up. The mother is screaming, "Don't leave me, my

only daughter!" She wasn't the first to arrive. As I'm leaning over her, comprehending that she's dead, the first man arrives. Then it crossed my mind. I've heard so many stories of people stopping and getting killed or beat up. Instant justice. And here I've got a dead child in my hands. Well, it's too late now, I think. Now we'll see what happens.

The man asks me, "How is she?" "She's dead." I say. I thought she was. She's lying there absolutely still and limp. I closed her eyes and they didn't close. Her mother got there about then and grabbed her up, too violently — I mean, I thought she had a broken neck. The little girl's got blood all over her face. There's a bone coming through her leg. She's absolutely out, absolutely comatose. Absolutely lifeless.

Her mother is holding her real close, blowing on her face, screaming, "Don't leave me! Don't leave me!" She says, "She's breathing! ¡Esa viva! She's alive!" She starts puffing into her mouth in a panic. Instinctual CPR — artificial respiration. The man says to me, "Can you take her to a hospital?" "Sure," I said.

So the four of us — the little girl, her mother, her aunt, and I — got into the car. The mother is still talking to her, breathing into her. I did a U-turn and drove carefully

(continued on page 16)

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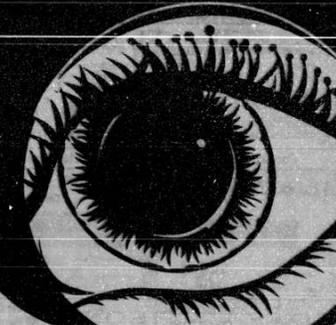
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back to Chimaltenango. It took us a long time to find the hospital. They knew where it was, but we kept missing the turnoffs. They weren't used to cars. Meanwhile, the mother was panicking.

At one point, I stopped the car so I could feel the child's pulse. We're all covered with blood by now. I kept telling the mother, "Lay her down; don't hold her upright. Lay her down, and keep her feet up, and blow into her mouth. That will help her blood pressure." She does that, but she can't keep it up. She yanks the child back up again to hold her close.

I stop the car and feel her pulse, and it's just strong enough that I think we can risk it. I was going to do CPR right away because she didn't seem to be holding in there. But instead we went ahead and drove the last two miles to the public hospital. As we arrived, I shouted out, "Get some help! We've got a badly injured girl here."

#### THE HOSPITAL

Thursday, September 5, 6:45 p.m. They took the little girl away on a gurney. I learned that her name was Rosa Marina. She began to come out of her comatose state. She was starting to scream bloody murder. She screamed for an hour and a half. We took that as a good sign. It's not great to be in pain, but it was wonderful to see that she still had a pair of lungs.

Up to now, I had been holding myself under control. Now that I knew she was alive, I didn't have to deal with that. Now that she was out of my hands, I didn't have to be in control. I broke into tears. I just sat down on the nearest chair and cried. People around me were sympathetic.

The police immediately started asking questions. I had to get my documents for them. These reports were just preliminary. I would have to do final reports at the police



Rosa Marina at her birthday party one month before the accident.

## Night Court

(continued from page 14)

station later in the evening. So now the police had my permit. At customs (customs permit), my driver's license, and my *circulacion* (car registration). The policeman at the hospital — a sort of mestizo-looking patrolman — was very sympathetic. Rosa's mother came out and told the cop that what happened wasn't my fault.

What I was to discover — and I could hardly believe it then — was, well, I had heard all the stories about how you're supposed to hit and run in Central America. Everybody — in the emergency room, the police officer, the hospital personnel, the judicial personnel, the policemen at the police station, the people in the jail — they were just astonished that I stopped. Guatemalans don't stop unless their car is disabled.

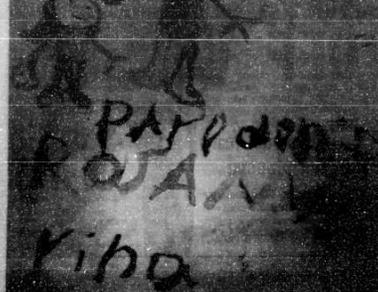
They just kept on going. Rosa's mother and aunt both kept telling me how incredible it was, that I was a man of honor, a man of conscience, for having stopped. If I had wanted to go on, I would have been in Mexico with my girlfriend the next day. Rosa would have died, and that would've been the end of that. And that's what most Guatemalans would have done. Everybody has stories of how people they know have been hit and the drivers disappeared, and that's the end of it, and they die on the side of the road. Why do the drivers always disappear? They have heard all the stories — that if you stop, you might get killed, at the very least you'll end up in jail.

Azid in Guatemala, most car owners are rich. The Guatemalan elite is very Spanish and very arrogant toward the poor Indian peasants.

I told Rosa's mother I would help with the expenses. Whether it was

my fault or not, I felt responsible; I was driving the car that almost killed this child.

There was a long wait at the hospital. They were waiting for the doctors to give some kind of prognosis. They had to have something to write in the accident report. When the emotional intensity had passed a little, I began to try to figure out how to reach my



Susanna Rosa made for Christmas in the hospital.

innocent" business comes from. There's not really an assumption of guilt, but nobody will take a chance; the system is absolutely rigid. You have to lock somebody up until you're sure they're not going to take flight or they're innocent.

It's 10:30 at night, and we start going through the whole report procedure with a new set of cops. Eventually, Susanna found out where I was and called. It seemed like I was going to be able to leave, so I told Susanna that I'd probably be able to get to Chichicastenango

in the next hour and a half. She suggested that I double check on this, so I stopped a sergeant who was walking by and said, "Does it look like I'm going to be getting out of here soon?" And he said, "No, you're not going anywhere." I said, "What?" "You're not going anywhere," he says. "You're staying here." So I told Susanna, "Hang on, I think we've got a problem here."

The police made it clear to me that I was not leaving. I was going to jail as far as they were concerned. The explanation for why I was going to jail changed every five minutes. From the cop's end there was no controversy, in the sense that I wasn't at fault. But they didn't have the paperwork to let me go. Latin American law is so bound up with paperwork. It's a paperwork system.

There are very few legal investigators; there are no regular, what we would call, D.A.s or investigators for the police. What the police do is go out and beat on heads and maintain social order. That's actually their real function. They have no investigative function. Lawyers do investigation, and the police collect paperwork and then pass it on to the judges.

The judges collect information. They don't have trials like we're used to seeing. What they have is hearings on paperwork. The judges see all the paperwork and the challenges in writing. There's nothing like grilling a witness or getting testimony and cross-examining a witness in order to judge the prosecutor as to whether or not they're lying. Instead, they'll

have an affidavit from one side, an affidavit from the other; they know one or the other is probably lying, but if not both. The judge makes up his mind on the basis of the paperwork, not on the basis of the demeanor of the witness.

I didn't have the slightest idea of what paperwork I needed. It was just, "You can't go." There were a lot of games going on in the police station, and I didn't know what was a game and what wasn't. I certainly didn't know what to expect and what I was in for and what was happening. They would allow me to use the phone one moment, but then they wouldn't the next. They wouldn't allow me to call the U.S. embassy in Guatemala City. "Oh, no, no, no," they said. "You don't have to do that right now. You can make the call later, from the

telephone company around the corner." Of course, when they were given the permission, it was all locked up.

I was able to speak with Susanna on the phone when she called. Susanna is from Spain and doesn't speak English, so we spoke in Spanish. She told me that her hotel manager claimed that "anything could be done for 100 quetzales" (about 20 U.S. dollars). Suddenly, an angry voice came on the phone from someone who had been listening to our conversation. He was the chief of police, slightly drunk, who declared, "We are not to be bribed. You are trying to suborn the police." He then stuck his head, with its shock of white hair, out of his office door and screamed for everyone to hear that "this friend of Mr. Wolf has been trying to bribe

me. If any of you accept a bribe, you will be in jail with Mr. Wolf." I said, "Look — I stopped. I saved the child's life. For being a good citizen and obeying your law, you're going to throw me in jail!" It was becoming more and more absurd.

At about 11:00 p.m., a guy comes strolling into the station and comes over to me and says, "You got a problem?" I said, "Who are you? Are you a lawyer?" And he replies, "Yeah. What's your problem?" I don't know if he just strolled in off the street or somebody called him and said there's a sucker down here or what. His name is Ruben Jauregui. He's big, heavyset, hair slicked back, Spanish-mestizo, wearing a cheap Montgomery Ward sort of suit. In Chimaltenango, the only people who wear suits are lawyers.

I tell Jauregui a little about what's going on. The chief of police comes out, and suddenly Jauregui turns and starts accusing Rosa's mother.

"I know your type," he says. "You want 10,000 quetzales" (\$2000). She says, "I don't want anything except a little medical help." At this moment, if I had a good lawyer, I could have signed an agreement with the mother and gotten out the next morning. Well, Jauregui starts bantering with the police chief and telling stories, explaining how the law works. He's strutting around like a rooster.

Jauregui claims he can get me released to his custody. But then my driver's license becomes an issue. While I was in Nicaragua, the license had expired in the U.S. and a renewal was on its way in the

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## Love and Debt in Guadalajara

Story by Bob Owens

Photograph by Dave Allen



Terry Dawson

Terry Dawson, 57, was a Los Angeles real estate broker for many years, specializing in middle and third trust deeds. His business was conducted solely in the United States; but his wife of 35 years is originally from Guadalajara, and his problems with the law in Mexico began when her relatives decided some ten years ago to invest in trust deeds in California.

My wife's uncle, Ramon Romero Rodriguez, owns a glass factory in Jalisco. Dawson explains, "In the early '80s, he sent his daughter up to Los Angeles to stay with us and to make some investments. I recommended a number of deeds to them, and wish upon they made some good money, but I guess there were a few that went sour. It's a high-profit but high-risk investment.

Once the investment losses became known, Dawson's wife began hearing stories from her family in Mexico that Romero Rodriguez had hired thugs to cross the border and beat up Dawson and that there was a contract out on his life. Dawson says he shrugged off these rumors, and when his friend and brother-in-law died in Mexico in May of this year, he ignored the pleas of his wife not to cross the border to attend the funeral. Dawson was arrested at the Tijuana federal prison and taken to jail on charges that he had received a check for the peso equivalent of \$400,000 from Romero Rodriguez in payment for a lot that he claimed Dawson owned in Tijuana's Zona Rio. Dawson insists that he owns no property in Mexico and conducts his business only in California.

A Tijuana public defender took Dawson's case — for \$32,000. "Actually," says Dawson, "they're supposed to defend you for free, but, you know, I'm American. He told me I'd be out of here in three weeks, but the case wasn't won for almost seven months. It was finally thrown out of court because the supposed crime was committed too long ago. And so to top it off, Romero Rodriguez finally admitted that he, not I, had cashed this \$400,000 check; they placed in evidence a legal bill. Well, I would file fraud charges against him."

According to a legal adviser at the Baja Tourist Office in Tijuana, felony charges can be brought if two or more witnesses go to the Mexican equivalent of the district attorney and swear that someone has committed a crime. This official is then supposed to investigate, hear the accused's side of the matter, and then bring it before a judge if he feels prosecution is warranted. The magistrate then sends out a notice to the accused to appear and answer the charges. If the accused ignores that

notice, a warrant is issued for his arrest. Dawson claims that none of these pre-conditions was followed in his case. According to the Tourist Office aide who explained the law, it does not matter if the accused is a foreigner who may be at high risk to leave the country — the law is the law. "If a person has their rights violated in that manner," says the legal adviser, "then that person should appeal to both the state and federal human rights commissions."

After the charges against Dawson were dismissed, the papers authorizing his release arrived at the Tijuana jail. However, it was noted on the bottom of the release that the prisoner was to be held for transport to Guadalajara. Dawson says he was told by a Baja Tourist Office aide that Dawson was, in fact, held for new criminal charges against Dawson in Jalisco. These stated that on September 6, 1985, Dawson had been in Guadalajara and had taken, in cash, the peso equivalent of \$400,000 from the son-in-law as a down payment for a large lot that Dawson had, in fact, claimed he owned in that city.

"This is where they made a big mistake," says Dawson, "because on that very date I was in San Diego getting a trust deed notarized, and I have the document and the sworn statement from the notary public who issued it that it's genuine." Dawson says that his wife's uncle wants \$190,000 for these new charges to be dropped, the same sum that was demanded for the withdrawal of the original charges.

"It's broke, and even if I could pay it I wouldn't, because that would mean that I'm admitting guilt, and I haven't committed any crime," Dawson says that his wife's family in Jalisco has reported that her uncle has stated that Dawson had not paid for it, but, you know, I'm American. He told me I'd be out of jail alive.

Dawson's attorney in the U.S. is San Diego's Richard Henderson. "The Mexican judges have not followed Mexican law," says Henderson. "They were got in jail illegally, and then they played up mother charges after the first one failed, a charge that could have been easily disproved in a hearing, but instead they kept accumulating that Terry was in San Diego on the date in question. This whole thing is nothing more than extortion."

without warning on charges that he had misappropriated \$400,000 while head of the Caliente Race Track in Tijuana. Kozi declined comment for this story, but those familiar with his case believe he was charged because several Mexican horse trainers at the track wanted his profitable tack shop and figured the fastest way to get it was to scare Kozi out of Mexico. One of the trainers who signed the complaint against him is the man who trains horses for the track's owner, Jorge Hank Rhon.

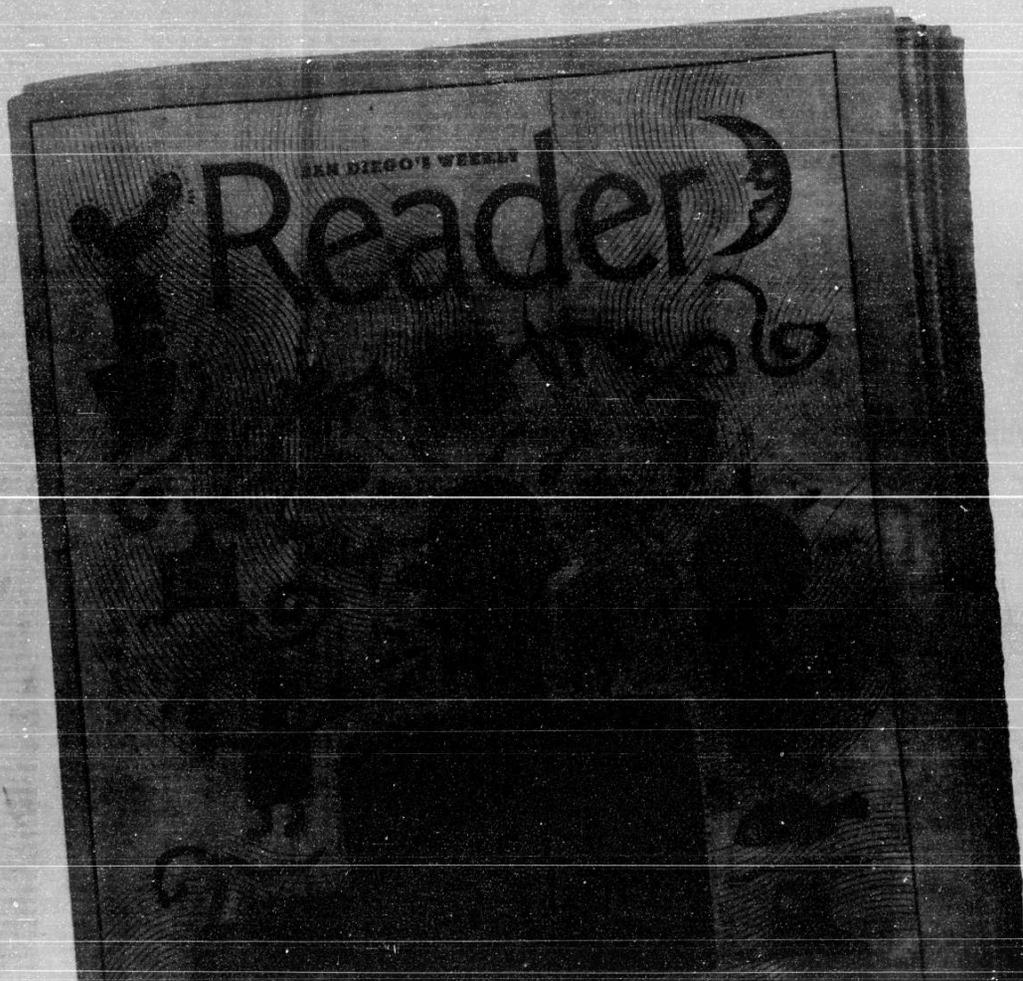
Lawyers from the racetrack visited Kozi in jail several times, offering his release if he could pay \$400,000. When Kozi rejected that, they lowered the sum to \$200,000. He turned down that offer as well and hired a Mexican lawyer. A month later, the charges were withdrawn and Kozi was freed.

Sources state that his release was likely a result of pressure brought to bear upon Caliente officials by the influential Horsemen's Benevolent and Protective Association in California, which had done Caliente some favors in the past.

I might be thought that the Dawson case is an anomaly, an unfortunate derailment of justice that could happen in any country's legal system. But during the summer, Dawson had an American colleague for a month, El Kozi of Chula Vista. Kozi had also been arrested and transported to jail

(continued on page 22)

# A Fresh Look in February!





an extension to the U.S. embassy. But it wouldn't be until Monday evening that the embassy would visit me and bring the DMV document and the lawyer list.

It turned out that the list of lawyers they brought had 15 to 20 names on it, all of them from Guatemala City, most of them corporate lawyers doing work for the United States. There wasn't one lawyer on that list who did tort law or transit law. There were no lawyers from Chimaltenango.

Basically there were no lawyers who could help me.

The lawyers list reflects embassy priorities. They're in Guatemala to represent American business interests there. The citizens that pass through and get caught up in

mother and get some kind of agreement from her. If the victims choose, without being coerced, to sign away their rights, to hold you blameless, then you can go. I now know that's called a *desistimiento*, and the judge has to approve it. We finally found Rosa's mother, with her aunt and grandfather. Rosa's mother was single; the father had run away after she was born. I offered to take them to lunch so we could sit down and talk and get an agreement. But Jauregui kept stalling; he obviously didn't want us to talk. He wasn't happy with any

## Jauregui, my lawyer's assistant, is keeping my armed guard happy by buying him rum and Cokes. He's getting him pretty drunk.

stuff are just bothersome. Later, when I could get out and go to the U.S. embassy, I spoke with the consul, Sue Patterson. I told her, "This list is absolutely useless." She said, "I know." "If you know, then why do you give it out?" "Well, it's all we have," she said. I then asked her, "Why don't you get names of lawyers who can do this kind of work?" She says, "I've been sure for two years, and I don't know a single non-English-speaking lawyer with integrity."

But back to the justice of the peace office. The other alternative to getting me out was to find the

of the restaurants. Finally, after a long search, we ended up in a Chinese restaurant. While we were taking care of business, Jauregui is keeping my armed guard happy by buying him rum and Cokes. He's getting him pretty drunk. We ate for an hour.

At that point, Jauregui should have asked for a *desistimiento*. I hadn't learned what it was called yet, but without that, you can't get your documents back. You can't leave the country. Eventually, Rosa's mother went off, and I went back to jail for my second night, and I understood that something

## Night Court

(continued from page 23)

would be done the next day. Early Saturday morning, Susanna flew back to Barcelona; she had not been able to change her ticket. I called the lawyer Bonne at about 10:00 a.m., and he said, "I don't work on weekends." He told me that the judge's office wasn't opened on Saturday. But the people in the jail said, "Bullshit. They're open on Saturdays till 3:00 p.m., just like every other day." Bonne said he would call the embassy. But what were they supposed to do at this point? So I spent my third night in jail.

On Sunday I called Bonne again. Nothing was happening and I was still in jail. That night Jauregui came by the jail and demanded more money. I told him, "I don't want you on this case."

How much did I have in traveler's checks? He was trying to figure out how much he could get me for. I told him, "You're off this case. Get away. It's your fault that I couldn't get an agreement with this lady on Friday or Saturday. You put pressure on her and scared her to death. If it hadn't been for you, I'd have been out of here on Friday." I almost ended up hitting him.

After that, that same night, I tried to talk with Mary Granfield at the U.S. embassy. Her attitude had become "stop bothering me. You have a lawyer. Things take their time." You've got to settle down and

go with the flow. You can't speed up the wheels of justice in Guatemala. The embassy knew better than that, but they already made their mistake and weren't willing to admit it.

On Monday, Bonne disappeared. I was in a bit of a panic. Meanwhile, I finally get the visit from the U.S. embassy, and the guy who shows up is new on the job. This is his first field job. He brought me the useless list of lawyers, my driver's license extension, and two Newswests. But still nothing is happening.

On Tuesday, Bonne appears at the jail around 1:30 p.m. This is the first time he's visited me since being hired four days earlier. He says he couldn't find Rosa's mother. I later found out that this was a lie. I tell him I have my driver's license extension. Bonne says, "Good. I can go down and get you bail."

Now it's not yet 1:30 p.m., and the judge is open till 3:00 p.m. He can arrange bail in about 20 minutes. I tell Bonne, "Look, you've got a couple of hours. Take my license, please go to the judge, get my bail, and get me out of here." He disappears. By 6:00 p.m. he has not returned. I've heard nothing. So I call his office in Guatemala City and I tell his secretary, "Look, I asked Bonne to come back here. If he does not call me or do something right away, in the morning I get another lawyer."

