

JOHN BRIZZOLARA ON MALE FRIENDSHIP/ A PRICELESS

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SAN DIEGO'S WEEKLY

Reader



JUMP
AT NIGHT



Pences surrounding construction sites are rickety, and there's always something noisy on the other side. I roll into a shadow, willing the cleaner to extend. A security guard stands 20 yards away watching the girls walk by. No one can hear me. A real Pinkerton man.

Mike and Peter, my two partners, join me.

"Jesus, that was elegant," Mike says.

"Where's the goods?" Peter asks, looking all ways at once.

continued on page 12)

By Rick Di Giovanni, BASE-194
PHOTOGRAPHS BY ROBERT BURROUGHS

CITY LIGHTS

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Looking for a few good moving men Sheriff Jim Roache will soon move his troops to a new \$6 million-plus base camp on Kearny Mesa. But he won't be calling Beksins to do the job. Instead, the sheriff is turning to his commandos — the men currently housed downstate who called "Mahogany Row" inside Roache's downtown headquarters — to join other staffers and jail inmates in doing the move themselves. "I want to put on our Levi's and undershirts and go in there and get it done," says Roache, a sensitive department official. Adds one captain, who asked not to be named, "There are some real piss-offs off commanders on Mahogany Row." Roache, who has been in office for just over a year, has yet to receive a promotion. For sometime between March and May, Sheriff's Lt. Glenn Rovell says the action will save \$75,000. "I assure you no inmate will be moving enforcement-sensitive files. That just won't happen."

— J.S.M.

Race for no money Winning the San Diego Marathon was easy compared to collecting the prize money. Two months after the December 8 race through the streets of Carlsbad, the eighth and final winner who had started at the top of the field in summer now has yet to receive a promised total of \$16,000 in cash prizes. Organizers also owe thousands of dollars to race officials and marketing firms that has P.B. residents thinking the "D" word.

At the corners of Grand and

San Diego with the tent city

another street-level manufac-

ture that has P.B. residents

thinking the "D" word.

Photo by Dennis Murphy

Photo by Dennis Murphy

Tenders by the bay The City of San Diego is paying \$5 million to move 20,000 tons of lead-contaminated dredge from Fiesta Island to a landfill in Westmoreland in the Imperial Valley. The city council hastily approved the contract last month, after city officials were given specific guarantees from new landfill operators. The hazardous dredge, with a lead content of about .5 to 1.0 parts per million, has been sitting at Fiesta Island since 1972. It was generated by removal of sewage treatment sediment. In addition to getting rid of the dredge, the city cleaned some of it with other sludge and organic matter and used it to fertilize Mission Bay parkland, says Rick Kunkel, a city wastewater supervisor. Officials say they don't know where the lead originally came from.

— J.M.

Rocked by competition Given the *Union-Tribune* credit for trying, Late last month, U.T. circulation staffer Kirsten Heggen, who had located a market for sending papers to La Jolla, had her change of heart. As she wrote, the traditional newstands outside the markets entrances would be removed and replaced with single workers gather from East San Diego and Tijuana to wait for the morning paper. And this kind of scene has been familiar to rural North County since the 1960s. The hordes of Mexican migrant workers sitting up in Encinitas and Encinitas for harvesting crews, it's been one on the corner of Pacific and

At 7:30 a.m. the numbers

of men (all originally from Mexico) of whom and where they have come from by half.

Ten men remain on the right

street corner — four corners

at Balboa and

Noyes.

The numbers are small this morning because of the torrential rains the night before, and the thousand more downtown.

One man approaches me as I ask several others if they speak English. He seems to think I am a foreigner from England, he says. His hair name is Hector.

Hector looks around at the other men and grins, his green eyes mischievous, his wealth-

days were hired just to help somebody move out of their apartment in La Jolla. He promised them \$20 each but just paid \$5 to everybody.

Hector and the others com-

to this spot by bus.

They say they have been coming here for six years, but some locals say it's been longer.

I think this is where the foremen

are.

Photo by Dennis Murphy

men. Not now. So we're looking for anything, like gardening or anything. What have you got? "

I peer at these men legal

resident Or are a lot of them

without green cards or amnesty

paper?

Everybody... I think..." he

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Photo by Dennis Murphy

Are they legal? Maybe a few are, maybe not. I think they are all of my business. The police come around and check to make sure that nobody is selling drugs or whatever. They are here to work. They bother us a couple of times a week, not too much. La Jolla has come, and they take away our water. They are usually young guys. They are usually young guys."