First thing Wednesday morning, the clerk of the jail comes and tells me I have visitors. I come down and it's the clerk of the court, and he says, "I'm here to inform you that we are moving ahead with the *buena de la causa* phase, which is

the criminal fault-finding procedure." I said, "What? I'm not at fault. Everybody has testified to that." He says, "No, no, but that's what we have our own procedures. The case has moved to the next level, to the *jugado* (second court)." I said, "I thought I had some private accord going."

"Well, that's your business," the clerk replied. "This is our business. That doesn't have anything to do with us."

I said, "What the hell is going on here? I have a lawyer." He says, "You don't have a lawyer. We have no record that you have a lawyer." I said, "He was supposed to go down to the judge's office yesterday afternoon with my driver's license and get me out."

"What the hell is going on here?" I said, "Well, he never came. We have never seen him. He's never filed a paper saying he's your lawyer. As far as we know, you have no lawyer."

I'm how on the verge of tears. I called the U.S. embassy and said, "What the hell is going on here? I'm going crazy. They're telling me they are about to go into the criminal fault-finding phase. I'm still not eligible for bail. My lawyer has disappeared with the only copy of my driver's license extension. I don't know what the hell is going on here." The guy at the embassy says, "Gee, I might call your lawyer to find out what's going on." Thanks a lot, buddy. They were washing their hands of me.



Colegio de Abogados y Notarios de Guatemala

Guatemala, 3 de Octubre de 1991.

SOLERA NOTICIA  
SOLERA E. WOLF  
DEPARTAMENTO DE CREDITOS POLITICOS  
UNIVERSITY OF CALIFORNIA, SAN DIEGO  
0-000, LA JOLLA, CALIFORNIA 92037, U.S.A.

SOLERA NOTICIA

La Junta Directiva del Colegio de Abogados y Notarios de Guatemala, en su sesión de 20 de Septiembre del año en curso, en sesión del licenciado Jorge Hernández Rosales, habiendo acordado trasladarse al Tribunal de Honor.

Adelante de la Informe que al Licenciado Manuel Arturo García Gómez, actualmente es el Secretario de dicho Tribunal, a quien deberá dirigirse para contestar información respectiva a su demanda.

En otro particular, se suscribe deferentemente.

*Manuel Arturo García Gómez*  
LICENCIADO MANUEL ARTURO GARCÍA GÓMEZ  
SECRETARIO

0-000-15-000-200-13-000000-00000-00000-00000-00000-00000

Letter from Guatemala's College of Lawyers acknowledging receipt of Wolf's complaint about Bonne

ancient legal Spanish. So I said, "I'm not going to sign anything. I don't understand. You've totally betrayed my trust in you. I don't know where you're coming from.

I'm not going to sign anything until I've gotten real legal advice." He says, "This is the way the system works." "Well, you've never explained it to me before, and if

you explain it to me now, I'm probably not going to believe you. I've got to talk to another lawyer." He said, "I'm wasting my time with you. I'm not waiting around." I told him, "Look, I'm calling the embassy for advice. If you would come back or call me in one hour, I'll let you know my decision."

I called the embassy and got no help; but they suggested I speak with a human rights lawyer. From him I was able to get the information I needed. Now I was ready to sign. I sat and I sat and I waited around, and Bonne never came back.

Thursday morning Mary Granfield called from the embassy and said, "Your lawyer just called and said you're obstructing the whole process. You're being extremely uncooperative. What the hell's going on with you?" This was coming from the same woman who could not give me any advice on which lawyer to choose. When I explained that I needed to know that the document I was signing declared that Rosa's mother desisted from all charges against me, Granfield blurted out, "Well, of course. That's the way it always works." "Jesus Christ," I said. "I've been in jail for five or six days now, and you're finally telling me about this? You knew this all along?"

### THE RELEASE

Thursday, September 12, 2:00 p.m. Bonne showed up. I signed the documents, and we went off to the judge's office with the signed *desistimiento*. I paid Rosa's mother \$300 for her lost income and for

(continued on page 26)

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the child's medical expenses. There were mountains of paperwork just for my case. Files a foot thick and everything in sextuplicate or septuplicate, in carbon copies. Page upon page upon page of recitation of facts and magic mountains. As he signed the document releasing me, the judge turned to me and said, "Now do you feel free?" I said, "I don't feel anything." I still couldn't leave the country until my case was

### There were mountains of paperwork just for my case. Files a foot thick and everything in sextuplicate or septuplicate.

cleared up. I wanted to get out of town as soon as possible. There had been so many ups and profound downs. I called Susanna in Spain, then found a hotel and slept.

## Night Court

(continued from page 65)

The following afternoon I went over to Bonnie's office to talk about the fee. The judge had just told me that a standard fee for this case would be about \$125. Bonnie wanted \$450 in addition to the \$100 he'd already been given. I said, "This is

bullshit. You've put me through all this stuff. You've hardly done any work. Now you want another \$450? For what?" He says, "Well, I had my expenses. This is what my fee

is. If you don't want to pay it, fine. Take me to court. But I've got your papers." When I went back to talk to the judge who had released me, I told him what Bonnie was asking for. He said he wanted to speak with Bonnie, but of course Bonnie was no longer at his office.

I went to see Rosa Marina before I left to come home. I brought her crayons and toys and a koala bear doll. She's a very cheerful, sweet little girl. Her condition was improving. She had a cast that went up one leg to her waist and down the other leg to the knee, with an iron bar running across. She recently called me here in San Diego. She's walking again. But she needs more hospital care.

The hip joint is loose, and she's not walking too well. I'm sending more money to her mother.

Would it stop if the same thing happened again on another highway? Being who I am, I would like to think that I could still stop. It's just not in my blood to drive away. It's just not. But I will say, I've seen drunken peasants staggering across the highway in a heavy fog, where traffic is moving along at a good clip. They're asking to be killed. When trucks are barreling down the Pan American Highway, I'll give you double odds these drunks are horsemeat in 30 seconds. If I were in a situation where I hit someone like that, I may very well cross myself and say this is one I'm not going to get involved in. If I stop, I'm going to go to jail, pay out of my income to this guy's family for the rest of my life. Thank you very much; I'll pass.

Even who people get arrested for

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## Abandon Square

By Jeff Smith




## Accessing the Inaccessible

BY JEFF SMITH

The San Diego Repertory Theatre is offering one of the most exquisite productions I've ever seen locally. One would have to go back to 1915 and the late Alan Schneider's *Flower of Evil* or UCB's *Red* to find work comparable in its refinement, nuance, and masterful command of the stage. The play is *Abandon Square*. It is written and directed by Maria Funes, one of this country's most important playwrights and—the production is living proof—a director. The show opened last Wednesday; it will run, with some performances in English and others in Spanish, only through February 9. This isn't much time for this haunting drama to generate the audience it so richly deserves.

In most instances playwrights should be the last people to direct their work. Subjectivity is an enemy. In this case, the opposite is the case. In her writing and direction, discipline reigns. There is nothing wasted, not a word, not a gesture. Everything counts. Everything has dramatic value that furthers and deepens the story. *Abandon Square* has more than 50 scenes. In many of them, nothing is said, and yet even these moments are eloquent—like young Marion looking out a window and crying, or her husband Juster carrying a tall plant (Chinese holly) slowly across the stage, or the sudden appearance of flowers in one of the two formerly empty seats. Nothing is insignificant in this production. Everything matters, often to the point of having multiple meanings and outcomes of substantial import. Funes's stunning sense of theatrical craft is to underestimate as the drama itself.

*Abandon Square* is a love story, ultimately. Like much of Greek tragedy, it begins with circumstances that are simple. When the war is at hand, Marion's parents die. She was trained so deeply that she abandoned her education and practically her life. Juster, a New York businessman nearing 50, whose wife died recently as well, brought Marion into his family. In time they became close companions and assumed that, since they were happier when together, they should be married—even though a gentleness and had separated them, not to mention vast temperamental differences and the strange fact that she was actually younger than Juster's son Michael. Although their love was real, their expectations weren't.

Marion marries Juster when she's 15, and it's hard on her when she's 18, since each forces a change in her when their essentially platonic love will continue as it is. Juster assumes this because for him, love and marriage are conservative, male-dominated and regulated affairs; Marion will become a subservient with as a matter of course. This is simply how things are done in New York in the classically repressive first decade of the 20th Century. The male rules the relationship. The wife behaves. Period. Marion assumes their love will continue because, even though her sexuality has begun to awaken, she stills her passion with religious dogma (the more thoughts of making love is a sin empty enough to slip Marion off to the deepest *Jojoque* of Dante's *Inferno*), and she's convinced she'll learn to control these urges eventually. The marriage, which begins to be

her in tow. Funes's expert use of contrasting acting styles typifies her work and could serve as a textbook study for playwrights and directors alike. There's a whole education to be had if one merely studied how much of the story Funes tells visually.

Funes has also cast the production splendidly. As Marion, Elizabeth Clemens ages ten years during the play and plays up the experiences (and wisdom) of ten lifetimes. This is a woman doubly tormented, by her growing sexuality and to consequences, to the point that everything is upside-down: her "world"—her identity—she sees as worthless, and yet, in Clemens's excellent performance, Marion has it within herself to make things return to right-side up. As the successful Juster, Julian Lopez-Morilla is also first rate. His kindness is as deep as his booming rage. One of Lopez-Morilla's best moments comes at Juster's birthday party when he is asked to sing. He is about as animated as a statue but, Lopez-Morilla shows us eloquently, this is Juster's idea of a good time; he's actually having fun. There are no weak links in the supporting cast. Bryn Poon, Richard Oranga, Giacinto Rufino, Myraam Tolbert, and Andre Mourad all play key roles. And, typical of Funes's attention to anything she does, the script calls for a baby to appear, and when the script calls for a baby to appear, we see a realistic doll wrapped in swaddling.

Robert Bell's scenic design, like everything else in the production, combines the formal and the informal in always effective ways. A wide procession shows us Juster's living room, with chairs, tables, and vases in stiff, almost mathematically precise relations to each other. This is the public image. Bell takes us behind the facade and opens up the rear wall for the family's most private moments of anguish. Jack Taggart's costumes (including four-button suits for the men) are terrific. The uncredited musical score, Richard Foreman separates soaring through the heavens, all but levitates the show. And the lighting design, by Anne Mitchell, is one of the best I've ever seen. *Abandon Square* is part of the Rep's Teatro Sin Fronteras program ("Theater without boundaries"), and I will pay it the highest compliment: My job keeps me real busy, but this is one show I want to see again and again, in English, Spanish, or whatever language they choose. San Diego theater gets this good.

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# WHOSE WOODS THESE ARE I THINK KNOW

BY JONATHAN SAVILLE

The 36 pages in exhibiting the 36 picture pages of the recently published *Sternberg: A Life in Woodcut* (Brighton Press). Eighty-seven-year-old New York artist Harry Sternberg, we would his expert graphic technique and lively sense of social reality to record characteristic moments from his long life. I say "New York artist" because although Sternberg and his wife have lived in Southern California for the past quarter century, the center of his imaginative experience is

**The simplifications and roughnesses of the woodcut medium have always suggested a bold, strong, energetic view of life.**

New York, whose social and artistic history from the early part of the century formed his sensibility. He represents a whole class of socially conscious New York artists and intellectuals, many of them Jewish, who in their association with various movements outlined one of the noteworthy currents of modern American life.

Noteworthy and colorful, for this strand of American history is crisscrossed full of names, places, and events that — to anyone who knows about them or remembers them — call up a whole way of life. The son of East Euro-



Harry Sternberg's father reading the Torah

pean immigrants (his father was a fur-piece dealer), Sternberg was brought up in crowded apartments on the lower East Side and in Brooklyn neighborhoods he depicts as surreal, chaotic, and vital, some of their heterogeneous components designated by signs reading "Lumber," "Meat," "Sausage," and "Cheese store."

His Orthodox Jewish parents made sure he went to Hebrew school (there is a particularly charming picture of the little boy learning their alphabet under a rabbit's instruction), and he had his bar mitzvah in 1917. But at the same time (and in opposition to his parents' wishes), he was pursuing his artistic interests. His first art lessons were free Saturday classes in figure drawing at the Brooklyn Museum, where he portrayed himself at his easel before a gipsy female nude who is larger than the Museum itself (so this talented woman must have seemed to the boy).

Sternberg became a devotee of reading in the Brooklyn Public Library, where he shows two angels shaking an avalanche of books



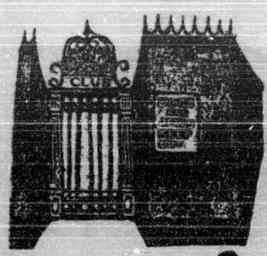
Sternberg's brother Max

down in front of him. He attended a commercial high school for a while, his attitude toward which is firmly revealed in the picture of himself (in cap, sweater, and knicker) — there's a touch (over the pants) imprinted in a narrow, barred cell. He took jumps to Coney Island, which he recreates first as a conglomerate of roller coasters, municipal buildings, fraternal shrines, "Theodores," and "Jolly Aces. He heard 'Bolshevik' condescending in Lewistown Stadium.

Meanwhile, his political consciousness was growing, and since this was now the period of the Great Depression, the labor movement, and various kinds of radicalism, Sternberg's politics moved in the leftward direction virtually inevitable for a New York Jewish artist in the 1930s. He objected to police mistreatment of communist demonstrators in Union Square. He witnessed the destruction of Diego Rivera's "Man at the Crossroads" fresco in Rockefeller Center (Rivera was accused of Louie's spy activities). He investigated the conditions of the working class (such as the Hines-

sylvania coal miners he lived and worked with in 1936). He expressed horror at Southern lynchings. Sternberg's politics — and those of his whole generation — are vigorously summed up in a work of great crowd of protesting activists, carrying placards proclaiming "No to War," "NUTS," "WPA," "CIO Unions," "Artists Congress Against War," and — most incidentally — "No."

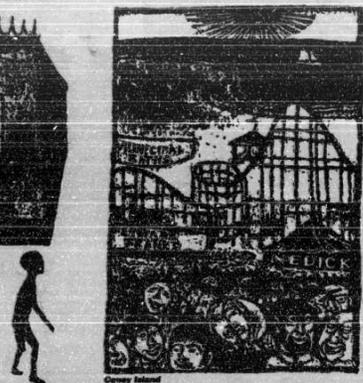
His personal and professional life has this same New York-40th-street-intellectual flavor, with the precise details often indicated in printed signs, for these woodcuts want to tell a story, define a place, establish a world. For 24 years Sternberg taught etching, woodcut, lithography, and painting at the Art Students League. He also taught at the New School for Social Research (known simply as "the New School"), the home of so many displaced European intellectuals of a progressive stamp. In the '60s, the Public Works Administration — which provided employment for so many American artists in lean times — sent him to Illinois and Pennsylvania to paint



Sternberg encounters anti-Semitism

materials in poor offices. There is even a wonderful residence of local color, calling up a rich social atmosphere, in the housefronts of his Greenwich Village address: his studio at 30 E. 14th Street, his apartment at 333 W. 10th.

The sense of a life replete with incident, always in intimate contact with the concrete details of everyday reality, shines out of all these pictures, from the very first (his father Shimon leaving the shirt in Bessarabia — here a little lobster, a horse, a fence, the sea — and with his scotch "reading" across the ocean) to the very last (Greenberg's own postcard hands, lacking the final embossed HS at the end of this book, which was finished in June of last year). Sternberg's memories rush together with such pell-mell force that Sternberg denotes a whole woodcut entirely to a number of words (usually concrete nouns, often proper nouns) impressively evoking a



Greenwich Village

whole period of his life, with its crowded excitement, adventure, and density of experience.

Thus, the New York of his youth is "Sweet beds — buses pulling carts, fire engines, bagpipes — De Bree's Colony Zone — Lena Park — Stick-ball — Chailah — Bar Mitzvah — the Beach Ball — Boy Scouts — and the Public Library." Later on, he recalls a Bohemian as of "Greenwich Village — the Bobscoot — Mama Brodsky's — Mickey's — Alo House — Club Society Downtown — Josh White — Pete Seeger — Antonin — Leontyne — Lena Horne — Gypsy Rose Lee — Henry Miller — Pearl Bailey — the Snow in Harlem." It is the background material for a realistic novelist, richly evocative in its directness and simplicity — although the full effect of this sort of list (and perhaps of the entire sequence of *A Life in Woodcut*) can only be appreciated by people

who have lived through it all themselves, who remember Lena Park or Josh White with a poignant personal nostalgia.

The remembered names are even more evocative in the rough, chunky, living letters of the woodcut. While the material of Sternberg's life (along with its representative quality) is of paramount importance in this collection of pictures, the technique regularly illuminates the experiences and enhances the meaning the artist wishes to draw from his remembrance. The simplifications and roughnesses of the woodcut medium have always suggested a bold, strong, energetic view of life, and Sternberg's authoritative use of the form enables him to create a conviction of powerful truth in the depiction of the old country, his parents left behind, the intense Jewish religious life of the immigrant community, the vibrant director of the heart-and-soul inspiring New York of yesteryear, and the unshaggy

termination of leftist political movements in a period when they still meant something. Just as Diller's imaginative representations of the Apocalypse seem to claim that only woodcuts can make us see the violent supernatural spirit-qualities of those events, so Sternberg convinces us that the woodcut is the ideal medium for conveying the personal passion and social solidarity of those protesters with their placards, or for showing us a young Jew's first experience of anti-Semitism: a slender, black silhouette of himself as a boy, turning away from the handsomely designed entrance to a country club on which is posted the notice, "Dogs and Jews Keep Out."

The medium is somehow less adapted to the world of the United States, where Sternberg has spent his later years among "Cowboys — Indians — Deserts — Anacostia Trees — Mexicans — the Pacific Ocean — Hiking — Bicycling — and such fine painting light." Most of the truly memorable images in this exhibit — the most striking designs, the most interesting and moving subjects — are from the artist's New York period. He brings those exciting decades to us with engaging self-confidence and sincerity, communicating in addition — and it is perhaps his most characteristic trait — an authentic joy of being alive. By the end of the picture sequence, we feel we have come to know completely the Harry Sternberg, and to like what we have found. □

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	19-24	326	277	201	162
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	30-39	526	441	358	251

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San Diego Reader January 23, 1992

# ITEMS

BY DAVID STAMPONE

## POPCORE: NEW-NEW WAVE OR ANOTHER CHEAP SNACK?

During an interview on KGB's *Homegrown Hour* one Sunday last November, hostess Coe Lewis asked veteran San Diego musician Mark Decker for his thoughts on the local music scene. "I remember back in the early '80s, we had a great music scene in town here, with Four Eyes (Decker's band), Rick

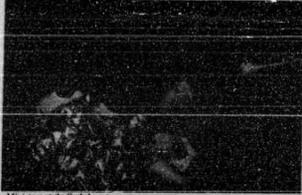
"Popcore is the product of people who grew up listening to punk rock and have decided melody is not such a bad thing."

Ellis, and a lot of people like that," he recalled. "It was just a real lively scene, and all did down together all the time, had big parties afterward and stuff, and it was really thriving. These scenes of bands started to get up to L.A., and some of the bands made albums, and since then, it's just never been the same here."

The man has a point: the heyday of San Diego new wave began to fade a decade ago. But the other points implied in Decker's nostalgic waxing are out of touch with San Diego's present musical landscape. About a month and a half after that *Homegrown* show aired, local rockers from the *Cryps* were packing up their gear after a New Year's Eve set in a technician's garage-turned-venue downtown. It had been a strange gig: the scheduled headliner, *Electricista's* internationally recognized neo-primitivist industrial group Crub Worship, had officially canceled the show a few days before when some of their members got in a car wreck. Then, on the list, word of mouth got around that RPTC would headline themselves. By the time they were on, over 300 people had packed into the private space to see the band follow last-minute opener Nite. It had been a memorable year for



Rockit From the Crypt in New York



Drip Tank in New York

AMinature at the Cabaret

Rockit, one in which *Oxygen* magazine described the five-piece band as coming on "like the Pixies with a punch punk attitude." They pulled in glowing reviews from all over the world for their Headsman/Carpe Records debut LP *Planet as a Franchise*, which sold about 400 copies locally, 3500 nationally, and 1200 abroad — respectable figures for a tiny indie subsidiary label. They also managed a six-week, 25-date cross-country tour, including a prestigious showcase gig at the *College Music Journal* (CMJ) convention in New York. They were signed by Sub Pop to release a single this June.

After closing out '91 with one last performance, though, Rockit sat inactive. Frontman Phil O'Brien just wanted to get home to the New York party scene he loves. He knew a couple of other friendly bands with strong followings — *AMinature* and *Friends of Chico* — were playing in the living room. By the time he got there, things had devolved into an open jam of musicians, one stretch highlighted by *Friends'* vocalist Donnie Dierker's 20-minute drunken mazzurca about a "big red dog dick." It was Joe; he had been raging for some time but the energy was there for more. The party caught its second wind and went on for another four hours. Of course, there's nothing novel about arena bands parting together now any more than there was ten years ago. But the groups have changed, and so have the defining characteristics of the interconnected

circles of San Diego's music. The most recognized corner of the alternative groups is the "popcore" act, which includes Rockit, the trio *AMinature*, and the quartet *Drip Tank*. None of the bands had headlines on the tag, but they don't mind explaining it for all they can while it's still fresh. "Man, it's very serviceable at this point," says guitarist and vocalist John Lee. "You know, I thank Drip Tank is far more popcore than we are. We're more, oh, vintage rock 'n' roll, but when we become friends it pushed us to be a little more aggressive musically. We already had the pop thing, but it pushed us to intensify." Adds another common aesthetic in musical approach, the popcore groups are also distinguished themselves as bands eager to be seen and heard here, not content to pine away until a big record company comes along with large advances and more support. Chronicle officially released *AMinature's* first CD *Planet* on SBK earlier this month, and response from the 400 gross copies sold out to indie and press has been favorable, including placing number 3 at a college radio station in *New York State* and a radio station in the *College Music Journal*. Right now the group is in the midst of a West Coast tour with dates in San Francisco, Oregon, Washington, and Vancouver, including a close spot as sole opener for *Neil's Acoustic Duets* in Seattle.

Upon returning to San Diego, *AMinature* and *Drip Tank* are hoping to finance the printing of a completed split 7-inch single (two new songs each) that will mark the debut of the two groups' jointly owned label, "Topy." Both bands are also part of *Colonia*, the loose coalition of unsigned San Diego groups that was represented at the CMJ convention in New York last September.

never find in a punk song, so many harmonies that's not even bother with in punk music, that's a more general audience something more to bring one instead of just the punk aficionados who like the vibe of being screamed at or whatever. It just enough music for someone like me."

"Popcore," ventured National City-based Schering Intelligencia Records head Kevin Chamelle, "is the product of people who grew up listening to punk rock and have decided melody is not such a bad thing. So you have the power of hardcore with the fun pop of Nick Lowe or the Buzcocks."

Explained *AMinature's* singer/guitarist John Lee, "You know, I thank Drip Tank is far more popcore than we are. We're more, oh, vintage rock 'n' roll, but when we become friends it pushed us to be a little more aggressive musically. We already had the pop thing, but it pushed us to intensify."

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"Henn, I can't say that I've had that term brought home to me," said *San Diego Music Magazine* editor Steve Saito of popcore. "But I can say I thought Rockit's release was one of San Diego's landmark ones from last year because I'm not a punk fan and I thought there was so much music in RPTC, so many twins and turns and chords you'd

The annual CMJ gathering is a half week of networking among record labels and college radio that also features live performances at 30 art clubs. Drip Tank joined Rockit as the other San Diego band playing this year. Of the 50-venue booth at CMJ, the Coliseum venue was unique: it was the only booth promoting a region's unsigned talent. The Coliseum gang's mission these days is raising money to go to the South by Southwest convention in Austin this March.

The real strength of the popcore groups and "newwave" — if it is one — is not just their commitment and industriousness but the cohesion it gives to the local scene, a nexus of entertaining bands that people go to see. There are plenty of other kinds of groups in town, but the popcore groups may give the scene a definition it has lacked for years. "Actually, it's really the only scene that's ever interested me," said SEV's Chamelle. "Chronicle first became aware of San Diego's music trends during his early years while working older brother Baba, who played in the punk band the Zeros through the late '70s. He and Baba and another brother currently play together in *Chico Schist*, but he's been in bands since the early '60s, so — supposedly a golden ear in local music, which he thinks is overrated."

"Oh yeah, it doesn't even compare with the scene now — in fact, it was far above. Four Eyes, the Purple Wave, etc. — they were so much better than what we were and thought, 'Hey, let's do stuff like this, this'll work, they'll get a sign!' It was awful, ranging from weak power pop to grubby layback shit."

"The popcore thing seems really honest to me, something we could use in San Diego. When the whole country rock-rock thing started down here after the new wave stuff, you could sit it back and say, 'Wow, Dan McClain of the Pretenders puts on a cowboy hat and starts calling himself Country Dick — 'Guns. That was odd there, we need something new and something done.'"

# QUARTER NOTES

By JONATHAN SAVILLE

## NEIL RUTMAN

I hope no one will fault me for not having heard of pianist Neil Rutman before his recital at the Alhambra. He is young, he made his New York debut only in 1994, and he is artist-in-residence at the University of Central Arkansas; there facts do not imply a huge reputation. Yet, suddenly, there he was, without any doubt a major artist, exploding into my consciousness with sensational performances of an extraordinarily wide-ranging repertoire. Hats off, gentlemen! The program itself was enough to alert one to the fact that here was someone unusual. It began with what is probably the most demanding piece of Baroque keyboard music, the monumental *Goldberg Variations* of J.S. Bach. With a total change of mood and direction, it continued with — of all things — Francis Poulenc's charming, illustrative, child-oriented, incidental music to *The Story of Babar the Little Elephant*, performed along with the first which was read by Sam Rinker. The program ended with three of the rarely performed *Moments Musicaux* (Op. 80) by Rachmaninoff, daring, gloriously Romantic explosions of the instrument's grandiose sonorities — followed by Chopin's *A-Flat Polonaise*, Op. 25 as an encore. If Rutman wanted to demonstrate the extremes of his talent, he could not have chosen works more suitable.

The *Goldberg Variations*, of course, were composed for harpsichord, and playing them on a Steinway requires great tact. It is foolish to try to make the modern grand piano sound like a harpsichord, as Glenn Gould used to do in playing this work. Yet, Rutman's color and articulations of the earlier instrument are

mainly their own. The piano, however, can do many things that the harpsichord is incapable of (flexibly in its capacity for subtle dynamic shading) — and the question confronting a pianist playing a harpsichord work on the later instrument is how and to what extent the resources of the piano, unanticipated by the composer, should be utilized.

Rutman's answer was to play Bach's music as though it had been composed for the piano, while at the same time allowing himself to be guided by the music's inherent expressive implications. Phrases were shaped with lucid and soft impetu-



Neil Rutman

Back really meant, what the music necessarily implied. It was not merely a matter of emotion. Rutman used pianistic precision to bring out the formal

structure in Bach's thought, in the logic of statement and response, in his boundlessly inventive exploration of the simple *arabesque* theme, in the contrast

## Hats off, gentlemen!

shape of the music as well, and it was in his lucid delineation of these shapes as events of the mind and spirit that his performance achieved its chief splendor. He held the listener uncompro-

and culminations among the successive variations. Count Hermann Karl von Keyserling, who commissioned the *Goldberg Variations* to help him pass sleepless nights, would certainly

never have been able to drift off into slumber while Neil Rutman was playing the work. There was similarly little inducement to sleeping or daydreaming in Rutman's robust performance of the *Babar* pieces. This is light music, yet at the same time it is big music — big in sound, big in technique, big in its range of effects. That is the way Rutman played it, making the *Steinway* ring, and vigorously underlining the sly humor and the poignant wistfulness that give Poulenc's score its special flavor. Narrator Rinker's contribution was of comparable quality, for this former Channel 10 anchorman knew exactly how to deploy his comforting, mellifluous voice to give the narrative the proper amusement and sweetness, as well as its deft touches of poker-faced irony.

In the thrilling performances of the Rachmaninoff *Moments Musicaux*, Rutman showed himself for the first time during the recital as a musician of passionate dramatic flair, exposing a Romantic temperament that had been appropriately kept in check during the other works on the program. The playing was altogether magnificent, demonstrating all the technical prowess needed as well as a total identification with the music's inner life. The spectacular outward show of thundering dynamics and glowering aggression was never mere superficial display, but was rooted in profound emotional depths as compelling in their way as the profound thought processes that Rutman had revealed in the *Goldberg Variations*.

My enthusiasm for this admirable artist, interceded by the fact that it was so unexpectedly discovering his existence, was damped only by his encore, for the *Chopin Preludes*, while technically virtuosic, seemed rushed and glib, with insufficient sense of its proud, heroic qualities. But by that time, such a performance had itself become something quite unexpected from the Neil Rutman who had otherwise made such a convincing case for his artistic insight and stature.

Incidentally, I should also report on an unusual item of stage deportment in this concert: as noted in the program notes, "Due to the many hand-crossovers in the work, Mr. Rutman will play the *Goldberg Variations* without a jacket." Fortunately, the Bach work did not require crossovers on the pedal.

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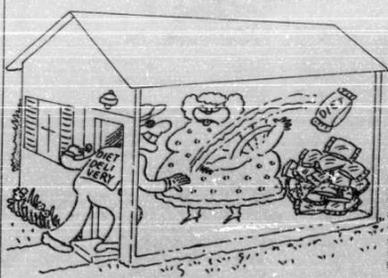
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### BY ELEANOR WIDMER

If you watch television ads, you've bound to get mixed signals about food. One second you're urged to buy pizzas, hamburgers, french fries, chips, salsa, barbecue sauce, cheese, and whole milk. The next, men and women of varying frames and shapes are dancing across the screen trying you to lose weight. Women's Lifestyle pushes "Slim-Fast." Nuon's System shows you a model who wears a size 6 fitting snugly over size 12 and declaring, "Nine months later she" Jenny Craig uses a tape measure wrapped around the waist of an anorexic. And other pictures are an inevitable part of the B.S. (Big Sell). The theory is that mild exercise plus the food that they sell will feed your body. Fat chance!

As an aside, I should mention that like most people, I fluctuate between renouncing myself to a weight gain and rebelling against it. Last September, for example, was a popular time. Ben and Jerry's, truffles from Les at the Park, desserts from Grill on the Pier, Chewy's raspberry apple pincushins from the Original Panache House, Danish pastries from D.L. Albin, chocolate cake from Sarah Parnoy's, chocolate macarons from Estro-Diana's, and Haagen-Daas frozen yogurt, which is full of eggs, cream, and milk. In addition, Harry and David, the delicious purveyor in Oregon, made whooping sales from my friends and relatives who sent me gourmet desserts accompanied by festive celebratory notes.

The result of this spree is that I've gotten so wicked a size 10 to shifting up to a rack known as "Stylefish Size 12." No matter how much I suck in, my best knees to reduce the size of my profile, or dressed skillfully, whenever I catch a glimpse of myself in the mirror, I would cry loud. "Oh my God, my tush is following me!"

Two things prevented me from joining some weight-loss program: the first is that I don't feel well with counselors who have perfect

bodies; the second is that I don't drive. The guilt about taking taxis to these weight-loss operations would cause me to do more rather than less. Therefore, I fell back on my old rice-and-vegetables diet at home followed by running in restaurants. And I tried to do aerobic exercises in a swimming pool several days a week.

Nevertheless, my curiosity was piqued about diet food — its look, its taste, its quality. I wasn't concerned about whether it would help me lose weight as much as it if it were caloric to the palace. So I tested three products: Doreen Diet (now known as Chief's Diet), Nuon's System, and Jenny Craig. I used an unmarked scale and tall thin women to assist in obtaining a number of weights that you are substituting. I achieved success for one week and from a printed manual chose my appetizer and side dishes. I had consumed for a second week, I would have known what works best at Doreen Diet, operated by chef Adrin Hackett, who conducts a program on KPBS called Health-Smart Gourmet Cooking. The cost was roughly \$32 for a six-day week — there are no deliveries on Sunday. The best aspect about Doreen Diet is that it's highly reliable. As soon as you open your door in the morning, there's the brown sack containing carts that hold your soup, salad, entrée, and dessert. Doreen suggests calories from 300 to 500, but neither a set diet or set cost — provided to you. —I had to phone about the calories, and no precise nutritional information was available for my meals. In this era of computer programming, it's amazing that your food doesn't arrive with prizes.

The best item at Doreen Diet are the wet ones: soups, stews, yogurt. I had only ordered bowl twice and ran about. Those pills, thin slices of chicken or turkey breast were sad to

of starch. The food quality shales because it's bouls together with starch and yeast, in the case of the beef stew, corn flour is added as a natural coloring to make it look brown. The gravy is so starchy it clings to the roof of your mouth.

Just the fun of it, I separated out the beef and turkey from their respective gravies, and the amount of meat proved to be about two tablespoons each. When you're bodily eating is water and starch.

And you should gain upon Nuon's System's spaghetti and macaroni — half sauce at eight or 10 grains, possibly one-third sauce as spaghetti with some small amount of sauce. The soups balls to show their fruit, their terrible sauce, but to receive quickly I managed to swallow them. But I was also eating bread crumbs, sugar, eggs, flour, and starch. No wonder you're so advised to eat fresh vegetables and salads? These cooked items are worse in taste and appearance than any budget grocery food, but may be not that high on nutrition.

As for their soups — if you've eaten one deflated soup, you've had them all. The best items were the cold soups, but you can buy better ones at health food stores. Their dessert wafers are inedible because of the artificial flavors — I couldn't manage a bite of them. I've heard people who lose weight on Nuon's System will tell the food "tastes like

shit." Must prove to them. My stomach lurched just tasting what I had bought, and everything was worthless except for the minuscule amount. There's no success for changing people so much for food of this caliber.

**Jenny Craig** — I tried to buy a diet for a few weeks. The queen carries it. Of the three, JENNY CRAIG is the most diet food, albeit from Italy. A friend of mine who made them locally brought me several orders (for which I paid), all excellent. The portions are generous, but a blend of meats and pasta makes them highly bought on several orders (for which I paid), all excellent. The portions are generous, but a blend of meats and pasta makes them highly bought on several orders (for which I paid), all excellent. The portions are generous, but a blend of meats and pasta makes them highly bought on several orders (for which I paid), all excellent.

### NORTH COASTAL

**THE AMERICAN CAFE** 1200 Colton Blvd., Colton, Calif. 92324. This is a new, old-style American eatery. You've seen it on the TV. The menu is a carefully selected and changing one. Among the items are a 5.50 large of home-baked pizza with sausage, mushrooms, and mushrooms, and a 4.99 medium. There are also Open Air, Continental service. Lunch and dinner. Open 7 days a week. Open 7 days a week.

**BAJA GRILL AND PIER BERRET** 1342 Camino del Rio East, San Diego, Calif. 92108. This new eatery has a menu of Mexican food, including burritos, tacos, and quesadillas. The menu is a carefully selected and changing one. Among the items are a 5.50 large of home-baked pizza with sausage, mushrooms, and mushrooms, and a 4.99 medium. There are also Open Air, Continental service. Lunch and dinner. Open 7 days a week. Open 7 days a week.

### Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and presented a selective listing of recommended San Diego County and Tri-County dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower dollar restaurants are \$8 to \$15; expensive more than \$15. Please list restaurants in advance for operating hours, reservations, and other specific information.

### NORTH INLAND

**BART'S 807 First Street, Lumberville Shop.** This is a new eatery with a menu of Mexican food, including burritos, tacos, and quesadillas. The menu is a carefully selected and changing one. Among the items are a 5.50 large of home-baked pizza with sausage, mushrooms, and mushrooms, and a 4.99 medium. There are also Open Air, Continental service. Lunch and dinner. Open 7 days a week. Open 7 days a week.

Restaurant Guide

includes standard dishes featured by Amador...
NEEDS CASHIER RESTAURANT AND BROWN BAR...
ADVENTS "LA JOLLA RESTAURANT"...

68th Annual GARLIC FESTIVAL...
PB SUSHI CLUB...
Happy Sushi Hour 5-8 pm (Sake & California Roll) 50% off

HONG KONG RESTAURANT...
LATE NIGHT DINING Open till 3 am...
GOLDEN STAR 1 1/2 lb. LOBSTER...
LIVE MAINE LOBSTER DINNER \$8.95

What's a San Diego Sunset? A beautiful outdoor phenomenon...
OVERLOOK...
High atop the Hillside Inn...
1817 First Avenue, 239-7171

SUPER SUNDAY CHAMPAGNE BRUNCH Sunday, January 26...
Paparazzi...
Enjoy Our Famous SUPER BRUNCH & The Game On Large Screen TV...
WOOD FIRED CALIFORNIA PIZZA...
Waterford Dining...
6120 N. Harbor Dr. 700-2268

GRAND OPE...
Lunch appetizers...
Buy any entrée and get the second for half price!

1 Million Happy Customers...
SNOW CRAB ALL-YOU-CAN-EAT BUFFET DINNER... \$5.95...
ALL-YOU-CAN-EAT LUNCH BUFFET... \$4.25...
2 MANDARIN DINNERS \$11.95...
MAMARIN PLAZA RESTAURANT...
CHINESE GARDEN RESTAURANT

KEA ROOM PERISIAN CURRY...
ELMER'S RESTAURANT...
1950 MORRIS...
KOEHLER'S...
THE 6000...
THE BEACHES...
ISLANDIA BAR AND GRILL...
MELROSE...
MIDWAY...
CARE CHANTLER...
OLD TOWN & MISSION VALLEY...
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PASTA DINNER FOR TWO \$14.95...
ANGELIOS...
4600 Camino...
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ALL-YOU-CAN-EAT SUSHI PLATE \$12.95...
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bar, housed in a special room...
KOEHLER'S...
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MELROSE...
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REIDY & NEILS AMERICAN GRILL...
The Italian Feast...
Little Italy...
3780 Sports Arena Blvd...
3072 Chelsea Avenue

fresh vegetables, or prime beef steak...
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THE 6000...
THE BEACHES...
ISLANDIA BAR AND GRILL...
MELROSE...
MIDWAY...
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### Restaurant Guide

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### 來來富士 Japanese & Chinese Buffet

**ALL YOU CAN EAT BUFFET**  
Over 30 items changing daily

- LUNCH BUFFET INCLUDES:
  - Egg rolls
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**DINNER BUFFET INCLUDES:**  
ALL OF THE ABOVE AND:  
• Barbecue ribs  
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**OPEN 7 DAYS**  
Mon. Thru. 11 am-2:30 pm & 5-9 pm  
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Top of the Market...  
The team is expected to be one of the best in the state.

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**DELICIOUS DELICIOUS DELICIOUS**  
**Great Spaghetti**  
ONLY \$1.85 including bread sticks. Plus tax.  
GRANDPA'S RECIPE!  
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Lunch special \$2.99 (11 am-3 pm)  
Daily Diner's Specials  
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Every Friday, Saturday & Sunday 6-10:00 pm, the Homestead restaurant at the Holiday Inn on the Bay is featuring an amazing all-you-can-eat prime rib buffet.  
1355 North Harbor Drive  
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Grand Re-opening Special  
**2-for-1**  
Breakfast, Lunch or Dinner Entrée  
HAPPY HOUR  
99¢ FREE DRINKS  
FREE APPETIZERS

**Johnathan's Place SAN DIEGO**  
Grand Re-opening Special  
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Breakfast, Lunch or Dinner Entrée  
HAPPY HOUR  
99¢ FREE DRINKS  
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**KOSHER IS BETTER FOR YOU**  
Vegetarian Lovers  
2 FREE BAGELS  
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ENTIRE LUNCH & DRINKS MENU INCLUDING SUSHI  
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RE AMICA  
Open for breakfast, lunch and dinner  
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An Eating Adventure!  
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**Ocean View Dining**  
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NIGHTLY SPECIALS  
MONDAY - 8  
TUESDAY - 8  
WEDNESDAY - 8  
THURSDAY - 8  
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**All-you-can-eat CARNITAS \$5.50**  
Bekker's  
7455 Mission Gorge Rd.  
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**Ashoka CUISINE OF INDIA AWARD WINNING**  
FREE DINNER  
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Vesuvio ITALIAN RESTAURANT  
3412 30th Street  
392-2443

**Hotel St. James**  
830 Sixth Ave. • Downtown San Diego  
For information & reservations: 234-0155

**Restaurant Guide**

**LA OCEFA** 100 West 10th Street, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly. The menu includes a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**LATE NIGHT**  
Late night dining open to 11:30 p.m. at the following restaurants: **LA OCEFA**, **LA OCEFA**, **LA OCEFA**.

**ALPHEUS'S MEXICAN RESTAURANT**, 1201 Broadway, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**ATHEUS MARKET**, 100 West 10th Street, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**AVANTAGE RESTAURANT**, 675 Prospect Street, La Jolla. (619) 454-7366. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**BARNETTS**, 4000 Camino del Rio South, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**SAVOY BAR AND GRILL**, 323 Market Street, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**THE BULL DOG**, 4000 Camino del Rio South, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**SUNSHINE RESTAURANT**, 3801 Fifth Avenue, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**CAFE JARDIN**, 4000 Camino del Rio South, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**CAFE MADRID**, 4000 Camino del Rio South, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**Thai & Vegetarian Cuisine**

"Attractive, decor, attentive service & very stylish food."  
—Beauz Widner, San Diego Reader

"The best of 1991"  
—Unknown Eater, Channel 8

Choose from: Thai Steak, Peanut Steak, Thai Noodle, Vegetarian Steak, Thai Soups, Clay Pot, Thai Heat Chicken, Curry, Beef, Soup, Salad, Noodles, Fried Rice, Appetizers and much more!  
100% pure vegetable oil used.