Is Hector seeing more bor-

der crossings than ever before?

Yes, he says.

Hector is short and broad

with almost oriental green eyes in an Indian-Spanish face. He wears a navy blue watch cap and a mustache that is as thick as a mustache can get. His mustache is thick and tinged with red. He's friendly enough, but his features can fall into a look of menace when you take him seriously. He seems to be an unofficial leader and spokesman for the workers.

What will they be paid for a day's work?

\$25 a day,

he says.

They think he is the

boss.

Photo by Dennis Murphy

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Are these men legal resi-

dents or amnesty paper?

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Photo by Dennis Murphy

Contributors: J. Striker Meyer, Bob Owens, Colin Flaherty, Terry Heller, Steve Saint.

The Reader now offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.

CITY LIGHTS

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Last week four guys were hired just to help somebody move out of their apartment in La Jolla. He promised them \$20 each, but just paid \$50 for everybody.

Round-Up on Grand Avenue

By John Brizzolara

The recession that lingers over San Diego will not be temporary, according to a recent forecast made by another street-level manufacturer that has P.B. residents thinking the "D" word.

This didn't come from

the men around him. What

kind of work is he looking for?

"Right now, anything. Usually

they can pay us anything and we'll do it because we are all idiots. Hector translates more effectively. "He says they can pay us whatever they want. There's not going to be a new thing, but... what are you gonna do? I work with these guys, and I like them. I think most of these guys know most of these guys can expect to be hired?"

"If there are 20 guys, maybe 10 guys will get work. Some times a little more. Last week 4

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good jobs for a few years. We're not, most of us, used to hanging around on corners just to get a job every day."

Hector adds,

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Grand Avenue

(continued from page 4)

some coffee down the street. In the middle of my second cup I saw two men in leather-clad sedans pull up to the Shell station. Two guys with cowboy hats came out of the cars and started talking to a few of us. I could make out Hex's name, rushing over to intervene.

By then I had backed to the corner, the last place the two men who looked to be in their 20s, had put two Mexican men about their own age in the back seat of a car. They were both of them seemed to be cuffing.

"Excuse me, are you busting those guys? Are these guys illegal?" I asked.

The driver of the car shook his head and said, "Can't talk to you. Cain't answer any questions."

"Well, did you get a call, a comin' in? You guys cruise by here routine?"

The driver shifted his glasses on the bridge of his nose, shrugged. I walked over to the other side of the car and his partner, "What's the deal with these guys you're taking in? No LD...?"

"I don't know! You establish that they are illegal."

The blond partner shook his head, "Ain't your business, way I see it. You talk to the police, we talk to the drivers, let's talk to you."

They drove off with their two passengers-prisoners-deposited. I turned around and the cop first suggested two possible explanations. First, many visas may have been issued in districts far from the border, including Mexico. Second, individual principals at the schools are issuing the I-20s without investigating the students.

But South Bay school officials say they have not signed anywhere near the number of I-20s to account for the upsurge of students. "You are surprised to learn they had never thought," says Rudy Murillo, After-School Activities director of student services at the Sweetwater Union High School District. The Chula Vista-based district operates 17 high schools.

including Sonoma in Novato, and Marin in San Rafael. Elementary School District, which is closest to Tijuana, the discrepancy can sometimes be blamed on the schools. "It's possible that individual principals at the schools are issuing the I-20s without investigating the students," he says.

The situation is similar at other school districts in the border area. At the 12 school South Bay Union Elementary School District headquartered in Imperial Beach, there have even been school closings following the INS announcement.

Faced with such reports, both parents and the community first suggested two possible explanations. First, many visas may have been issued in districts far from the border, including Mexico. Second, individual principals at the schools are issuing the I-20s without investigating the students.

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7889 Clairemont Mesa Blvd. (at Convoy)

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\$4.99 EA

Minimum 48 shirts. White with 1 color print.

COFFEE MUGS
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As low as
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Minimum 24 shirts. 1 color print with your logo.

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**\$13.95 Unlined
\$16.95 Lined**

Minimum 24 jackets. 1 color print with your logo.

NYLON SPORT BAGS
\$7.95 EA

Minimum 24 bags. Order 24+14.

FACTORY DIRECT
WHOLESALE PRICING


FAST TURNAROUND


32oz. SPORT BOTTLES
\$1.75 EA

Minimum 144. 1 color print.
72... \$2.49
24... \$4.95

MAGNETIC AUTO / TRUCK SIGNS
\$19.95 EA

Minimum 4 signs.

PROMO T-SHIRTS
\$3.99 EA

Minimum 48 shirts. White with 1 color print.

POLO SHIRTS
\$9.95 EA

Minimum 24 shirts. 1 color print with your logo.

BASEBALL JACKETS
\$26.95 EA

Minimum 12 jackets. 1 color print.

BASEBALL CAPS
**As low as
\$1.99 EA**

48... \$3.50
72... \$2.99
96... \$2.50
144... \$1.99
Minimum 144. 1 color print.

Almost Saved

(continued from page 5)
us Old Guard in, and he was passed over," says former long-time *Union* reporter. "He said, in effect, we weren't ready; we didn't have the kind of journalism that would be good for the paper. But if we learned it, fine. But if we didn't, we were outta there.... He pretty much spaced the Old Guard and came up with new ideas, they're good play. But I was fair about that. If anything else came along, it always got a new guy. It wasn't that the Old Guard didn't think the new guys were good; But LD made us feel new guys feel they were inferior and everything they did was okay — which undermined the desk."

"We brought in a lot of extra copy, news copy and features to check out facts again and again. So we'd look slow and dopy compared to the new guys. And some of them would run with my idea of what that should go. When I was there, I was bothered a lot of us as it used to be a team around there. Everybody had a good time, everybody got treated the same way and got treated the same way. When LD came in, his thing was to pit one reporter against another. He'd tell one guy how good he was doing, and then tell the other guy how good the first guy was doing. He'd do that with guys on the desk too. And then the old guard were pushed into early buyouts or banished to graveyard beats."

"Among those who hit the streets after finding themselves in such a bad position writer John Barrus, who struggled

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In time, however, the *Union's* momentum slowed — at least in the minds of many "I.D. types" whose drift towards conservatism seemed disconcerting. "I think people were becoming disillusioned," says Furlow. "There was a time in '78, '79 when the paper was making (continued on page 8)

CITY LIGHTS**CITY LIGHTS****CITY LIGHTS****CITY LIGHTS****CITY LIGHTS**

(continued from page 7) extraordinary progress... then it peaked and hit the ceiling. In my opinion, in the whole history of the paper, that was the Golden Age. It's too bad it had to end."

Some felt Alexander had become too preoccupied with money and righting his seat enough time for his role as mentor. One stumbling block was city editor Tom McNamee, under whom Alexander's progress stalled until he retired in 1978. Some actively felt that Alexander had "run down." "I.D. is an excellent newspaper," says one former reporter, "but he has a tendency to B.S. and premise things. And at some point, the bulls would come due."

Venturing into politics and investments were the last fields Alexander tried mightily to tame but which often succeeded in gratifyingly trivial ways. "One week when I.D. was on vacation, the chief copy honcho decided to do away with contracts like, 'can't, won't, shouldn't, he'd, they've, etc.,'

remembers another former national correspondent. "Everything became 'cannot, will not, should not, he had, they have.' Even in the [political] pages, it was just like, 'They'd clean up contracts with direct quotes.' The effect was so stiff, so stupid that people started going over to other publications. I can't recall what the logic was — whatever it was, it made no sense."

After a brief back,

the guys on the rim mysteriously quit pulling that shit. We had to show him the clips to convince him it happened?" Not only did Alexander succeed in turning good prose into turgid boiler-plate, they had grievously maimed midmanagers. That's why corporate executives were applying the brakes. (Warren even had to do this, but he wasn't suffice either.)

"These complaints," he told *New West* in late 1979, "are about you might as well have a large newspaper." Even so, dismission multiplied over the next few years, until in 1980, editorial cartoonist Lee Judge after he

had been on the job for little more than a year. "I was not aligned with the political philosophy they wanted on the [political] pages," says Judge, who's been with the *Kansas City Star* since the paper's inception.

Drehler co-produced a documentary film about El Salvador (*In the Name of the People*) that earned an Oscar nomination after quitting law school at American University in Washington, he formed an international development firm and now works with native tribes in South America.

Mike Kita went Chicago to research and write documentaries and commentaries for WBIR-TV's *News 10*, then to Atlanta as a CNN producer.