Catering • Banquets • Birthdays  
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San Diego, CA 92121  
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IN THE CANTINA  
**FISH, CARNITAS OR CHICKEN TACOS**  
(9:00-4:00)  
**89¢** each  
LARGE SCREEN TV & 8 MONITORS

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Full love this evening with Sorrentino's  
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Recommended by David Holmes of the L.D. Times and Public Affairs of the L.D. Times  
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**50% OFF DINNER**  
with the purchase of another dinner of equal or greater value. Limit one coupon per table. Exp. 3/31/92

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The place for great home-style cooking!  
CHECK OUT OUR GREAT BREAKFAST SPECIALS

2 Eggs Any Style	1 Bacon & 2 Hash Browns	1 Steak & Egg
1 Large Pancake	1 Hash Brown	1 Hash Brown
1 Hash Brown	1 Hash Brown	1 Hash Brown
1 Hash Brown	1 Hash Brown	1 Hash Brown

Only \$9.95 • \$12.49 • \$14.75

8663 El Cajon Blvd. • 5200 area  
(On Altn. Village at Montecito Rd.) • 446-5007

**ALL YOU CAN EAT SPAGHETTI**  
Every Sunday  
\$3.95 Night 4-8 pm  
All the spaghetti you can eat with marinara or meat sauce.

**Angelos**  
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Enjoy A Relaxing Country-Style Dinner in the Mountains

**PHILL'S GRILL**  
Breakfast, Burgers & BBQ  
\$1.00 Off Each Meal With This Ad

Hours: Daily 7-3  
Evening Fri. & Sat. 2:30-9:30  
Closed Tuesday

Professional catering for your special needs  
478-5662  
Buy 94 - Phoenix

The East Has Never Been So Close To The West

**D'AMATO'S**  
Pizzeria & Italian Restaurant

Large 16" One Topping Pizza Only \$7.95!  
Additional toppings \$1.10 each. Pick-up or delivery.

Extra-Large 18" Pizzas Only \$11.95  
Includes all toppings. Pick-up or delivery.

2222 El Cajon Blvd. (near Texas St.) 291-5679  
Open on days a week. Closed Tuesday.  
Expires 3/31/92. No alcohol. \$1.00 charge per special.

Century Cafe now open for breakfast 8 am-10 am Monday-Friday

Call for take-out orders

Specialty omelettes • Eggs • Pastries & Chef's Special Selections daily

**Century Schools for Culinary Arts**  
3600 5th Avenue • 544-1555  
Located in the Century Building on the corner of 5th & Nimitz, 2 blocks north of Laurel in Hillcrest

"San Diego's Best Breakfast & Lunch"

**FREE BREAKFAST OR LUNCH**  
(Up To \$5 Value)  
Buy one at the regular price, get the second of equal or lesser value FREE (up to \$5 value). Valid Monday-Friday, dine-in only. No alcoholic drinks. Limited to 2 coupons per party or table. Not valid with any other offer. With this ad, expires 2/6/92.

Please remember a courteous tip is based on the full value of the check. Thank you.

**THE GOOD EGG**  
Breakfast & lunch  
Open daily 6:30 am to 2:30 pm  
7947 Balboa Avenue  
(between 145 & Conroy St.)  
San Diego • 565-4244

**D'AMATO'S**  
Pizzeria & Italian Restaurant

Large 16" One Topping Pizza Only \$7.95!  
Additional toppings \$1.10 each. Pick-up or delivery.

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**THE GATHERING** (American), 4015 Graceland Blvd., San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**HARBOR HOUSE**, 100 West 10th Street, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**LA GRAN TAPA**, 4217 1/2 Street, Channing District, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

**OLE MADRID CAFE**, 4217 1/2 Street, Channing District, San Diego. (619) 594-1000. Open daily 11:30 a.m. to 10:30 p.m. This is a casual, family-oriented eatery with a menu that changes weekly. The menu features a variety of seafood, steaks, and other meats. The atmosphere is casual and the service is friendly.

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# EVENTS THEATER MUSIC & FILM



## THE FOOD AND WATER BOWL

I see by the press release that the San Diego Car Humane are sponsoring a cat show this weekend. Is it this a good thing, because it gives me something better to do on Sunday than sit around someone's living room sniffing beer and eating jalapeno dip while 400 people stare at me while each other on the booth.

rite. I refer, of course, to Super Bowl XLV or XLVI or whatever the count is up to now. There was when doctors felt could watch the Super Bowl without shame, because they could say they were really missing to see the same inevitable Macintosh commercial for ChaiCry. Then people got wise to the fact that you couldn't do much with a Macintosh computer unless you

were prepared to spend about a million dollars upgrading it, and ChaiCry lost the Apple account to J. Walter Thompson, so there were no more easy four-minute Macintosh ads, and people had to start thinking up other pretenses for watching the Super Bowl.

But as to the cat show: Another good thing about it is that they have a special category for gentlemen after cats, known as the "Household Pet" class. As I am sure you know, the alien on is the One True Cat, the Siamese Feline from Whom all those weird polynesian mountain springs and adjectives are taken in every way. When I was living in Hell's Kitchen in New York, I once had an extended argument on this subject with my colleagues. Does the Dead Irishman and

(continued on page 3, col. 1)

## TALES FROM THE CRYPT

University of San Diego Professor Alan Conry-Collins spent seven weeks last summer excavating royal tombs in Peru and remembers her initial anxiety about working in the ancient village of San Jose de Moro. For centuries — since 1532, when the Spanish first arrived in Peru in quest of Incan gold — the country has been combated for artifacts, to such an extent that collectors in the international black market have observed the work of local grave robbers. Most recently, those robbers have competed against Peruvian and foreign archaeologists along a narrow 750-mile stretch of the country's northern coast to extract the legendary buried treasures of



Depiction of sacrificial ceremony from a Moche ceramic headdress.

## HOW WE TALK, OR DO WE?

Henrietta speaks a few brief sentences to Professor Wolfson. He responds. They run. What has been happening? Enough to fill a lecture series. Language is at the heart of the experience of being human. There is scarcely an aspect of our lives that is not profoundly affected by it. At the same time, the cognitive activity of meaning construction, investigation in a wide array of fields have been studying it with energy and imagination, posing an immense number of questions about what language is and how we use it, and even offering a few (intentional) answers.

When Henrietta speaks, considerable areas of her brain are in rapid operation. The study of brain-damaged patients whose language use has been impaired has enabled neurologists to locate specific speech areas in the brain. Somewhere in those neurons and their interconnections, Henrietta has

(continued on page 6, col. 1)

## BLACKFACE BALLET

"I never regarded myself as political because I lived in the world of dance, where color was not an issue. Though I was raised in Clearwater, Florida, my family always had the something very possible for me, and that propelled me forward. But by 1961, I was horrified by mass relations in New York and began thinking of choreographing a work that would use dance as a barometer of political and social attitudes in this country."

The speaker is 43-year-old Donald Byrd, the dancer/choreographer, and his voice becomes impassioned when he recalls, "After the incident at Howard Beach, it occurred to me that a whole generation didn't understand the Civil Rights Movement. So in 1981 and again in 1984, I tried to complete a piece called 'Mineral Show.' I had choreographed dozens of works yet in the early 1980s I didn't feel sophisticated enough to integrate dance, spoken text, and music. It

(continued on page 8, col. 1)



"Mineral Show," Donald Byrd/The Comp

Moche culture, which preceded that of the Incas by more than 1,200 years.

A few years ago, at another Moche burial site, about 50 miles to the north of San Jose de Moro at Sipas, police had killed a grave robber in a shootout, confiscated his plunder, and called in archaeologists. The scientists soon discovered and took over the looter's site under armed guard and occasional gunfire, while relatives of the slain man sought vengeance. Robbers hovered in the night shadows throughout the excavation.

Under such hammering conditions, the archaeologists continued their work and subsequently, in 1985, unearthed a sealed chamber that was to reveal the richest and most varied tombs discovered in the Americas. Two years later, they discovered a second, even more fabulous burial chamber. Both were the tombs of high-ranking men, perhaps warrior-princes, who were

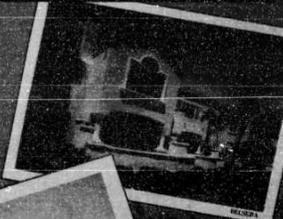
(continued on page 4, col. 1)

# WIN A NEW HOME

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You don't have to win the California lottery to enjoy the American Dream of home ownership. The Wilson-Lynn Companies are kicking off their 30th year in business with the American Dream Sweepstakes.

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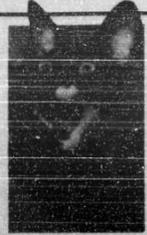
**DIAPERVA**  
Two-story luxury homes feature lavish interiors, two wood-burning fireplaces, French doors, three and four bedrooms. Exit the 1-15 at Chatterbox Mesa Blvd and travel east. (619) 685-8505 From the \$250,000s

**DIAPERVA**  
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This is the most exciting time to buy a new home in Southern California. The Wilson-Lynn Companies are celebrating their 30th year in business with the American Dream Sweepstakes. The grand award is a new home built with a market value of up to \$250,000. An additional \$50,000 will be given away to 72 lucky Southern California winners in the form of \$2,000, \$1,000 and \$500 awards which may be used as credit in an account toward the purchase of a new home, to defray non-recurring closing costs, mortgage fees, or the cost of builder options and upgrades, or returned as cash. You may enter on either an open or restricted basis. There's no fee to enter or win. Here's how it works: Visit any participating 1 to 4 neighborhood and pick up a sweepstakes entry form. There will be at least three more 1 to 4 neighborhoods and have your entry stamped at each. When four different Wilson-Lynn neighborhoods have stamped your entry form, it qualifies for the American Dream Sweepstakes. Just enter it with a 1 to 4 sales representative. There's also this spectacular opportunity from California's #1 home builder. Check out the exceptional value now being offered in a San Diego area 1 to 4 neighborhood and enter the American Dream Sweepstakes.

### THE FOOD AND WATER BOWL

*(Continued from page 1)*  
Benny the Blind Jew, Danny and Betty were known far and wide on West 3rd Street for two things they raised champion cats (Danny did Persians, Benny did Siamese) and they were knee-jerk gamblers. Like, if it was water and they found a dead wild on the street, they would bet on the number of toes the old still still had. Anyway, one night we were downing a few beers at the Coastal Bar on Beachway — that's the hot spot Earl Wilson liked to frequent — and I told those two betting pros that my ally ear Cosmo was a better cat in every way than their overbred Persian and Siamese cats. Not only had Cosmo mastered the art of doing his business into the toilet, he had learned to pull the chain afterward. He could even throw up his hairballs into the john, just like a pro. My friends and I



training didn't score any points in the cat world. What really mattered (then said) was how far a kitty could jump. So when the Coastal closed, we went to Danny's rooftop with three pasties for a standing long-jump competition. I had 100 big ones on Cosmo, but my comrades just chuckled and said I obviously

didn't realize they'd been training their animals for the Cat Olympics for the past year. I had the fur laugh, though, for Cosmo jumped a good four feet while those pedigree pudginess couldn't even badge. This was to be expected, for I had taken the precaution of dumping ten pounds of barbecue down the throat of the polished wannabe. Blind Benny and Deaf Danny gathered that something was amiss, but they couldn't understand each other without me as interpreter, so I went home \$20 richer.

I regret to say that Cosmo went to kitty heaven several years ago, and even if he were still with us, I could not enter him into the Household Pet competition this Saturday. That is because they are only taking spayed and neutered cats for this event, and Cosmo lived and died an intact tom. I wouldn't have had it my other way. Veterinarians and the so-

called animal-rights lobbies have been pushing this demeaning idea of castrating a cat's glands. They say it makes them better pets, but better by whose standards? You ask me, the real motivation behind the spay-and-neuter brigade is to get an ill used to the idea of behavior control through surgery. We are rapidly approaching the day where any folks who dare challenge George Bush's New World Order will be castrated in a concentration camp where they'll have their brains implanted with electrodes to control their every thought and movement. A secret NSA document I have in my possession outlines this very plan and describes the high-security detention facilities that have already been set up in a remote location in Nevada.

Anyway, if you want to see a lot of funny-looking felines who still have their ovaries and testes, or alley-eye cats who've had 'em whacked off, the place to go is "The Food and Water Bowl" at Golden Hall on Saturday.

January 25 (10:00 a.m. to 5:00 p.m.), and Sunday, January 26 (9:00 a.m. to 5:00 p.m.). The Household Pet competition will take place only on Saturday. If you go on Sunday, you won't have to miss the Super Bowl, since they're setting up a big-screen TV. I suggest, however, you leave the breakfast and the jalapeno dip at home. Warden will be selling plenty of gourmet cat food, as well as toys, jewelry, and other cat accessories. Admission will be four bucks for adults and three for kids, old folks, and people in the armed services.

When is Golden Hall, you ask? It is at 202 C Street, and no, it isn't really golden. Call 472-5321 for further information.

— Margot Sheehan

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# TALES FROM THE CRYPT

accompanied in death by male and female attendants, and even animals. The two royal corpses were bedecked with gold and silver ornaments, headdresses, breastplates, and finely beaded banners. About them lay tributes to their wealth and status: gold and silver scepters, goblets, bells, knives, and elegant sculpture and pottery that, in the absence of written language, depicted Moche life and ritual. It was so highly developed a culture as that of the Incas, who were their northern contemporaries.

Fortunately, no mauler



precipitated the arrival of Coahuacolin's team, a small group that included one of the directors of the 1988 and 1990 excavations. Nevertheless, the team took great care this time to meet with village elders and learned the 1,000 or so citizens of San Jose de

Mono before excavations began on the ruins of five worn adobe pyramids that lay almost in the town's center. The central location of these rather dilapidated ruins and the numerous houses that sat on top of them may have protected the site from excessive pillaging, Coahuacolin says; nonetheless, San Jose de Mono, a late but important center of Moche art and production, had been heavily looted; the team began to work by following the many show holes that pockmarked the site.

They, too, discovered the previously unknown. Among the 40 burials unearthed at the site were three tombs of nobility: that of an adult male, a child of about five, and, most unexpected, the tomb of a woman clothed in ceremonial garb and buried with

four retainers, two llamas, beaded work, jewelry, pottery, and a women's headdress. Her status may have been that of a priestess, and a position with a very particular function, according to depictions on Moche pottery participation in human sacrifice.

Who were the sacrificed victims? Coahuacolin cannot precisely say. They were males, and they may have been captured enemies. They may have been Moche themselves, but the sacrificial ritual remained unchanged through hundreds of years of Moche civilization and

among the disparate excavations. The victims were bound at the neck and raised before a warrior-priest who oversaw the cutting of their throats. The screaming "blew" poured into goblets, which were presented to the warrior-priest, who received it, presumably, for consumption.

Coahuacolin contends that the women's function may have been to offer the goblet to the priest during the ritual. Candy Collins, chairman of the USD Department of Anthropology, will discuss her team's recent findings and their conjectures surrounding the tomb of the priestess and the "sacrifice ceremony" as a lecture to be held on Thursday, January 20, at 7:00 p.m. at the San Diego Museum of Man in Balboa Park. Reservations are required and may be obtained by calling 239-2001.

—Dinah McNichols

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Religion:  Protestant  Catholic  Jewish  None  Other (please specify) \_\_\_\_\_

Where They Live:  Yes  No  Does not matter

Within 5 miles  Within 10 miles  Does not matter

Education:  High School  Advanced Degree  Masters  Does not have children  Desires children  Does not matter

Marital Status:  Never married  Divorced  Widowed  Does not matter

Cultural Interests:  Theater  Dance  Music  Visual Arts  Film  None

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My Social Situation Is As Follows:

I live:  I am new to this area  Never been married  Been divorced \_\_\_\_\_ years  Widowed \_\_\_\_\_ years  Remarried  I have not been dating in \_\_\_\_\_ months

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Are You Planning To Move in The Next Six (6) Months?  Yes  No  If yes, where? \_\_\_\_\_

My Primary Social Goal Is:  To date a girl  A steady relationship  Not dating anyone I would consider for a long term relationship  Dating someone who does not want what I want in a relationship

Name: \_\_\_\_\_ Age: \_\_\_\_\_ Sex: \_\_\_\_\_ Female

Phone-Home: \_\_\_\_\_ Work: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Occupation: \_\_\_\_\_ For How Long: \_\_\_\_\_

Height: \_\_\_\_\_ ft \_\_\_\_\_ in  5' 0"  5' 1"  5' 2"  5' 3"  5' 4"  5' 5"  5' 6"  5' 7"  5' 8"  5' 9"  5' 10"  5' 11"  6' 0"

Weight: \_\_\_\_\_ lbs  100  110  120  130  140  150  160  170  180  190  200  210  220  230  240  250  260  270  280  290  300

**Single's Valentine's Day Affair**

San Diego Reader January 23, 1992 5

## HOW WE TALK, OR DO WE?

Continued from page 2  
word the vocabulary of English. Somewhere, she has a set of procedures for constructing grammatical sentences. Somewhere, her brain functions establish a connection between utterances and meanings, so that she is saying something pretty close to what she is in fact intending to say. Somewhere, the composed sentences are converted into the motor impulses that produce speech or writing. And somewhere in Professor Wolfson's brain, analogous processes are

taking place so that he can understand what she is saying to him. There's nothing simple there, only puzzle upon puzzle. In these extremely challenging disciplines of neurologistics and structural linguistics. Nor is there anything simple in the philosophical issue of how language is connected (on the one hand) with consciousness and (on the other) with the world. It could be that Henrietta had a thought and that she modulated it into language. It could be that neither Henrietta nor Dr. Wolfson (nor intricate child) is capable of thinking without

language, that there is no stage in the process of thinking a thought when language is not also used. In fact, it's possible that the way we think (perhaps even the way we perceive outside reality) is greatly conditioned by the language we speak. It's a certainty that the things we say to each other are greatly conditioned by the conventions of our societies. As she is composing her sentences and making her vocal sounds, Henrietta is not only concerned with grammar and coherence and the conveying of what she wants to say. The way she speaks, the things she says -- all are affected by her sense of her social role in her relationship with Professor Wolfson. This socioeconomic glosses make a difference, so does the fact that she is a woman and he is a man, that she is a student and he is a professor, that she is young and he is middle-aged. Listen carefully to their conversation -- with the rhetorical tools of the sociolinguist -- and you will hear a whole world of social values, presuppositions, beliefs, and processes, all embodied in the

language the two of them are using. If Henrietta and Professor Wolfson were deaf, they would be speaking not English but American Sign Language. This is an independent language, with its own grammar and vocabulary. The fact that it uses movements of the hands and face to transmit its sentences, rather than sounds, has made it a fascinating object of study for linguists; for it offers a new way of posing the questions about what language is, how it works, and what the relation between thought and sign action may be. Henrietta might be surprised if Professor Wolfson would never allow himself to be surprised by anything to learn that there is not the only process that conveys language. Recent studies of animal communication -- particularly the fairly successful efforts to get chimpanzees to communicate through various forms of sign language -- have provided still further insights into the nature of human language. The well-trained chimpanzee can do some of the linguistic things that Henrietta can do, but other features of human language seem to be way beyond even the most advanced non-human ones. No

language could possibly understand anything about linguistic communication and postmodernism, for example -- but then Professor Wolfson (in his "Beats, my hearted and pompous") may have a hard time with such concepts himself, and who can blame him? We could go on in this vein for a long time -- for at least 16 weeks, the way San Diego State's biweekly lecture series on language is going to do. And all we get is a preliminary understanding of what is happening when Henrietta says, "Uh, excuse me, do you know what time it is?" and Professor Wolfson replies, "What?" and she starts to repeat, "I'm sorry, do you know what time it is?" and he interrupts, "There's a clock on the wall right in front of you." San Diego State University's Spring Colloquium Series on "Language: Nouns of Being, Knowing, and Feeling" will consist of eight Monday evening lecture-discussions, from 7:30 to 8:30 p.m., in Adams Humanities Building, Room 2106. Explored by faculty and guest scholars, the topics will be "The Neurobiology of Language" (January 27); "Language and Consciousness" (February 24); "Animal (Continued on page 8)

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*(Continued from page 6)*  
 Communication Systems" (March 19), "Conics, Powers, and Language" (March 19), "Language of the Theater" (April 6), "Language and Man" (Communications) (April 20), and "Postmodernism and Postmodernism" (May 4).  
 The sessions are free and open to the public, but they may not be taken as a course leading to the SCSU Master of Arts in Liberal Arts (a degree geared to the nature of returning students). For further information, phone 594-4426.