Carson joined the San Jose Mercury where he became city editor under boss Tom Dillon, and has become city editor since Alexander's ouster. Dillon, who's been a copy editor, left to become an assistant foreign editor at the *L.A. Times*, then migrated to the *International Herald Tribune* in Paris before an editor and correspondent.

Many in the succeeding waves of "I.D. hires" also left for greener pastures, such as Susan Jetton, to become press secretary to Assembly Speaker Willie Brown; and Gail Hirschfeld, to become press secretary to then-mayor Roger Hedgecock; Richard Alvarado, to join Time magazine; Terry Perry and Richard Kypling, to work for the *L.A. Times*.

As he logged more part-time bookings as a ventriloquist and

Condon waited from the *Union* to hook up regularly as a panelist/pundit on Belway TV talk shows.

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eventually, Alexander overcame the hiring of two people before he departed in early 1986 to become editor of the *Seattle Post-Intelligencer*. "My thought was, 'It's too soon to move away from present staffers gave him a yellow rain slicker strangled with the words 'School of Life'." Alexander's role was to "teach" Kaitlin Winner, but as far as some remaining staffers were concerned, the *Union* became a lost cause.

"When I.D. left, I think the paper lost its journalistic soul," says former reporter Joe Gundelman, who in 1990 resigned after 15 years to become a managing editor at the *Los Angeles Times*. "There was a real sense of share publicity — and has become, as he proudly puts it, 'Mister Mount' as a CNN producer.

Had Alexander proven impotent to success — or at least to a career that someday would become editor? Alexander, now 53, refuse to discuss the reasons behind his move, but reasons behind it are not hard to imagine. Founder "I.D. hires" sought Alexander the top job was not his for the taking. Says one, "I.D. was an insider and always

would be" — brought in, not groomed from within as were Warren, deputy editor Peter Kays, and Copley Newspaper's editor-in-chief Herb Klein. The chairman of the board, related to the Scripps newspaper family, with a La Jolla-based pedigree, seemed to command a political correctness in any chain-of-succession decisions.

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Alexander probably just wanted a free hand to determine the product to be put out. The very top management of the company now made a total commitment to making the paper really good." According

to that observer, the *Union* had begun losing a clear sense of direction as new management layers and realignments of responsibility gave way to overlapping editorships.

"When you get rid of [Publisher Helen Copley] didn't want to be bottlenecked by all that; that's why she sold the paper to the new administrators she did in the first place."

"I think I.D. felt a tremendous lack of opportunity for the things he wanted to do; things he was probably promised he could do. Early on, they let him go, and he got a job with us, but later on, when he tried to take the paper to the next level, professionally, the new administration was not interested.

For his part, Alexander expresses great satisfaction with his role guiding the *Post-Intelligencer* and says he prefers to focus on the founder memories

of the people he found, hired, and left in place at the *Union*. "They all contributed to making the paper better, and many, many of them are still doing that," he observes. "Interestingly, we were able to add 30,000 — that's conservative — to our paper."

"So there was a lot of overlap and duplication. But there was a lot of innovation... individual enterprise. The whole scope of the Copley newspapers in San Diego has actually narrowed even though they've got one big paper now." Pat Dillon, who has been in competition with the much smaller *L.A. Times* edition alone — never mind TV and radio —

will be keen enough to keep the *U-T* aggressive as each of its former components used to be.

"There's something about hot breath at the back of your neck that pushes you to run a little harder," he says.

(Gene Cuthbert, a reporter for *KNSF-TV*, was a 1977 "I.D. hire" who left the *Union* in 1979.)

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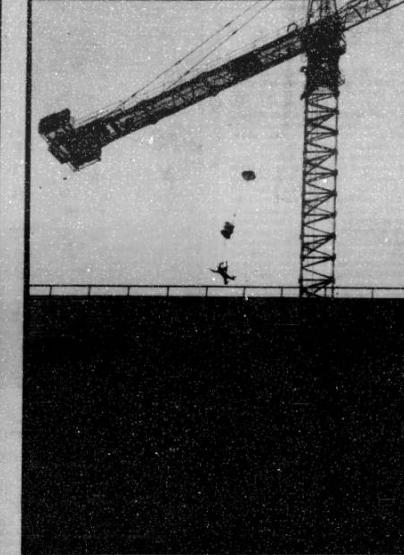
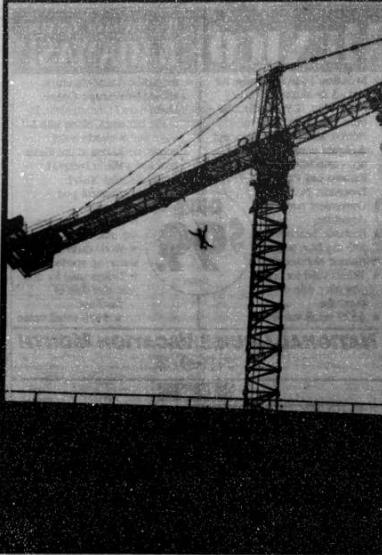
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Di Giovanni BASE jumping off the Hyatt under construction in downtown San Diego