**BLACFACE BALLET**

from page 2  
 took me almost a decade."  
 "Minstrel Show" a work whose roots lie in the 19th Century, finally debuted in New York in 1991. The insurance, audience, rebellion, and rejuvenation Byrd experienced while researching it were at odds with his personal

history. His mother had attended boarding school, his uncle became Assistant Commissioner for Mental Health in New York. By the time Donald was 14, he played the classical flute, appeared in the school band and the country youth symphony, led the debating team, and performed in school plays. Graduated from an Ivy League scholarship upon his minority students, he was accepted at Yale.  
 "When I entered Yale," he recollects, "I wanted to be an actor, and as soon as I got there I went to every performance given by the Yale School of Drama and the Long Wharf Theater. I saw everything. But that summer, when I was 18, I played the flute with an ensemble that toured Europe, and the world suddenly opened up for me in a new way. I wasn't unhappy at Yale, but in 1967 I really felt welcome at the residence hall. — the guidelines expressed their welcome as intriganos. So when I got back



from Europe, I transferred to Tufts University in Boston.  
 "William Hurt, the actor, was one of my best friends there, and at Christmas break he went to see the Alvin Ailey Dance Theater. He said to me basically, 'You have to see them. I did. I was not used to being affected by nonverbal performance, and Ailey's "Book of Hours" led to a realization that I was interested in doing something in dance that would affect people. At the end of

the year, I quit school and went to New York. I was just 19.  
 Donald studied for two years at the Alvin Ailey company and moved on to Twyla Tharp's group. "She opened my eyes to a choreography," he laughs, "but she fired me. She'd just too demanding." He came to California with the Gu Schott group, and his talent was recognized by the performing arts do for him escape to form his own company, Donald Byrd/The Group. That was in 1976.  
 "I really wanted to get people's attention," he admits, "so I started experimenting with punk music. My dance vocabulary consisted of ballet, modern dance and street dance, and those three things put me in a whole new light. I soon dropped punk music while retaining street dancing."  
 In 1983, he moved his company to New York and created many works to original commissioned

music. His "Prologue" which deals with racism, killing, greed, sex, feminism, and a sister of Balanchine's baller of the same name, combined dance with street country music, even a puppet show. It proved a huge success, but "Minstrel Show" was never far from his thoughts.  
 In the early 19th Century minstrel shows were performed by whites who applied black grease to their hands and faces and emphasized their lips with white paint in order to attract blacks. Minstrel shows always featured "interlocutors," a matter of convenience who introduced the specialty numbers and told jokes; musicians named Tambo and Bones played the tambourine and bone castanet. "Dirty dance steps" such as the soft shoe, the clog, the black and white, and the one step of the show. Almost a century later, Al Johnson got down on his knees in blackface and sang "Mama", Eddie Cantor, on the both stage and screen, played the haremowner in blackface, and the

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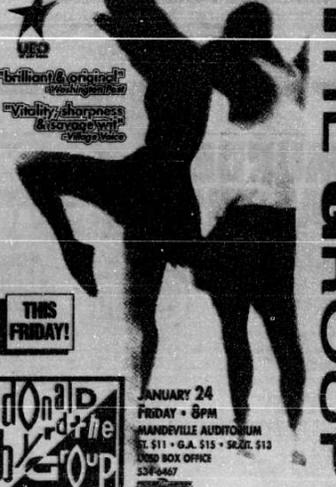
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dancers in the film. The Cotton Club admirably demonstrated the dance steps that evolved from minstrel shows.  
 Donald Byrd sees these same devices, but he twists the archaic forms of song, dance and parody for the purpose of retaining race and gender relations. "I don't want to give the whole story away," says the choreographer. "But I hope that 'Minstrel Show' will make people think of why racism has become worse in America. The best part is the audience participation portions where people volunteer to come up to the stage and say anything they want about race. It's quite effective."  
 On Friday, January 24, in UCSB's Mandeville Auditorium, Donald Byrd/The Group will perform "Minstrel Show" at 8:00 p.m. Tickets may be purchased at the UCSB Box Office. For more information, call 534-6467.  
 —Eleanor Waldner

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 San Diego Reader January 23, 1992

**READER'S GUIDE TO LOCAL EVENTS**

**righties**, mountain bluebirds, vesper sparrow, several subspecies of vireos, golden-eye, and ferruginous hawk are possible.

At the intersection of Highway 67 and 78 in Ramona, go several blocks east on Highway 78 to Seventh Street. Make a right and go a short distance. Turn on Pano Road and continue almost to the end of the valley. Watch for the open area on the right with the Natural Force Road marker (1152), Park along the dirt road inside the gate (do not park in the field).

Allow about one hour's driving time from Mission Valley. Bring a lunch. No museum or store will be available. Be prepared for cold temperatures in the early morning and possible variable weather conditions. Meet at Hyattsville Canyon Camp Park in Rancho Palms, south of the canyon land straggles for a side track.

Meet at Hyattsville Canyon Camp Park in Rancho Palms, south of the canyon land straggles for a side track. Meet at Hyattsville Canyon Camp Park in Rancho Palms, south of the canyon land straggles for a side track.

**A Different Kind of Bird Encouraging Project Wildlife will provide some raptors (eagles, hawks, kestrel, or falcon) that have been released incapable of surviving outdoors to look at on Saturday, January 23, from 10 a.m. to 1 p.m. at the Nature Company in Fashion Valley. Admission is free. It's a good idea to call 297-9010 for reservations.**

**Canyon Walkabout**, the Friends of the Los Peñasquitos Canyon Preserve are offering a 1.5-mile stroll through the area on Sunday, January 23, beginning at 9 a.m. The trail will follow the river on the left. The right side will require waders, sun protection, and a lunch. High-tension power lines will be blowing in the mountains area in May and early June.

The geologic name Lapetus, meaning "wild", was given there places in the belief that they eroded the soil of mountains. Actually, the rivers that erode the soil are the mountains themselves. They are the mountains themselves.

**More Bird-watching**, the La Jolla Nature Company is offering a bird-watching session at the San Diego Lagoons on Sunday, January 28, from 1 p.m. to 4 p.m. Neotoma Bunting Monarchs will lead the look for red-necked phalaropes, lesser scaups, and sandpipers. Bring waders, binoculars, and a lunch. Meet at the store for canoeing to the site. Participation is offered free of charge, but reservations must be made by calling 499-0671.

**DANCE**

"**Storyboard for an Assassination**" by Vincent Scully (performance and analysis) by the Los Angeles Contemporary Music Center. Thursday, January 23, 8 p.m. at the USC Music Center. \$15. \$10 for students.

**Concert**, the Los Angeles Contemporary Music Center. Thursday, January 23, 8 p.m. at the USC Music Center. \$15. \$10 for students.

**"Night in Vienna"**, a full orchestra will provide Strauss waltzes and polkas music for dancing in the San Diego North Park. Live music will be provided by the Old Town Swing Band. All dances throughout the evening will be taught. An introductory session will begin at 7:45 p.m. Call 233-8384 for admission or other information.

**Dance Concert**, the New York-based dance troupe will perform in highly stylized

stipery of contemporary instrumentation and abstract notation on Friday, January 24, beginning at 8 p.m. at the Mandeville Auditorium at USC. Admission is free and open to the public. Call 534-3363 for more information.

**"Wildness and I"** the downtown public library's Monday Night Film Series continues on January 27, with British director Bruce Robinson's 1987 comedy concerning two actors leading a down-and-out-dependent existence in London since 1980. It screens at 7:30 p.m. in the third floor auditorium of the San Diego Public Library, 820 E Street, downtown. Admission is free. Call 236-5818 for more information.

**"Circus Boys"** Japanese director Kazuo Nishikawa's movie will be screened as an installment of USCSD's International Style Film Festival 1992, Tuesday, January 28. It will be shown in Japanese with English subtitles beginning at 8 p.m. in Mandeville Auditorium on the UCSD campus. For ticket information, call 534-6467.

**"Children of Paradise"** the San Diego Museum of Contemporary Art's "Painting Themes" film series, comprising images of the renowned film director Georges Méliès, continues on Wednesday, January 29, with Françoise Truffaut's 1990 movie about a 12-year-old boy who hits the road when parental and school pressures become unbearable. It will be shown

beginning at 7:30 p.m. in the museum's Sherwood Auditorium located at 750 Prospect Street, La Jolla. For ticket information, call 454-3441.

**Collaboration Program**, nearly an hour of video works by UCSD faculty members Eleanor Antin, Steve Fagin, Allan Kaprow, and Fred Lonner and 23 graduate artists of UCSD will be screened through February 9 at the university's Mandeville Gallery. The films have political, social, and anthropological themes and have been screened nationally and internationally at video and film festivals, museums, galleries, and universities. They'll be shown from noon to 5 p.m. Tuesday through Sunday. Schedule of specific film screenings may be obtained at the gallery. Admission is free, but there's an on-campus parking fee. Call 534-2864 for more information.

**MUSIC**

**Symphony Concerts**, music director Yehudi Menuhin will conduct the San Diego Symphony in an all-Brahms-concert program—concertmaster: Margaret Trier. She will deliver a lecture on the program at 1 p.m. For ticket information, call 144-0136 or 144-1310 (4453).

**2nd ANNIVERSARY PARTY EVERY TUESDAY NIGHT!** Happy hour buffet 5:30-7:30 p.m. \$1.50 cover. D.J. from 5-8 p.m. Sun. Brunch from 11-12 mid. "COLLEGE NITE" every Thurs.—\$2.00. "FREE ADMISSION" with any Comedy Club T-shirt every Sunday.

**2-FOR-1 ADMISSION** with this ad. Valid Friday, January 24, 10:30 p.m. show co-Sunday, January 26, 8:30 p.m. show.

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**2-FOR-1 ADMISSION** with this ad. Valid Friday, January 24, 10:30 p.m. show co-Sunday, January 26, 8:30 p.m. show.

Special events are excluded from the above offers.

Two-Drink Minimum

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**Nick & Friends Play Funk!**

Presented by

Nick Brignola, baritone sax  
Garry Higgins, piano  
Ricky Woodward, tenor sax & clarinet

**Saturday, February 7, 1992 8 PM**

**Lycoum Stage Theater, Horton Plaza, San Diego**

TICKET INFO:

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San Diego (Downtown) 534-5555 • San Diego (University City) 534-5555 • San Diego (San Marcos) 949-441-1111 • Phoenix (Scottsdale) 480-948-1111 • Seattle (Bellevue) 206-488-1111 • Portland (Downtown) 503-228-1111 • Los Angeles (Santa Monica) 310-451-1111 • San Francisco (Downtown) 415-774-1111 • San Francisco (San Francisco) 415-774-1111



# READERS GUIDE TO LOCAL EVENTS

**Poetry Reading** The 7 Arts Series will present an evening of poetry and music sponsored by the San Diego Foundation on Saturday, January 25, at 7 p.m. at the San Diego Hardware Building, 840 Fifth Avenue, suite 300, downtown. Fanny Howe, author of eight books of poetry and six books of prose, will read from her works and guitar and piano accompaniment. For ticket information, call 233-5545 for more information.

**Storvelling** Harjuno Gender will perform "New tales for the new year" on Saturday, January 25, at 7 p.m. at North Park Center, 5074 University Avenue, North Park. There is an admission fee. Call 295-1198 for more information.

**"Dear Ruth"** The Actors Alliance of San Diego will present a rehearsal reading of Norman Krauss's comedy play about a woman's gay relationship with a veterinarian, which she loses by using her older sister's name. The performance is at Monday, January 27, at 7:30 p.m. at the State Conservatory Theatre, 444 Fourth Avenue, downtown. For ticket information, call 415-4385 or 238-7396.

**"Summer and Snicker"** The UCSD Theatre Department will present Tennessee Williams' drama about a Mississippi Delta town in the early 1930s, trying to come to terms with a new era. Schedule: January 29, through Sunday, February 7, at the Marshall Weiss Theatre on the UCSD campus. Showtimes are 8 p.m. daily except Sunday, when it will begin at 7 p.m. Call 534-4574 for ticket information.

## RADIO & TV

**The 90's** KPBS Channel 15 will begin airing a regular series of videotape works by independent producers from around the world on Friday, January 24, at 10 p.m., with "Living Changes," which explores why people take chances in life. Included in the program will be such topics as bungee jumping, breathing the air in Southern California, window washing, and the U.S. government's Union for Immigration Visa. Other titles in the series include "Casting Older" (January 21), "Cats and Violence" (January 21), "Real America" (February 14), "11 at Mail Mail World" (February 21), and "Open Suburb" (February 28).

**"Robbie's Loose Scoop"** The interesting if unlikely story of John Robbie, who turned his back on his family's Bank of Robbers ice cream fortune in favor of campaigning against toxic waste, will be on national television on Sunday, Jan. 24, at 7 p.m. Call 534-4574 for ticket information.

## SPORTS

**College Baseball**, the UCSD Tritons will oppose the Stanford pine-chippers team on Friday, January 24, beginning at 7 p.m., at Titan Field, located on Oldman Drive across from the UCSD Medical Center. Admission is free. Call 534-4411 for more information.

**Co-ed Jousting**, the Harlow Gloucestershire will serve up a stable dose of jousting action and strategy on Friday, January 24, at 7:30 p.m., at their open house tracks at the Washington Generals at the Sports Arena. Call 728-8977.

**College Basketball**, the UCSD Intercollegiate team opposes Monmouth College on Friday, January 24, beginning at 1:00 p.m., at the UCSD Gymnasium. Call 534-4411 for ticket information.

**College Volleyball**, UC Irvine will oppose SDSU's women's team at Pioneer Center on the SDSU campus, at 1:00 p.m., Tuesday, January 28. Call 238-7378 for ticket information.

**Fig 11's**, the sixth annual MCRD half marathon will take place on Saturday, January 25, starting from the intersection of Dublin Road and Professor Drive at MCRD. The course is flat and (mostly) scenic. Day-of-race registration will begin at 6:00 a.m. at 7 a.m. on or off the race will begin at 8:00 a.m. Call 534-6717 for more information.

**10K Run**, the 11th annual Super 10K Run and 2 mile Walk will take place on a "TAC-certified" course beginning

and ending at San Diego Jack Murphy Stadium on Sunday, January 24, beginning at 7:30 a.m. at 7:30 a.m. Call 295-7070 for more information.

**College Volleyball**, UC Irvine will oppose SDSU's women's team at Pioneer Center on the SDSU campus, at 1:00 p.m., Tuesday, January 28. Call 238-7378 for ticket information.

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**Centex**, 1895 Camino Del Rio South, Mission Valley. More than 70 dealers will display their wares, and the "Home Doctor" will be present to offer advice on how to fix clogged or otherwise broken plumbing. Home are open to 9 p.m. Today and Saturday and noon to 5 p.m. Sunday. Call 393-0395 for admission fee information.

**In Memoriam**, the local chapter of the International Funeral Home Federation will present its 14th annual Home papers in honor of the famous Southern poet, Friday, January 24, beginning at 6 p.m., at the Town and Country Hotel Convention Center.

**Book Sale**, the Friends of READ/Stan Diego, the San Diego Public Library's adult literacy volunteer organization, is sponsoring a book sale on Saturday, January 25, from 10 a.m. to 3 p.m. at the Adams Avenue Recreation Center, at 35th Street and Adams Avenue, Mission Heights. Several thousand used books

will be offered for sale, as well as a limited number of new ones. Call 263-0001 for more information.

**Cosmic Conventions**, Convention Entertainment is presenting its Star Trek convention on Saturday and Sunday, January 25 and 26, from 11 a.m. to 6 p.m. at the Holiday Inn on the Bay, 1355 North Harbor Drive, downtown. Tickets, which play the Next Generation television series, will sign autographs and speak book deals, and there will also be lots of Star Trek memorabilia, dealers, lectures and concerts, music videos, and previews of the upcoming Rick Moranis Return and Alan S. For ticket information, call 146-9626.

**Model Train Show**, the nation's largest traveling model train show will be in town on Saturday and Sunday, January 25 and 26, in the Plaza Hall at the San Diego Convention Center, 302 C Street, downtown. The event will feature more than 10,000 model trains for sale, five operating model train displays, 260 tables of model trains, and a main display that will run open hours from 1 p.m. to 7 p.m. Saturday and 11 a.m. to 5 p.m. Sunday. There is an admission fee. Call 238-6510.

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## DANCE CLASSES

**BEGINNING BALLROOM** San Diego - Classes start Tues., Feb. 4  
**BEGINNING JITTERBUG/SWING** San Diego - Classes start Wed., Feb. 5

For classes and Jitterbug Club information, call **Dance Instruction by Patie Wells, 294-9535**

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READER'S GUIDE TO THE THEATER

went to overlook. Except for the cast's amazing habit of knowing every line... even those mentioned in the script itself...

Myra Cui De Mader This is easily the least mysterious of the Mystery Circle's interpretive drama...

The New Hills Lodge Theater... their production of which was the highlight of last season's season...

School for Mathematics and The Flying Circus... The Flying Circus Theater is presenting two farces by Moliere...

When James Kern and Oscar Newman... performed on Broadway in 1927...

diverted to Will Robertson, making valuable contributions... in script and book...

On the Beach... South America's hour-long production marking the arrival of...

San Diego State... in 1976. The book is so well-known that it is a bit of a cliché...

When James Kern and Oscar Newman... performed on Broadway in 1927...



problematic at all, despite the little detailed acting and set... problem at all, despite the little detailed acting and set...

convincing mechanism... should have been... this show will eventually reveal that the...

By Long on Lonny Stein... The Poetry Performing Arts Company...

Employed by an Antoinette Jackson... The Playwrights Company...

Resuscitate and Revive... The Playwrights Company...

Terrorists... The Playwrights Company...

Wright... The Playwrights Company...

Marjorie Lusk... The Playwrights Company...

Bathhouse... The Playwrights Company...

South Coast Superior... The Playwrights Company...

North Park Theater... The Playwrights Company...

University of California... The Playwrights Company...

San Diego City College... The Playwrights Company...

San Diego City College... The Playwrights Company...

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS... listing of upcoming musical performances and venues.

Steve Allen... performance details including date and time.

Boiled in Lead... performance details including date and time.

Lighter Side of Brown... performance details including date and time.

The San Diego Labor Tribute... performance details including date and time.

The Henry Barrell Trio... performance details including date and time.

Joanna Newsom... performance details including date and time.

Jim DeMott... performance details including date and time.

The Call and Lenny... performance details including date and time.

Dale Waters... performance details including date and time.

The Showcase... performance details including date and time.

The Last and Poorest... performance details including date and time.

Janis... performance details including date and time.

San Diego... performance details including date and time.



STEPHEN ESMOLINA

Lawrence... performance details including date and time.

The Cello and Lenny... performance details including date and time.

The Showcase... performance details including date and time.

The Last and Poorest... performance details including date and time.

Janis... performance details including date and time.

San Diego... performance details including date and time.

Theater Directory

- ADAMS AVENUE THEATRE... THE BOWLEY THEATRE... THE CALIFORNIA THEATRE... CHRISTIAN YOUTH THEATRE... CLOVE-UP THEATRE... CORONADO PLAYHOUSE... EMERSONY THEATRE... EAST COUNTY PERFORMANCE ARTS CENTER... EDUCATIONAL CENTRAL COMPLEX... THE FALLBROOK PLAYERS... GASPARD QUARTER THEATRE... GREYSTONE THEATRE... THE HILLTOPS PLAYERS... JACARANDA THEATRE... LA JOLLA STADIUM COMPANY... LAMARCA PLAYERS... LANKERSHIRE COMMUNITY THEATRE... LAWRENCE WILLIAMS THEATRE... MARSHALL THEATRE... MARSHALL THEATRE... MARSHALL THEATRE... MARSHALL THEATRE... MARSHALL THEATRE...

CARDIFF REEFERS

Tuesday, January 26, 9:00 pm

Wednesday, January 27, 8:30 pm

BEAT FARMERS

Thursday, January 27, 8:30 pm

Friday, January 28, 8:30 pm

Saturday, January 29, 9:15 pm

Sunday, January 30, 8:00 pm

ANSON AND THE ROCKETS

Thursday, January 29, 8:30 pm

Friday, January 30, 8:30 pm

Saturday, January 31, 9:00 pm

MIDNIGHT SOUL PATROL

Friday, January 28, 9:15 pm

Saturday, January 29, 9:15 pm

Sunday, January 30, 8:00 pm

SUPER BOWL SUNDAY

Sunday, January 30, 8:00 pm

JOHNNIE JOHNSON

Monday, January 29, 9:00 pm

BOILED IN LEAD

Monday, January 29, 9:00 pm

Tuesday, January 30, 9:00 pm

Wednesday, January 31, 9:00 pm

Thursday, January 31, 9:00 pm

Friday, February 1, 9:00 pm

Saturday, February 2, 9:00 pm

Sunday, February 3, 9:00 pm

Monday, February 4, 9:00 pm

Tuesday, February 5, 9:00 pm

Wednesday, February 6, 9:00 pm

Thursday, February 7, 9:00 pm

Friday, February 8, 9:00 pm

Saturday, February 9, 9:00 pm

Sunday, February 10, 9:00 pm

Monday, February 11, 9:00 pm

Tuesday, February 12, 9:00 pm

Wednesday, February 13, 9:00 pm

Jump With Joey Bode's, Saturday, February 1, 8:30 p.m., 528 F Street, downtown, 278-8888.

Rocket From the Crypt, Don't Mean Nothin', and Nanci Cahill, Saturday, February 1, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Writin' Color and Legal Alibi and 45 0th Mission Brewery Plaza Center, Saturday, February 1, 8 p.m., 2150 West Washington Street, 290-3123.

"Calabria II: More Gallies of Green" with Affiliature and Sub Society, Tuesday, February 1, 9 p.m., 4970 Voltaire Street, Ocean Beach, 272-6965.

The Cramps, Tuesday, Saturday, February 1, 9 p.m., Pueblo Amphio Shopping Center, Tijuana, Baja California, 278-1133.

Jack Black and the Heart Attack! Belly Up Tavern, Saturday, February 1, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

Classic Salsita, Tansman's Club, and Screaming Silence Winter's, Saturday, February 1, 10 p.m., 6840 El Cajas Boulevard, College Heights, 352-3813.

Robin Milling, Love Little Bit of Country, Sunday, February 2, 4:30 p.m. and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos, 744-4120.

Little Joe y la Familia and Puroso Saverio's Conchita, Saturday, February 2, 7 p.m., 209 East Second Street, El Centro, 352-1181.

Ricky Fithelstein Sound FX, Sunday, February 2, 8:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers, 560-8022 or 278-1133.

Bob Wilber Belly Up Tavern, Monday, February 3, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

Suzale and the Bushdies and the Woodies, South Golden Hall, Tuesday, February 4, 8 p.m., 202 1/2 Street, downtown, 236-6319 or 278-1133.

Three Day Night, Conchita and California Kidnapper Fatiguados, Wednesday, February 5, 7 p.m., 200 East Second Street, El Centro, 352-1181.

Die Shells, South Area, Wednesday, February 5, 7:30 p.m., 224-4176 or 278-1133.

OF NOTE



GREGORY ISAACS  
DAVID STAMPONE

The main thing about Stampone, of course, is the music. The South Coast scene that has whipped itself up recently would be proud to name him as its finest singer of local rock. He's been here for 15 years, in America and abroad. "The Godfather" has been the conventional wisdom, although a group of fans has recently called him "the godfather of the godfather." It's a good thing, because Stampone is a real singer. He's got a voice that's as good as any you'll hear in the area. He's got a voice that's got a certain quality, a certain texture, a certain feel. He's got a voice that's got a certain... (The text continues with a detailed analysis of Stampone's music and career, mentioning his work with the band "The Godfather" and his solo work. It discusses his unique sound, his lyrics, and his influence on the local music scene. The text is somewhat repetitive and appears to be a transcription of a longer piece.)

Warren Zevon, the Odds, and Big Harvey, Belly Up Tavern, Wednesday, February 5, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

Vol Tans, Massimo McGovern, the Mad-Dames, and the Federal Concert Orchestra, Theatre East, Thursday, February 6, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Centro, 440-2277.

The Psychedelic Fans and Pale Rider, Sound FX, Thursday, February 6, 8:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers, 560-8022 or 278-1133.

MRQ, Belly Up Tavern, Thursday, February 6, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

East Thomas Community Choralists, California Kidnapper Fatiguados, Friday, February 7, 7 p.m., 200 East Second Street, El Centro, 352-1181.

"The Fifth Annual San Diego Jazz Party" with Bill "The Judge" Hittman, Bob Hagdort, Jay Lennhart, Rick Wesson, Bob Wilber, Paul Smith, Buck Miller, Oliver Jackson, Joe Wilton, Ed Polansky, The Phillips, Bob Wilber, George Masso, Susan Davern, Howard Alden, James Horton, Joe Hillman, Dennis Warner, Joe Penner, and the Jazz Ensemble of the San Diego Ballroom, Friday, February 7, and Saturday, February 8, 8 p.m., and Sunday, February 9, noon, San Diego Marriott Hotel and Marina, 333 West Harbor Drive, 232-8888.

Three Day Night and the The Phillips, All-Star Jazz Nite, Friday, February 7, through Sunday, February 9, Friday and Saturday 8 p.m. and 10 p.m., Sunday 7 p.m. and 9 p.m., Diego's Ballroom, 600 Camino del Mar, Pacific Beach, 272-1241.

Patel Another Theatre East, Friday, February 7, 8 p.m., East County Performing Arts Center, 210 East Main Street, El Centro, 440-2277.

February 7 with Steve Jones, Robin Brewer, and F232, Catch, Friday, February 7, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Public Image Ltd., Iggy and the Stooges, Friday, February 7, 9 p.m., Public Image Shopping Center, Tijuana, Baja California, 278-1133.

Black Sabbath, Friday, February 7, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

A.J. Croce and the Audio Magazine Band, Crocker Top Hat Bar and Grill, Friday, February 7, 9:30 p.m., 638 Fifth Avenue, downtown, 231-6945.

Mohoney, O'Connell, and Hassan, Del Mar Shores Auditorium, Saturday, February 8, 8 p.m., Del Mar School, 215 Ninth Street, Del Mar, 426-4050.

Reverend Horton Heat, Bodie's, Saturday, February 8, 8:30 p.m., 528 F Street, downtown, 236-8888.

Superchunk and Dirty Tush, Catch, Saturday, February 8, 9 p.m., 2812 Kettner Boulevard, 294-9033.

"Calabria II: More Gallies of Green" with Frank Sosa and the Badmen, Three Tobacco, Saturday, February 8, 9 p.m., 4970 Voltaire Street, Ocean Beach, 272-6965.

Indestructo Crews, Iggy and the Stooges, Saturday, February 8, 9 p.m., Pueblo Amphio Shopping Center, Tijuana, Baja California, 278-1133.

The Lloyd Jones Struggles, Crocker Top Hat Bar and Grill, Saturday, February 8, 9:30 p.m., 638 Fifth Avenue, downtown, 231-6945.

The Box Pickles and Death-By-Winter's, Saturday, February 8, 10 p.m., 680 El Cajas Boulevard, College Heights, 352-3813.

Pickle Lee Jones, Sportsline Theatre, Monday, February 10, 7:30 p.m., 121 Broadway, downtown, 235-6000 or 278-1133.

Makelined and the Makelined, Oweens UCSD's Proton Center Ballroom, Monday, February 10, 8 p.m., UCSD campus, La Jolla, 378-1133 or 534-6559.

Bob Finkel and the Pickles, Belly Up Tavern, Monday, February 10, 9 p.m., 143 South Cobba Avenue, Solana Beach, 485-9022.

The Whiskey Cabal, Webster's, February 12, 9 p.m., 2812 Kettner Boulevard, 294-9033.

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9:00 TUES JAN **28**

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NICOTINE BLUES, BLACKSMITH UNION

LED ZEPAGAIN

SAINTS SEVERE, SOUL AS BIG AS TEXAS

THE FACTORY, DIG DANG, MODIUS, DARK GLIDE

PSYCHO RANGERS, AWRY

PROPHECY, CATCH 22, BLACK LISZ

ALLAN HOLDSWORTH CITY LIMIT

ASPHALT DALLEY VOO DOO

KINKY FRIEDMAN

SWERVEDRIVER POSTER CHILDREN

RANDY HANSEN'S MACHINE GUN

WAR

MARSHALL TUCKER BAND

PSYCHEDELIC FURS PALE DIVINE

WILD CHILD

ALEXANDER O'NEAL

THE SCREAM

MOLLY HATCHET

DRUCE COCKBURN SADAO WATANABE

**The Five Blind Boys of Alabama:**  
Boys Up Tavern, Hialeah, February 12, 8 p.m.  
East County Performing Arts Center, 210 East Main Street, El Cajon, 233-6945.

**Arlo Guthrie and Xavier:** Theater East, Thursday, February 13, 8 p.m.  
East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

**Antonia Cabal:** Thursday, February 13, 8 p.m.  
2812 Horton Boulevard, 294-9013.

**Machines of Loving Grace and Sweat Engines:** Dragon's Milk, Thursday, February 13, 8 p.m.  
Dragon's Milk, 2801 Coronado Pacific Beach, 272-2841.

**Bob Weir and the New Riders:** Concert Top Hat Bar and Grille, Friday, February 14, and Saturday, February 15, 8:30 p.m.  
412 Fifth Avenue, downtown, 233-6945.

**David Basche and the Ropyinghins:** Following Their Presence, Theater East, Saturday, February 15, 6:25 p.m. and 10 p.m.  
East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

**Overly, Archer and the Puffer:** Children Sound FX, Saturday, February 15, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

**Honey Chan, Spang, Haggard and Daughters of Sade:** Water's Sound, February 15, 10 p.m.  
3880 El Cajon Boulevard, College Heights, 582-3013.

**"Calabria II: More Callers of Goober" with Friends of Goober:** Millwright, Drop Back, Baby Vips, Frank Stein, Bob Country, the Redhears, and Hank Gables: Mira Mesa Recreation Center, Sunday, February 16, 12 noon, 5075 New Salem, Mira Mesa, 538-8222.

**John Anderson's Little Bit of Country:** Sunday, February 16, 4:30 p.m. and 8:30 p.m.  
600 West San Marcos Boulevard, San Marcos, 784-4120.

**"The 11th Annual Bob Weir's Birthday Celebration" with Pete Harniss, Charlie Chaplin, Water Carol, Brigadier Jerry, and Inner Circle:** Sports Arena, Monday, February 17, 3 p.m., 224-4778 or 278-7333.



**SOUNDTRACK**

Last summer, during a trip out in the open to Gila National Monument, there was a very strong sense of "I'm alone in the world" that I've never felt before. It was a sense of being in a vast, empty landscape, and I was the only person there. It was a sense of being in a vast, empty landscape, and I was the only person there. It was a sense of being in a vast, empty landscape, and I was the only person there.

**GINA ARNOLD**

**The African Village Cabal:** Tuesday, February 18, 8 p.m., 2812 Horton Boulevard, 294-9013.

**Removal of House Billy Up Tavern:** Wednesday, February 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Redhears:** Billy Up Tavern, February 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Michael Bolten and Francesca:** Pacific Sports Arena, Friday, February 21, 7:30 p.m., 224-4178 or 278-7333.

**Willy Nause and Eugene:** Wednesday, February 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Jackson Highway Band:** Concert Top Hat Bar and Grille, Friday, March 6, and Saturday, March 7, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**Carla Hudson-Croce's Top Hat Bar and Grille:** Friday, February 21, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**Walt Sound FX:** Friday, February 21, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

**Bob Brown and Carl Holt:** Del Mar Shows Auditorium, Saturday, February 22, 8 p.m., 2822 Kettner Boulevard, Del Mar, 436-4630.

**Low Riders:** Cabal, Saturday, February 22, 9 p.m., 2812 Horton Boulevard, 294-9013.

**The Jackson Highway Band:** Billy Up Tavern, Saturday, February 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Maigie Phelan-Croce's Top Hat Bar and Grille:** Saturday, February 22, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**Wild Child:** Sound FX, Saturday, February 22, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

**Lincoln Haggard, Robinson Meltz and Arts Lab:** Sunday, February 23, 7:30 p.m., 708 West Street, La Jolla, 954-5872.

**The Marshall Tucker Band:** Sound FX, Sunday, February 23, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

**Frankie Bracken:** Millwright Auditorium, Thursday, February 25, 8 p.m., 1120 Canyon La Jolla, 278-7333 or 334-4255.

**Los Tigres del Norte:** San Diego Convention Center, Saturday, February 25, 7 p.m., 311 West Harbor Drive, downtown, 325-5076.

**Sleep Chamber:** Water's Sound, Saturday, February 25, 10 p.m., 5882 El Cajon Boulevard, College Heights, 582-3013.

**Willy Nause and Eugene:** Wednesday, March 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022 or 278-7333.

**The Jackson Highway Band:** Concert Top Hat Bar and Grille, Friday, March 6, and Saturday, March 7, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**The Pacific Belle:** Brown Chapel, Saturday, March 7, 5 p.m., Point Loma Nazarene College, 2900 Lomaland Drive, Point Loma, 221-2336.

**Brace Calhoun:** Sound FX, Sunday, March 8, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7333.

**The Whittier College Concert Choir:** Brown Chapel, Wednesday, March 11, 8 p.m., Point Loma Nazarene College, 2900 Lomaland Drive, Point Loma, 221-2336.

**The Redhears:** Billy Up Tavern, Thursday, March 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**James Cotton:** Billy Up Tavern, Friday, March 13, 9 p.m., 710 Corner Street, Pacific Beach, 483-7844.

**Bob Weir and the New Riders:** Concert Top Hat Bar and Grille, Friday, March 13, and Saturday, March 14, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**Marky Mark and the Funky Bunch:** Open Air Theater, Saturday, March 14, 7 p.m., San Diego State University campus, 594-6947 or 275-7333.

**Michael Crowder:** Live Theater, Sunday, March 17, through Sunday, March 22, 8 p.m., 282 C Street, downtown, 234-6030 or 278-7333.

**Russell Collins:** Millwright, Wednesday, March 18, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**The Blind James Strouther:** Concert Top Hat Bar and Grille, Friday, March 20, and Saturday, March 21, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**Mike Hall:** Little Theatre of Country, Sunday, March 22, 4:30 p.m. and 8:30 p.m., 480 West San Marcos Boulevard, San Marcos, 784-4120.

**Episcopal Silas and Junior:** Water's Sound Top Hat Bar and Grille, Friday, March 27, and Saturday, March 28, 9:30 p.m., 412 Fifth Avenue, downtown, 233-6945.

**The Albert McCall:** Live Theater, Brown Chapel, Sunday, March 29, 8 p.m., Point Loma Nazarene College, 2900 Lomaland Drive, Point Loma.

**George Winston Seasons**

**Solo Piano**

Summer (later release)

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**SIXXSIE & THE BANSHEES**

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**San Diego Reader January 21, 1992 27**

### LOCAL MUSIC

Club listings are compiled by Ben Javits. If you wish to be included, please call 363-0502 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

#### North County

The Albemarle, 2025 South Highway 101, Cardiff, 438-2774. Prokear and Kealy contemporary music and comedy. Friday and Saturday.

Angelos Mexican Restaurant, 170 North El Camino Road, Escondido, 943-9905. Bobby and Luana's Party Workshop. Amiable entertainment, 7 p.m. to closing. Friday.

Angelos Mexican Restaurant, 141 East Valley Parkway, Escondido, 743-9922. Bobby and Luana's Party Workshop. Amiable entertainment, 7 p.m. to closing. Thursday.

Angelos Mexican Restaurant, 31760 Bernardo Center Road, San Marcos, 487-6795. Bobby and Luana's Party Workshop. Amiable entertainment, 7 p.m. to closing. Monday.

The Alley, 427 Grand Avenue, Carlsbad, 434-1175. Larry Kase, 8 p.m. to midnight. Thursday through Sunday. John Kelly contemporary folk and variety, 8 p.m. to midnight, Wednesday and 8 p.m. to 11 p.m. Sunday.

Beethoven, 87 Encinitas Boulevard, Encinitas, 944-1339. Amiable entertainment and entertainment with the Shat. Haters, 8 p.m. to closing. Thursday. There are comedy and variety. Kalam. Rhythm, song stylist, blues/jazz, and guitar/jazz contemporary.

Bob's Up Tavern, 143 South Camino Encinitas, Solana Beach, 404-6022. The Root Patrons, roots rock and roll, and roots reggae, rock and roll, 8:30 p.m. Thursday. The Rebel Rockers, rock reggae music, 10:15 p.m. Friday. Melting Soul Patrol, Motown rhythm and blues, 11:15 p.m. Saturday. The La Palis Jazz Blues Band, blues and rhythm and blues, 9 p.m. Sunday. Island. Johnson. Chuck Berry piano, rock and roll.

Bob's Up Tavern, 143 South Camino Encinitas, Solana Beach, 404-6022. The Root Patrons, roots rock and roll, and roots reggae, rock and roll, 8:30 p.m. Thursday. The Rebel Rockers, rock reggae music, 10:15 p.m. Friday. Melting Soul Patrol, Motown rhythm and blues, 11:15 p.m. Saturday. The La Palis Jazz Blues Band, blues and rhythm and blues, 9 p.m. Sunday. Island. Johnson. Chuck Berry piano, rock and roll.

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rhythm and blues, 9 p.m. Monday. The Cadillac Band, reggae, 9 p.m. Tuesday. Anson and the Rockets, featuring Sam Rivers, blues and rhythm and blues, vintage rock and roll and rhythm and blues, Wednesday. Afternoon Concerts, the Chicago 6, 10:00 a.m. to 1:00 p.m. to 8 p.m. Friday. The Bob Long Band, funk, boogie, and swing, 8 p.m. to 9 p.m. Saturday. Haters, 8 p.m. to closing. Sunday. Country rock, 8 p.m. to 1:00 p.m. Monday.

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Borelli's Back Booth, 2577 Vista Via, Coronado, 752-5300. Single Mike and Anthony, contemporary, Tuesday through Saturday.

The Cavalier Inn, 807 San Marcos Boulevard, San Marcos, 744-1111. Stringwood, folk music, Friday. Prokear and Kealy, comedy and music, 8:30 p.m. to 11:30 p.m. Saturday.

Carles Murphy's, 240 East Via Rancho Parkway, Suite A1 on the North County Fair shopping mall, Escondido, 485-5922. Twisted Nuts, rock and roll. Friday and Saturday. The Shave Shaggs, audience participation singing entertainment. Sunday.

The Cavalier Inn, 807 San Marcos Boulevard, San Marcos, 744-1111. Stringwood, folk music, Friday. Prokear and Kealy, comedy and music, 8:30 p.m. to 11:30 p.m. Saturday.

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to 8:30 p.m. Barbara Fuchs plays a variety of piano music, 11 a.m. to 2 p.m. Sunday.

The Del Dia Country Store, 2054 La Jolla Village, Escondido, 752-5722. Country dance lessons beginning at 8 p.m. Thursday. The Goodies from Main country music, 9 p.m. to midnight, Friday and Saturday. Ted Benda, country music, 10:30 p.m. to 1:30 a.m. Sunday, acoustic. Mustang open-house night hosted by Bluegrass, Monday.

Dial's, 1209 Carlsbad Avenue, Carlsbad, 434-4000. Amiable singing with July. Anita, Wednesday.

El Corral, 12045 Hwy Road, Pines, 485-1185. Cava Baroque, contemporary music. Friday happy hour, live music. Friday and Saturday, and 10:15 p.m. information.

Philip's Pizza Garden, 228 North El Camino Road, Escondido, 432-1558. Peter Purging, instrumentally guitar rock including jazz and classical music, 6:30 p.m. to 9:30 p.m. Thursday.

Pineapple Lounge, 439 West Washington Avenue, Escondido, 743-9931. Soul, contemporary, Tuesday through Saturday. Greg Hartline, contemporary, Sunday.

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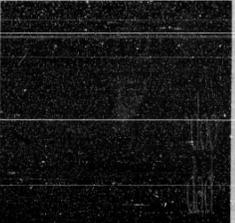
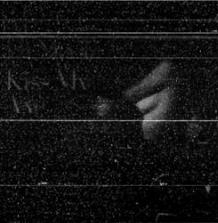
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FULL BAR -  
**FREE POOL ALL DAY AT BOTH LOCATIONS!**  
Darts, pinball - must be 21

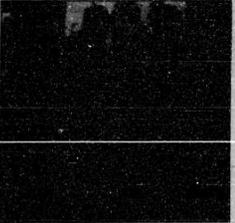
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A DOUBLE FEATURE OF  
JAZZ - SAN DIEGO STYLE  
STARRING THE  
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FEATURING  
**RUSS FREEMAN**  
AND  
**DAVID BENOIT**  
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TWO SHOWS: 8:30 PM & 10 PM  
EACH SHOW FEATURES A PERFORMANCE BY EACH ARTIST  
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**MACHINES OF LOVING GRACE**  
with special music **SWEAT ENGINE AND THE MEDIA**  
REVOLUTION 880 Garnet, Pacific Beach, 462-7267  
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with special guests **DARK ILLUSION • EPITAPH**  
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| Carlsbad    | Plaza Camino Real               | *Poway        | Twin Peaks Plaza         |
| Chula Vista | Chula Vista Center              | San Diego     | Fashion Valley Center    |
| El Cajon    | Parkway Plaza                   | *San Diego    | 1321 Garnet Avenue       |
| *Escondido  | The Vineyard, E. Valley Parkway | San Diego     | Horton Plaza             |
| *Escondido  | Escondido Promenade             | San Diego     | Marketplace At The Grove |
| Escondido   | North County Fair               | San Diego     | Mission Valley Center    |
| La Jolla    | La Jolla Village Square         | *San Diego    | 3309 Rosecrans Street    |
| La Jolla    | University Towne Center         |               |                          |
| La Mesa     | 5500 Grossmont Center Drive     |               |                          |
| La Mesa     | 8306 Parkway Drive              |               |                          |

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\*MUSIC RENTALS AVAILABLE AT THESE STORE LOCATIONS

The Flying Bridge, 1881 North Hill Street, Oceanview, 723-2844. 90's Power and 80's Krazy, contemporary, Tuesday through Saturday. Live music, contemporary and country. Sunday and Monday.

Pagey's Pub, 243 West 81 North, Oceanview, 723-6161. Live music is offered most nights of the week. Call club for information.

Full House Saloon, 685 First Street, Escondido, 436-7397. Live music, Thursday. Call club for information. Ruby and the Reddies, blues and rhythm and blues, 4 to 9 p.m., Sunday.

Harbor Light, 264 Harbor Drive, Oceanview, 723-7530. Jody Arsen hosts a karaoke every Tuesday from 7 p.m. to 11 p.m.

Hammer's Tavern, 2777 Roosevelt Street, Carlsbad, 729-6953. Live rock and roll. Saturday night, call club for information. Live jazz, Sunday, beginning at 4 p.m., call club for information.

Hearty's, 264 Carlsbad Village Drive, Carlsbad, 729-5521. Fusion. Top 40 dance music and Western rhythm and blues, 8 p.m. to midnight. Tuesday through Thursday and 9 p.m. to 1:30 a.m. Friday and Saturday. The Rubies have vintage rock, Sunday.

Illusion Hotel, 15575 Jimmy Durante Boulevard, Del Mar, 762-0200. In the Dark Lounge and Ocean Bar. The Rub Lounge. Top 40, funk, soul and swing. Wednesday through Saturday.