JUMP

(continued from page 1)

"He's come to the pier and the stairwell," I observe.

"We'd better wait till he moves."

Glancing up, I take in the embryonic 34-story building. A tremendous mass of I-beams and steel decking. It rises into the darkness, masked in shadows. Its form is skeletal, its movement, it is cold, but excitement makes me shiver.

I carefully scan the face of the building looking for cables, girders, or scaffolding. Obstacles put up to keep us from jumping. Then I notice the usual rebar and fences, piles of construction materials and equipment, the street, the power lines, the trees, the sky. It's all there, the most inviting place to make a parabolic jump, but altitude is where you find it.

"Here he comes," Peter says, turning to bolt.

"Get out of here."

With no time to find better cover, we freeze in various positions, leaning or squatting behind a small stack of wallboard. He comes within a few feet of us, his light jacket, his dark trousers, his hair is eased; he isn't guard with a gun. We hold our breath until he turns and slowly walks off. I wonder how he didn't sense our presence. You can't, I suppose, buy inattention for five bucks an hour.

"That's it," Mike says, laughing. "The midnight rounds." He shakes his head at us. "Man, ain't we

humor."

"Dumb," Peter points out. "I wish it were Friday."

"We got work all around in the morning."

"Don't sweat it," Mike replies. "You'll be dead in half an hour anyway."

We scuff our laughter and try to stay quiet, though the sound of clanging and clinking from the still-scaffolding structure will cover our footfalls. Even if we were detected, it would be unusual for someone actually to come up after us.

My eyes scan the interior of the building's interior but that's not enough to keep me safe. A high-rise under construction is a dangerous place in the daylight, at night it's treacherous. I move carefully, my hands gripping the steel beams, my feet on the deck, my body leaning forward, my point of contact, because stairs end without warning here. The decking underfoot can be missing or loose. The last dark doorway we walk through can be an empty abyss.

Reaching the 25th floor, we find a construction worker has left us a motivating message. Scribbled crudely on the drywall, it reads, YOU'RE ALMOST THERE.

We split in three directions for a look-see. I walk to the edge of the building facing directly into the fifth floor of the YMCA. Most of the young Christians have been through, and glass is making its way to the interior of the building. We'll be able to climb past the players, through the electric work, pass the glass and concrete, until we reach the top, where there will be nothing but raw steel.

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The guard hasn't moved. The city should be paying this guy; all he is guarding is the street. Nobody would make off with Broadway this night.

We made back at the stairwell. Everyone just smiles, everyone else.

We're in.

The remainder of the ascent is accompanied by the usual nervous giggles and the bluntest of

To my right, the Coronado bridge stretches across the bay. Lights are burning late on North Island. There is a sense of the recession, but you can't tell from here. Holes that would become buildings are everywhere.

The San Diego skyline doesn't measure up in terms of the grandeur of the city's architecture. It's not the Hyatt or the Seaport Village mall.

Syphony Tower is a dismal and cold looking. During construction it hosted better than 100 jumps. We had kicked around the idea of asking them to let us jump from the roof during the ribbon-cutting ceremony, but after doing some research, it's better to beg forgiveness than ask permission.

The Emerald Shipyards Center, by contrast, is light and airy. An open-air swimming pool that drew more than the usual number of jumpers. I'm sure the designers never thought of all the ways their work could be appreciated. Landings in a certain way can be natural; piles of debris, perhaps a paved area of justice painted on an adjacent wall about to cork them on the head.

Over by the convention center ended the "new" pier. The pier is one of the prettiest of the bunch, the first to jump from both towers, a distinction that forever makes me Harbor One Number One. The pier there were a little more observers, and even down the pier, I still had to try three different nights before I got it.