The Hearty Hamon, 12480 Bernardo Plaza Drive, San Diego, 482-2222 or 562-2400. Top and Blues contemporary rock and roll, folk, and Irish music, 7:30 p.m. Wednesday and Thursday. Latin, contemporary Friday and Saturday.

Joe Dikings Del Mar, 1540 Camino Del Mar, Del Mar, 392-0225. Contemporary blues, contemporary, Top 40, and dance music, 9 p.m. Tuesday, Sunday, Top 40 dance music, 9 p.m. to midnight. Friday and Saturday. Live music offers a variety of show tunes, light classics, and contemporary selections on the piano for his sets, 2 p.m. to 5 p.m., Tuesday through Saturday and for cocktails until 7 p.m. Live New performs on weekends and sings with special guests in the Jerry Donnie Lounge from 9 p.m. to midnight. Thursday, on Thurs 3 p.m. to 7 p.m., Monday, for live and acoustic in the

Blanco Garden Restaurant, Sunday, from 6:30 p.m. to 9:30 p.m., Wednesday is open night, hosted by Luigi Lancia, from 8 p.m. to midnight. Sunday and Wednesday. Ron Singer performs on the piano from 10 a.m. to 2 p.m., Sunday brunch.

Bohdy's Cafe, 684 First Street, Escondido, 944-2222. Live music, Irish music, and pop standards, Thursday through Saturday.

Joan by the Sea, 16466 Bernardo Center Drive, Suite 1000, Rancho Bernardo, 487-0226. The Phil Lane Trio, The Jack, 7 p.m. to 11 p.m., Thursday. Dr. Wally Handy Band, vintage jazz, 8 p.m. to midnight. Friday. The Phil Lane Trio, The Jack, 8 p.m. to midnight. Saturday. Live jazz is performed during the Sunday brunch, call club for information. Rick Steiner, 7 p.m. to 11 p.m., Wednesday.

Judy Ryan's, 1800 North Harbor Drive, Oceanside, 723-2222. Chuckie Shorrock, comedy and music. Wednesday through Saturday.

Barber's Cafe, 225 15th Street, Del Mar, 481-0000. Michael Zammit, classical guitar music, Thursday and Friday. He Jodelite, pop, folk, 7 to 10 p.m., Friday, Saturday and December, folk and

original music, acoustically performed with vocal harmonies, 7 to 10 p.m., Saturday.

La Quinta Hotel and Spa, Costa del Mar Road, Carlsbad, 484-0111. In the Tournament of Champions Lounge. In the Tournament of Champions Lounge. Thursday, the Pedicure, vintage rock and roll, and social music, Friday and Saturday. The Hearty Hamon Hotel, San Diego, 482-2222.

Leo's Little Ed of Country, 520 West San Marcos Boulevard, San Marcos, 744-1700. Chel Cuvill and the Duetto Band, country, Wednesday through Sunday. Live music, Sunday, Joel Reese, country music, Tuesday evening and beginning at 8 p.m., on Sunday.

The Mustangs, California, 220 East Second Street, Escondido, 489-8800. Live music, Thursday through Saturday. Call club for information. All-american open mic night, Sunday, jazz and blues.

John, Monday: all acoustic music, comedy and poetry. Tuesday: the North County Bluegrass and Folk Club. Call club for information. Wednesday.

Michelle Peters, 6000 Paseo Delicias, Rancho Santa Fe, 726-9000. Scott Smith, jazz and contemporary, 8 p.m. to midnight, Wednesday through Saturday.

Montezuma Club, 1825 San Diego Avenue, Carlsbad, 943-7034. Eric Keating's Country. Live music, 8 to 10:30 p.m., Sunday. Original music, 8 to 10:30 p.m., Monday. Steve White, jazz night with Eric Keating begins at 6:30 to 8:30 p.m. Wednesday. Live music Friday evening and Sunday morning, call club for information.

The Mission Inn, 505 East Mission Road, San Marcos, 474-2000. The Rugers, country music, Thursday. Blues in Motion, vintage rock and roll, Friday and Saturday. The Cowboys from Hank, country music, 8:30 to 10:30 p.m., Wednesday. Live music, 7:30 to 10:30 p.m., Wednesday. Dance lessons are offered from 8:30 to 10:30 p.m., Tuesday and Thursday, with the North County Swing Club.

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**FLYWELL**  
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IGUANA'S

**ROBYN HITCHCOCK and the EGYPTIANS**  
with special guest Matthew Sweet  
FEBRUARY 29 - 8:00 PM  
MANDEVILLE AUDITORIUM UCSD

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Delmar Lodge, 14900 Delmar Road, Escondido, 764-2500; Woodchuck, country Friday through 7 pm; Jam session, Sunday beginning at 4 p.m.

Pat Moss Bar, 2001 Old Highway 395, Fallbrook, 735-2400; Greg Hartline, contemporary jazz and variety music, 12-12:30 p.m. Wednesday and Thursday, 5 p.m. to midnight, Friday and Saturday, and 10:30 p.m. Sunday.  
The Promenade Club at the Big Stone Lodge, 12217 Old Promenade Road, Pismo, 941-555; Paper Fire, country rock, Thursday, the Sorely Brothers, country, Friday and Saturday, the Jukeboxers, blues and rhythm and blues, Monday, Wednesday, country music, Sunday, Liza, baroque, country music, Wednesday.

Pussy Mike Conway, 12775 Pines Road, Pines, 785-7200; Menagerie rock and roll, Thursday through Saturday.

Ralph and Eddie's, 394 Grand Avenue, Carlsbad, 735-2676; Squawman, blues and rhythm and blues, Thursday, live music is offered most other nights of the week, call club for information.

Shuttle Bar/Bowl, 17500 Burnside Oaks Drive, San Marcos, 737-2246; Danni Daniels and Flashback, contemporary, Tuesday through Saturday, Jim Holme and Craig Hagman play the piano bar entertainment (each offered nightly call club for information as to who is performing on a given night).

Red Trencher's Restaurant, 350 W. de la Valle, Solana Beach, 752-6800; Joel Nash, jazz, variety, Wednesday through Saturday.

Big Red Eye Saloon, 1445 South Highway Road, Fallbrook, 735-9950; Deep in the Heart, country music, Friday and Saturday.

The Road Bar and Restaurant, 3878 Cardinal Road, Carlsbad, 735-2139; Live rock and roll is offered most nights of the week, call club for information.

Reddy's, 101 Highway Avenue, Encinitas 920-6001; Jerry McCann and the Band of Clowns, blues of all types and jazz and funk, Friday; Jerry McCann leads her band a jam session on Sunday.

San Luis Rey Dancers Golf and Tennis Resort and Country Club, 2474 Golf Club Drive, Bonita, 763-2322; Jim Thomas and Her Hot Band, highland swing, Friday and Saturday.

Shepherd's Cafe, 1236 Pal St., Encinitas, 733-3124; Polish polka dance music, 10:30 p.m. to 1:30 a.m. Thursday evening and during the "tomorrow" brunch, Thursday night and also, afterwards, offering selections of music from the past and original contemporary songs just added, Saturday.

Smith's Diner, 119 East, • Jim Vain, 224-0100; Hot Tilde and the Sealabrook Band, country music, Friday through Sunday (see page 6 to 27 p.m.).

TJR 'n' MR, 1860 Capitola Road, San Marcos, 784-9720; The Public Enemy, rock and roll, Friday; the Jukeboxes Irish Band, traditional Irish folk music, Saturday.

**Beaches**

Avonley's, 6200 La Jolla Village Drive, La Jolla, 452-2005; Backer Joe and CC, vintage rock 'n' roll music, Friday and Saturday.

Avonley's Restaurant, 275 Prospect Street, La Jolla, 454-4388; Ann, European and Brazilian music for dancing, Wednesday through Saturday, Craig, blues, originals and classic music on the piano, 6 p.m. to 9:30 p.m., Tuesday through Saturday.

Baldie Hotel, 516 West Mission Bay Drive, Mission Bay, 469-0251; Piano bar entertainment, Beach Beach, Tuesday through Saturday; Bob Maxwell, Sunday and Monday.

Beachside Bar and Grill at the Pacific Executive Resort, 1214 West Mission Road, Mission Beach, 774-4639; Live music, nightly call club for information.

Beach Collaborative, 8655 Ocean Center Drive, La Jolla, 452-6202; Center and Beachside, featured guitar music, Friday; live music, Saturday, call club for information, James Platen, blues and folk music, Wednesday.

Bird Melrose, 710 Canyon Avenue, Pacific Beach, 483-7944; Eric DeBruin, blues and rhythm and blues, Thursday, Mike Patten, blues and rhythm and blues, Saturday, Chuck Reed and the Pacific Beach, rock and 'n' roll, Wednesday, the "Deep Harmonies" blues and rhythm and blues, Monday and Tuesday, Mike Arva, blues and rhythm and blues, Wednesday.

Carlos Mezquita, 4603 La Jolla Village Drive, Lincoln's Plaza Center, La Jolla, 454-4170; David Horner, contemporary, Thursday, Tyler and John, country and music, Friday and Saturday, David Horner, contemporary, Tuesday; the Showt Signs present an audience participation singing show, Wednesday.

Class de Loma, 1204 Monterey Road, Mission Beach, 752-9225; The Magic rock and roll, Friday and Saturday.

Casey's Pub, 724 Grand Avenue, Pacific Beach, 752-2023; How Halla, rock and roll featuring originals and music of the Greatful Dead, Thursday, live music, Friday and Saturday, call club for information; the Stripes, rock and roll, Sunday and Monday; the Flyers, rock and roll, Wednesday.

The Casamoran Street Band, 3999 Miramar Boulevard, Miramar Center, La Jolla, 454-1051; St. Cecilia's Bar, the Johnny Party Band, blues music for dancing, Thursday, Friday, Saturday, rock and roll, Friday and Saturday; Dr. Cheryl, blues, blues, blues, blues, and jazz, Sunday; the Pathfinder Band, jazz, Wednesday; the Money for Peter, Bohemian, jazz and entertainment, performs 6:30 p.m. to 10:30 p.m., Wednesday and Thursday, and 6:30 p.m. to midnight, Friday and Saturday.

Cherry's Cakes, 8790 Cassanova Avenue in the Coast Verde Shopping Center, La Jolla, 952-2282; Shonda Collins, jazz piano, 8 p.m. to midnight, Friday and Saturday.

Cherry's Steak House, 1250 Prospect Street, La Jolla, 454-0252; Speed of Sound, jazz, Wednesday through Saturday.

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"Reggae from Orange County"  
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**EARL THOMAS & THE BLUES AMBASSADORS** 4-8 pm  
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Rock 102 FM presents  
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**MUD**  
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MAY. 16 RETO HERRERA

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All Night Long  
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**Misty's Den**, at Arts Center on the 5590 campus, 9:00-1:00 a.m., original music performed on acoustic guitar. 7 p.m. to 11 p.m., Wednesday through Saturday, contemporary and blues rock and roll, 7 p.m. to 11 p.m., Friday.

**North Park Coffee Company**, 1027 University Ave., North Park, 4:00-12:00 a.m., open-air night hosted by Larry Brown, Thursday. LA Johnny Mozart, acoustic guitar, 8:00-11:00 p.m., Thursday.

**The Coast International Band**, 910 Broadway Circle, downtown, 7:00-9:00 p.m., Friday. Three variety with Brian Melton, Tuesday through Saturday, variety with Dan Wilson, Sunday and Monday. Live jazz music is featured from 9 p.m. to 11 p.m., Friday, call club for information.

**Pasta Time Cafe**, 1417 University Avenue, Hillcrest, 7:00-11:00 p.m., Tuesday through Saturday, original, classic, and rare jazz or soul with guitar accompaniment, 7:30 p.m. to 9:30 p.m., Saturday.

**Patrick's B**, 428 F Street, downtown, 7:00-11:00 p.m., Tuesday through Saturday, live music, original, classic, and rare jazz or soul with guitar accompaniment, 7:30 p.m. to 9:30 p.m., Saturday.

**The Palace**, 2317 E. Broadway, downtown, 8:00-11:00 p.m., Friday and Saturday, blues and soul, including the Vibe Proton Rhyth, blues and rhythm and blues, Sunday through Saturday, live music, Tuesday, call club for information, call club for information.

**The Playhouse**, 734 E. Cajon Road, East San Diego, 2:00-4:00 p.m., live music, Thursday and Saturday, call club for information, College Music, rock and roll, Friday.

**Palace of the British Pub and Restaurant**, 1405 Inala Street, 2:00-11:00 p.m., live music, original, classic, and rare jazz or soul with guitar accompaniment, 7:30 p.m. to 9:30 p.m., Saturday.

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**Shelton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 2:00-4:00 p.m., Barbara Smith, piano variety, 6:30 to 10:30 p.m., Thursday through Saturday, at Harlequin, Roberto Valdez, classic and contemporary jazz on piano and vocals, 6:30 p.m. to 10:30 p.m., Thursday through Saturday.

**Shelton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 2:00-4:00 p.m., Barbara Smith, piano variety, 6:30 to 10:30 p.m., Thursday through Saturday, at Harlequin, Roberto Valdez, classic and contemporary jazz on piano and vocals, 6:30 p.m. to 10:30 p.m., Thursday through Saturday.

**East County**

**The Bookends Bookends**, 8320 Tuftsview Drive, La Mesa, 9:00-11:00 p.m., Thursday through Saturday, variety piano music, Sunday and Monday, live music, contemporary music on guitar, Monday through Saturday.

**Carl's Murphy's**, 5500 Grossmont Center Drive, La Mesa, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**The Charvel House**, 9566 Miramar Drive, La Mesa, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Chloe's**, 4447 74th Street, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Chick's**, 1547 East Broadway in the 2nd Angle Plaza, El Cajon, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Chloe's**, 4447 74th Street, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Chick's**, 1547 East Broadway in the 2nd Angle Plaza, El Cajon, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**South Bay**

**Center City Beachfront**, 534 Broadway, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Lois's**, 3286 Balboa Drive, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**The Country Club**, 1171 Third Street, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

**Dick's**, 317 Third Avenue, Chula Vista, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

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**Rock & Roll**

**The Allstars**, 4045 La Jolla Village Drive, San Diego, 9:00-11:00 p.m., Thursday through Saturday, live music, contemporary music, Tuesday through Saturday, live music, contemporary music, Tuesday through Saturday.

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**FRIDAY** 5:30-8 pm Jazz Happy Hour "Allure" "People Movers"

**SATURDAY** 9 pm-1:30 am "People Movers"

**TUESDAY** 8:30 pm, Jan. 14 "Ray Correa"

**FRIDAY & SATURDAY** 8 pm "Ray & Laine"

**SUNDAY** 11 am-2 pm Every Sunday during Hilton's Super Buffet "Rainmaker"

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From 1/24 Studio 5 Cinema... Sweetwater 6 (LA Goodville 8)... The Address Family - Black comedy for kids, specifically those too young to read...

Beauty and the Beast - The Disney people, perhaps because they've done so many recycling programs that they've gotten into the habit of recycling their own ideas...

Capo Ray - Martin Scorsese's remake of a film that was made well over 40 years ago... Capote - A biographical film about the life of the author of the novel In Cold Blood...

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Black Ice - In the tradition of THE YANZU, THE CHALLENGER, IN SEVEN... Black Ice - In the tradition of THE YANZU, THE CHALLENGER, IN SEVEN...

Beauty and the Beast - The Disney people, perhaps because they've done so many recycling programs that they've gotten into the habit of recycling their own ideas...

Capo Ray - Martin Scorsese's remake of a film that was made well over 40 years ago... Capote - A biographical film about the life of the author of the novel In Cold Blood...

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Circle 300 - Jumping joining the... Circle 300 - Jumping joining the... Circle 300 - Jumping joining the...

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CURRENT MOVIES

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sign about your own wood... The Pill... A comedy about a woman who... JANE FONDA'S 'THE PILL'... DIRECTED BY PHILIP MORISON...

Lawyer... The Law... A comedy about a lawyer who... THE LAWYER... DIRECTED BY GARY BARBER...

White House... The White House... A comedy about the White House... THE WHITE HOUSE... DIRECTED BY PHILIP MORISON...

AFK... 'The size of it beyond me'... A comedy about a man who... AFK... DIRECTED BY PHILIP MORISON...

Copy... The Copy... A comedy about a cop who... THE COPY... DIRECTED BY PHILIP MORISON...

Life is Sweet... Life is Sweet... A comedy about a man who... LIFE IS SWEET... DIRECTED BY PHILIP MORISON...

Madness... Madness... A comedy about a man who... MADNESS... DIRECTED BY PHILIP MORISON...

Running... Running... A comedy about a man who... RUNNING... DIRECTED BY PHILIP MORISON...

paranoid... paranoid... A comedy about a man who... PARANOID... DIRECTED BY PHILIP MORISON...

Tripple... Tripple... A comedy about a man who... TRIPPLE... DIRECTED BY PHILIP MORISON...

The Last Waltz... The Last Waltz... A comedy about a man who... THE LAST WALTZ... DIRECTED BY PHILIP MORISON...

The M... The M... A comedy about a man who... THE M... DIRECTED BY PHILIP MORISON...

Without... Without... A comedy about a man who... WITHOUT... DIRECTED BY PHILIP MORISON...

ALIEN... ESTEVE... ANTHONY... JACKGER... HOPKINS

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Do you have a Phone Matches  
Success Story? To share  
Call today! 800-844-6282

PHOTOGRAPH BY DAVID KALLER

## Reader Phone Matches Success Stories:

*Ed Brassard and Debbi Smith*

**ADVENTUROUS, ROMANTIC,** handsome. I'm 27, 5'8", blue eyes, open-minded, serious, sensitive, sincere, good humor/conversation. Enjoy traveling, beach walks, movies and more. Friendship or serious?

*Ed:* Debbi's response was almost the last one I received. I nearly forgot I had a Phone Matches ad. She had left me a very nice message, and had such a sweet voice.

*Debbi:* I'm new to San Diego, so Phone Matches was my best opportunity to meet someone. When Ed called, we talked about everything! Travel, hobbies, past relationships.

*Ed:* We talked for 174 minutes. I'd never talked with anyone for that long on the phone!

*Debbi:* When I arrived at the restaurant in Del Mar for our first date, I saw this really good-looking guy standing there and I thought no, this can't be him, so I kept walking. He walked up behind me and said, "Are you Debbi?" and I thought, Oh! It is him!

*Ed:* After dinner, I had to pick my roommate up at the airport, but I didn't want to leave.

*Debbi:* We hadn't had enough time with each other; we wanted more. A few evenings later, we had a candlelight

dinner on the beach. He told me right away, "I'm not going to let this go."

*Ed:* It's a challenge to let someone know who you are in 25 words, but I feel with Phone Matches, you can express yourself by choosing the right words to convey your ideas.

*Debbi:* Ed is so trustworthy—he's not a player. He would never compromise our relationship. It's funny because Ed and I separated from our exes the same weekend last year, and we celebrated that anniversary by going to Las Vegas.

*Ed:* Debbi has true love. Our relationship is very compatible. She's supportive. She's romantic. She enjoys my hobbies with me. We're taking this slowly; we've learned from past relationships.

*Debbi:* I live in Del Mar near Ed now. I moved to be closer to work, and to him.

*Ed:* I was thinking about us getting

married next New Year's day.  
*Debbi:* This is news to me. I'm hearing about this for the first time...

San Diego Reader  
Phone Matches

**1-900-844-6282**

98¢ / minute, \$1.98 first minute

From outside San Diego County call 1-900-454-3370 (\$1.49/minute)

HELP WANTED

NOTICE TO READERS: Advertisements published in the Help Wanted section of the Reader are intended to provide a service to the community... Advertisements are accepted on a non-exclusive basis...

ACTIVITY: Meaningful and exciting volunteer opportunities... ACTIVITY: Meaningful and exciting volunteer opportunities...

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CLASSIFIED ADS

Free Classifieds

Time to sell your surplus, future and electric guitar? If you're a private party or a nonprofit organization, you qualify for a Free Classified. Free ads must be typed and mailed. See page 3 for details.

Roommate Hotline

Looking for a place to live? Now you can get a listing on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-800-844-4663. Only 49 cents/minute. To place your roommate ad and get on the hotline, call 362-0066, 24 hours a day. The cost is only \$16. See the Roommate section for more details.

Paid Classifieds

Need a roommate or clients for your business? Have a vacant rental property? It's easy to 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 Story" in Section 2 on page 48 for inspiration, then turn to the Phone Matches column. Or call the Phone Matches line and "bribe" us. See page 18 for more details.



TOYOTA CORCELLA... Looking for a place to live? Now you can get a listing on your search before the Reader even hits the streets by simply calling the Roommate Hotline at 1-800-844-4663.

Lonesome cowgirl, mid-40s, wants real cowboy (Levis/boots). Loves: camping, fishing, animals, rodeos, nature, me. If it's you, let's ride into...

CONTENTS

Table listing contents: Classified Ads, Personal, Photo Classifieds, Services, and various sub-sections like Real Estate, Employment, etc.

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HELP WANTED

JOB STRESS?

Advertisement for Job Stress? featuring a cartoon character and text about work-related stress, anxiety, and depression. Includes contact information for PUGHNER RESEARCH INSTITUTE.



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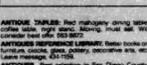
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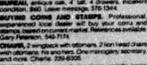
BILL WALDMAN

I wish I was a better musician. I'm a jazz pianist and singer...



KATE MURPHY

I would have to say some musical James T. Baker to be able to get up in front of a group of people and sing...



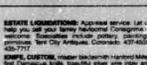
MIKE WESTON

Cheer! There's no easy things. I really like to do outdoor stuff...



SHAWN SKAGOS

I don't know. There's a couple of things I wish I was an expert in...



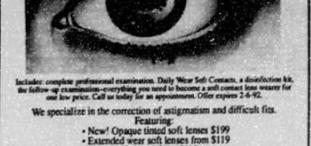
JIM MULLINS

I wish I could play some musical instruments - piano, guitar. The big one is that I'd just play for my own pleasure or play for a few friends...

WITHOUT MEDICAL SUPERVISION, A LOT OF WEIGHT ISN'T THE ONLY THING YOU COULD LOSE.

The wrong diet can cost you time and money. And, most important, your health. But at Scripps Memorial, your customized program is supervised by a doctor and a team of health care professionals...

A Complete Soft Contact Package At A Very Fitting Price. Just \$99.



• New! Optics tinted soft lenses \$199

Dr. David Newman • Optometrist 5642 Lake Murray Blvd. (corner of Baltimore)

OFF THE CUFF

By Lin Jakary

What talent do you wish you could develop?



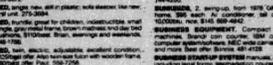
MIKE WESTON

I wish I was a better musician. I'm a jazz pianist and singer...



SHAWN SKAGOS

I don't know. There's a couple of things I wish I was an expert in...



JIM MULLINS

I wish I could play some musical instruments - piano, guitar. The big one is that I'd just play for my own pleasure or play for a few friends...

San Diego Reader January 23, 1992 15

















**Respond to Roommate Ads (Free)**

Yes, it's free to call about the Roommate Response Ads (RRAs). By using the 5-digit extension number included in the ad, you will have the advertiser's recorded description of his or her roommate needs. You can then leave a message if you like...

...or get a jump on next week's ads: **Call the Roommate Hotline!**

Sign up for an ad before your ad, so that you can be spoken into first on the Roommate Hotline. This means you can hear several messages before they appear in the Reader. You can access the Hotline 24 hours, 7 days a week by calling 1-800-664-4663. The cost is just 49¢/minute. Use add'l daily fees to find the largest gender, price range and area. New listings are added daily (you'll find the largest selection of listings in a few days prior to publication).

- There are 8 geographical areas to select from. When interested...
- Press 1 for North County Coastal (North of La Jolla)
  - Press 2 for North County Inland (East of I-15/Inland of University Ctr)
  - Press 3 for Beaches (From Lemon to San Diego)
  - Press 4 for Central San Diego (South of University Ctr/North of Hwy. 94, East of I-15/Car of 7000 St.)
  - Press 5 for East County (East of 70th St.)
  - Press 6 for South Bay (South of Hwy. 94)

**MIRA VALLEY** Seeking room for 4 bedrooms. 3 bath. House with pool, guest room, master bedroom available. \$200. Utilities and cable included. 781-7479.

**MIRADOR BAY** Master of home professional or military contractors. 2 bdr house. 2 1/2 baths. Free range, garage, washer, dryer. Small kitchen. Good to go home. \$200. 10 utilities. 578-9400. 263-9851. 474-5832.

**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

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**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

**NORTH COUNTY** Seeking room for 4 bedrooms. 3 bath. House with pool, guest room, master bedroom available. \$200. Utilities and cable included. 781-7479.

**MIRADOR BAY** Master of home professional or military contractors. 2 bdr house. 2 1/2 baths. Free range, garage, washer, dryer. Small kitchen. Good to go home. \$200. 10 utilities. 578-9400. 263-9851. 474-5832.

**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

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**MIRADOR BAY** House for rent. 2 bdr, 2 1/2 bath. 2 car garage. Pool. Washer, dryer. 220-7800.

**SPORTS AND FITNESS**

**TREK SALE!**



**\$20 Antelope**  
All-terrain. All-purpose. Strong and accurate Shimano components. You'll also find an Ever-Gel saddle and Cyclo-fly frame and fork, making it an all-around great value.  
**1991 \$289 - 1992 \$319**

20% to 50% OFF ALL CLOTHING AND ACCESSORIES!

Yakima, Pearl Izumi, Avocat, Cat-Eye, Giro, Enflight, Lake, New Balance

Come in and check out our other great deals on the '91s!

**BIKES BY THE BAY**

1405 Morena Blvd., San Diego • 275-2266

Thank you to San Diego for our best year ever. We look forward to serving your cycling needs in '92!

**Titanium**

43% lighter than steel and twice as strong. More durable than steel or aluminum and will never rust or corrode. It's not cheap. It's the best never is.

At WK Bikes we proudly feature MacMahon Titanium Frames & components by S.R.P. and Arcos Machine.

**WK BIKES**

222-0994  
3545 Midway Dr. (behind Pizza Hut) • Open 7 days

**INVENTORY LIQUIDATION**

We will beat any deal in town!

**Mountain Bikes**

MAHRE	2099	1999
GIANT	2099	1999
GIANT	1899	1899
GIANT	1599	1599
GIANT	1299	1299
GIANT	999	999
GIANT	799	799
GIANT	599	599
GIANT	399	399
GIANT	199	199
GIANT	99	99

**NO SALES TAX!**  
(On anything in the store)

**BONITA BIKES & SUPS**  
6390 El Cajon Blvd. • 275-9899

**TRI-CYCLES**  
6390 El Cajon Blvd. • 275-9899

90 days same as cash. AMEX, VISA, MC, DISCOVER + AMEX or 10% off purchase price.

**DIAMOND BACK**

San Diego's largest selection of '92s

**THE BIKE SHOP**

4637 College Avenue (SDSU area)  
Next to Home Fed Bank

583-9121      583-9122

**BIKE SHOP III**

1125 N. 2ND STREET • EL CAJON • 444-9686

FREE LIFE-TIME SERVICE on all bikes!

**TUNE-UP SPECIAL \$15.99**

**BIKES**

Read	564.99	reg. 649.99
Trail 1200	569.99	reg. 649.99
Trail 1400	569.99	reg. 649.99
Trail 2100	574.99	reg. 659.99
Trail 2500	589.99	reg. 679.99
Trail 4100	669.99	reg. 779.99

**Mountain**

Trail 650	\$54.99	reg. \$39.99
Trail 850	\$409.99	reg. \$469.99
Trail 2500	\$449.99	reg. \$529.99
Trail 7000	\$509.99	reg. \$609.99
Trail 8000	\$799.99	reg. \$899.99

**Tires**

Shocks	\$15.99	reg. \$19.99
C.G. Tires	\$7.99	reg. \$10.99
Shock Type	\$9.99	reg. \$12.99
New Ritchey		
Z Max	\$19.99	reg. \$24.99

**Pedals**

Carbon PPT6	\$106.99	reg. \$119.99
160	\$79.99	reg. \$119.99
Shimano STD	\$79.99	reg. \$99.99
XT Clipless	\$99.99	reg. \$119.99
1.X Clipless	\$99.99	reg. \$99.99

**XTR**  
Crankset \$1,299.99

**FINANCING!** 275-3166

AMEX • MC • MasterCard • VISA • DISCOVER • AMEX

**The New! '92 CLAI BIC**

We're Havin' a **BICYCLE BONANZA!**

All Bianchi, Klein, GT & Schwinn bikes at prices that'll make you heat and roller!

**Bianchi "Ocelot" \$259 reg. \$269**

- FREE lifetime repair \$150 value
- FREE tune-up \$10 value
- FREE padded 1 1/2 inch 20" seat
- FREE lock \$10 value
- FREE inner tube \$4 value
- FREE front fender \$5 value
- FREE 1st aid kit \$5 value

80 days same as cash. AMEX, VISA, MC, DISCOVER + AMEX or 10% off purchase price.

**KLEIN "Altitude" w/XTX 92475**

**Buy now & receive FREE SPD M-737 clipless pedals**

All Winter Clothing 50% OFF!

"Nyalis"	.....\$329	Reg. \$349
"Hex"	.....\$369	Reg. \$399
"Grizzly"	.....\$1175	Reg. \$1285
"Boardwalk"	.....\$399	Reg. \$425

**GT**

"Timberline"	.....\$399	Reg. \$419
"Titanium Frame"	.....\$1399	Reg. \$1979

**SCHWINN**

"Impact Pro".....\$399      \$449

**SHIMANO**

"Ultimate STI Group" \$600 w/purchase of any pro frame

**"Corral of Accessories"**

Polar Accurex Heart Monitor	.....\$189	Reg. \$249
XL Li-Lock with bracket	.....\$15.98	Reg. \$26.98
Gel Seal	.....\$9.98	Reg. \$13.98
Time Sport Shoes	.....\$59.98	Reg. \$64.98
Time Sport Pedals	.....\$99.98	Reg. \$124.98

All tires 20% OFF  
Free tube with any tire purchase

**FINANCING! 275-3166**

AMEX • MC • MasterCard • VISA • DISCOVER • AMEX



**HILTONS/UNIVERSITY HEIGHTS:** 1 bedroom, full bath, kitchen, microwave, dishwasher, built-in oven, in-unit laundry, central air conditioning, security deposit. Call 333-8888. **HILTONS/UNIVERSITY HEIGHTS:** 1 bedroom, full bath, kitchen, microwave, dishwasher, built-in oven, in-unit laundry, central air conditioning, security deposit. Call 333-8888. **HILTONS/UNIVERSITY HEIGHTS:** 1 bedroom, full bath, kitchen, microwave, dishwasher, built-in oven, in-unit laundry, central air conditioning, security deposit. Call 333-8888.

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**REAL ESTATE**

# Now, build equity instead of your landlord's bank account



With our low prices and the tax advantage of home ownership, for what you're looking to pay in rent you could be building equity in your own townhouse in Terrasanta!

Our two-bedroom homes are only \$19,900! Two-bedroom plus den, only \$18,900! We offer 8% fixed-rate financing! And we pay your closing costs!

One look at our furnished models and you'll say goodbye to your landlord - and say hello to Home.

**VILLA MARTINIQUE**  
10975 CLAIREMONT MESA BOULEVARD, SAN DIEGO, CA 92124  
(619) 541-7621

**Happy 1992!**  
Start the New Year in Affordable Luxury at

## Broadway Pines

This is a gate-guarded community with limited-access parking for your convenience.

Pattos or balconies are included in every unit! Terrific amenities include a recreation room, exercise center and sauna.

Metropolitan San Diego's finest housing choice at a surprisingly affordable price - starting at

**Only \$410-\$600 per month**  
Call 234-7140

**\$100 Off your 1st month's rent!**

**Broadway Pines**  
"Where luxury and affordability meet."  
2650 Broadway, S.D.



## ATTENTION

Rental applications are being accepted for a limited number of one- and two-bedroom apartments built under the Multi-Family Housing Bond Program of the City of San Diego. The apartments are in the La Jolla Point Apartment Community at 7936 Avenida Navada, University City. Each has a private patio or balcony, walk-to-walk carpeting, central air conditioning and heating, dishwasher, freezer refrigerator and a gas stove.

The community has two swimming pools, 2 therapeutic spas, sunning decks and a recreation center with a fitness room. For more information on this fantastic program, visit the leasing office. Hours are: Mon-Fri 9 am-6 pm, Sat-Sun 10 am-5 pm or call (619) 458-0188

PROFESSIONALLY MANAGED BY MATYER MANAGEMENT, INC.

QUALIFICATIONS	No. of occupants	Max. income	Min. income	Rent
One person	21,150	16,500	550+	
Two people	25,450	17,850	595+	
Three people	29,750	21,780	718+	
Four people	33,050	21,936	721+	

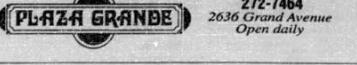
(We also have standard rental rates for your income exceeds these limits. Call our office for availability and bonus information.) E.O.H.

## Spacious Apartments in Pacific Beach

Tired of cramped quarters and commuting in traffic? Live near the beach and Mission Bay Park with easy access to I-5. Many amenities including pool, jacuzzi, sauna, billiards room and covered parking.

from \$615/mo.  
Move-In Special \$300 Off First month's rent

272-7464  
2636 Grand Avenue  
Open daily



## INSTRUCTIONS

### PHOTO CLASSIFIED ADS

**Real Estate**  
Private party photo classified ads cost \$20 each for 2 weeks, \$30 each for 4 weeks. Rates for agents and brokers are \$40 each for 2 weeks, \$50 each for 4 weeks. All rates are for consecutive issues only. No changes are allowed. Ads include copy of 1st issue and 25 words (including headlines), and a photo to be provided by the advertiser and taken by our photographer. (See below for additional info.) Photos must be 4"x6" in size, preferably black and white, and are subject to Reader approval. Photos will not be returned. All ads must be prepared.

**WE TAKE THE PHOTO FOR YOU!** For your convenience, we will take a picture of your house for a one-time additional fee of \$10 per photo. (Certain geographic restrictions apply.) The deadline for making appointments is 5pm Friday for the following Thursday's issue. Call Monday-Friday, 9am-5pm, 333-8300, ext. 360. Photo orders are with Visa or MasterCard only.

**MAILING DEADLINE:** Photo classifieds can be mailed to the following address and must be received by Tom Mendler, 48 days prior to the issue. Reader Photo Classifieds, PO Box 8580, San Diego, CA 92186-5803.

**WALK-IN DEADLINE:** Photo classifieds may be brought to the Reader office, 1700 India Street (at Doris), before 1pm, Monday.

<p><b>SALBO PARK</b> Walk to museum and the zoo from this 1.5-acre lot. Home in excellent condition. \$148,000. 284-1504.</p>	<p><b>BAY HO</b> Beach close to 1/2 bath. 1-1/2 bath. Home with 2 bedrooms, 2 full baths, and a kitchen. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>BAY PARK</b> \$387,000 4 bedrooms, 2 1/2 baths. Deeply landscaped. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>BAY PARK AREA</b> Charming 1000 sq ft Bay Park area with view to San Diego Bay. Home in excellent condition. \$190,000. 348-9000.</p>
<p><b>CARMEL MOUNTAIN BEACH</b> Deluxe 3-bedroom 2-bath home. 2 1/2 baths. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> Assuming you would like to see a 2-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> Completely new 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>
<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>

<p><b>BAY PARK</b> Renovated 2 bedroom, 2 1/2 bath townhome. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CITY HEIGHTS</b> Great 1000 sq ft 2 bedroom townhome with great view. Home in excellent condition. \$138,000. 348-9000.</p>
<p><b>CLAIREMONT</b> Live in one, rent out the other. Home in excellent condition. \$138,000. 348-9000.</p>	<p><b>CLAIREMONT</b> New 3-bedroom, 2-bath home. Home in excellent condition. \$138,000. 348-9000.</p>

















# OSHMAN'S®

SPORTING  
GOODS

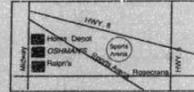
## 12 HOUR SKI SALE

SAME DAY  
MOUNTING

Get a Ski.  
Snow Summit  
**FREE**  
Lift Ticket  
With purchase of \$250 or  
more of any ski merchandise

SNOW IN THE MOUNTAINS, SHOP NOW FOR SAVINGS!

Friday, January 24 th  
9:00 AM - 9:00 PM



**PT. LOMA STORE** 3535 Sports Arena (619) 224-8295  
OVER \$300,000 WORTH OF FAMOUS BRAND SKI EQUIPMENT, CLOTHING  
AND ACCESSORIES WILL BE HERE FOR THIS ONE BIG EVENT!  
SNOW SUMMIT: ALL LIFTS OPERATING!

**DOORBUSTER**  
DYNASTAR RADICAL  
EXTREME SKIS  
Orig. 339.97 **199<sup>99</sup>**

TAKE AN ADDITIONAL  
**20% OFF**  
OF OSHMAN'S LOW EVERYDAY  
PRICE ON ALL 1991-1992  
SKIWEAR & ACCESSORIES,  
SKIS, BOOTS, BINDINGS &  
POLES FOR ONE DAY ONLY  
AT THIS LOCATION

**DOORBUSTER**  
SALOMON 777 BINDINGS  
Orig. 189.97 **99<sup>99</sup>**

**DOORBUSTER**  
TAKE AN ADDITIONAL  
**25% OFF**  
LOWEST TICKETED PRICE ON ENTIRE  
SELECTION OF  
SKI & BOOT BAGS

**DOORBUSTER**  
CHOOSE FROM A LARGE ASSORTMENT  
OF KATLE HIGH PERFORMANCE  
SKIS  
Built to sell  
for \$395 **99<sup>99</sup>**

Salomon  
547 Bindings  
**47<sup>99</sup>**  
Orig. 119.97

Nordica  
737 Boots  
**143<sup>99</sup>**  
Orig. 279.99

Rossignol  
4CS Skis  
**\*199<sup>99</sup>**  
Orig. 399.97

K2  
1991-92  
Extreme  
**239<sup>96</sup>**  
Orig. 439.95

Gordini  
Spring Gloves  
Special Purchase  
**9<sup>99</sup>**

### HUGE SAVINGS ON SKI PACKAGES!

**ROSSIGNOL/SALOMON SKI PACKAGE**  
Rossignol STS Skis  
Salomon 577 Bindings  
**235<sup>98</sup>**  
Original 499.99  
Receive a Snow Summit lift ticket with purchase.

**ROSSIGNOL SKI PACKAGE**  
Rossignol 3HP Skis  
91-92 Models  
Salomon 577  
Bindings  
**197<sup>98</sup>**  
Original 454.94  
Skier profile: Intermediate  
 thru conservative advanced.

### Famous Brand Ski Equipment!

SKIS	Orig.	LOW SALE
Dynastar 833	199.99	129.96
Olin SP-1	119.99	78.96
Rossignol 797 Jr.	109.97	71.99
Rossignol 3AT	269.97	*127.99
Rossignol STS	319.97	*191.99
Rossignol 3HP	299.97	*143.99
K2 XTR 8.3	319.97	*191.99
K2 TRC	379.97	*223.99
BOOTS	Orig.	LOW SALE
Nordica 127 Jr.	89.97	79.96
Raichle 860 Men's	99.99	79.96
Raichle 777 Men's & Women's	359.97	*199.99
Salomon SX 42 Men's & Women's	179.97	*95.99
Salomon SX82	299.97	
	*175.99	
BINDINGS	Orig.	LOW SALE
Salomon 577	139.97	*63.99
Salomon 547	119.97	*47.99
Marker M-27	139.97	*63.99
Salomon 777	189.99	129.99
Salomon 977	249.97	*151.99

### Ski Accessories At Super Savings!

<b>SCOTT</b> Classic Goggles <b>*15<sup>99</sup></b> Orig. 29.97	<b>Unlimited Goggles</b> <b>*23<sup>99</sup></b> Orig. 39.97
Markdown will be taken at register.	
<b>SEITUS</b> SPORT FLASQUE <b>9<sup>96</sup></b> Orig. 24.99	<b>OSSI® SKI SOCKS</b> <b>3.96</b> or <b>3 for \$10</b>
<b>Rear Gear</b> and Mini Rear Gear <b>9<sup>96</sup></b> Orig. 22.99	<b>BOLLE</b> TRD Goggles <b>*15<sup>99</sup></b> Orig. 29.97
	<b>Hats &amp; Headbands</b> <b>7<sup>99</sup>-14<sup>99</sup></b>

### SUPER SAVINGS ON SKIWEAR FOR THE ENTIRE FAMILY!

<b>Men's and Women's</b> Oval® Ski Parkas Orig. 159.97-174.97 Current 119.97-139.97 <b>NOW 95<sup>98</sup>-119<sup>97</sup></b>	<b>Men's and Women's</b> Mountain Goat Skiwear Orig. 88.97-148.97 Current 79.97-139.97 <b>NOW 63<sup>98</sup>-105<sup>98</sup></b>	<b>Men's</b> Tynella Shella Orig. 180.00-225.00 <b>NOW 152<sup>98</sup>-180<sup>00</sup></b>	<b>Columbia</b> Bugaboo 3-in-1 Parka Orig. 129.97 <b>NOW 103<sup>98</sup></b>	<b>Ossi® Powder Pants</b> Full side zip. Original Price 49.97 <b>NOW 39<sup>97</sup></b>
				<b>Coburn® Stretch Pants</b> Orig. Price 139.99 <b>NOW 139<sup>98</sup></b>
				<b>Men's and Women's</b> Ossi® Insulated One-Piece Suits Original Price 229.99-299.99 <b>135<sup>98</sup>-159<sup>98</sup></b> Markdown taken at register.
				<b>CHILDREN'S SKIWEAR</b> Parka: 39 <sup>98</sup> -49 <sup>98</sup> Bibs: 29 <sup>98</sup> One-Piece Suits: 45 <sup>98</sup>

\*With additional 20% off. We accept American Express, Visa, Mastercard, Discover Card, and Diner's Club. Sales limited to stock on hand. Insign mark-downs may have been taken. Selection may vary by store. C-1064