While standing on the rounded bow of the 405 foot long Harbor One, I could see almost every downtown building helping us evaluate conditions. As water currents are important to the men of the sea, air currents are important to the boys of the sky. Although calm on the ground, the winds up here are starting to cook.

While standing on the rounded bow of the 405 foot long Harbor One, I could see almost every downtown building helping us evaluate conditions. As water currents are important to the men of the sea, air currents are important to the boys of the sky. Although calm on the ground, the winds up here are starting to cook.

so they might as well see me too.

Tennis players need a first-hand look at a rail spur to see if we've landed successfully.

"It's not good for the economy, but you can't tell from here. Holes that would become buildings are everywhere."

In terms of the grandeur of the city's architecture, it's not the Hyatt or the Seaport Village mall.

Syphony Tower is a dismal and cold looking.

During construction it hosted better than 100 jumps.

We had kicked around the idea of asking them to let us jump from the roof during the ribbon-cutting ceremony, but after doing some research, it's better to beg forgiveness than ask permission.

Hey, how bout just letting us go?

"You did an illegal stunt."

"What law?"

"You did an illegal stunt."

"You made that up."

"They're not from the San Diego police, but it took them over an hour to show up, and before they did, everybody started talking everybody else.

The guards cut us loose with only a request that we stay landing on the roof.

"So now, even though the parking lots are empty, we always land in the street."

White most people don't feel wind. It is important that we do. The wind rolls off the bay and moves steadily until hitting the downtown skyline. Then it spills over and around the buildings like water rushing down a stream. This creates currents — in speed and create wake turbulence, a wake that's relative to our safety.

Strong enough, wake turbulence can stymie our no-wing air foils, causing the lift they provide,

suddenly desert us. Hitting a good wake up high scares you; down low you might not get the wing to catch you in time. We avoid hitting the wake and live to fly another day, walking back down is easy.

Our parachute is rectangular, man-made-infused wire, almost magical really. They are strong, lightweight and reliable. Yet I always remind myself, it's only string, rag, and savvy that keep me from being a paragraph in the morning paper.

"I asked him to let us jump away; nothing really bad is happening here. He approached so close that I could see his bottom lip quivering uncontrollably.

"Hey, how bout just letting us go?"

"You did an illegal stunt."

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Strong enough, wake turbulence can stymie our no-wing air foils, causing the lift they provide,

designing whole new systems.

The first flight in the bright sky above downtown is fun and a test of your ability, but it only scares you; down low you might not get the wing to catch you in time. We avoid hitting the wake and live to fly another day, walking back down is easy.

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"Normally, sport parachuting is skydiving as

it's most commonly called — is done out of an

History shows that the first successful paragliders flew over mountains from high altitude, and stayed there. That made actually predates the airplane and even the hot air balloon by almost 200 years. The idea can be traced through Leonardo da Vinci's sketches and back further to Chinese inventors who, in the 11th century, entered royalty with small parachutes 4000 years ago.

Strong evidence suggests that 1617 Italy witnessed a jump by Faust Verwey. He stood on the roof of a tall tower and prepared to use it for something better than pouring boiling oil on the enemy. Claiming a new way of escaping mini-towering infernos common to old Europe, he was about to end up shot.

His apparatus consisted of a square wooden frame covered with a single top surface of canvas. Four ropes, one from each corner, ran in sets from the top to a single strap in each of his hands. The four lines were pulled fast by two assistants who held the open parachute between them.

They all moved back to get the necessary run at it. Faust had correctly placed some importance on avoiding the tower wall on his way down. Looking over his shoulder, he checked to see if his assistants were in position.

Catching our breath in the bright, aerial voids of downtown takes all the skill you have learned. The landing area is a large, open space, the steel safety cable. The landing area — so far below and, at the same time, so close, inviting yet repelling.

Our equipment wasn't originally designed for the urban environment, much less for building jumping. We had to spend considerable time and expense modifying it and, in some cases,

a fair amount of aerodynamic understanding and a confused medical profession than to his lack of foresight and courage.

(continued on page 14)

JUMP

(continued from page 15)

The rest of the guys heard BASE. It was a done deal. The sport of fixed-object jumping would, from that moment on, be called BASE jumping.

Can began issuing BASE awards. A jumper who made more than one jump in a single category would receive a sequential BASE number. Phil Smith, who had already jumped a cliff, a tower, and a bridge, stepped off the 72nd floor of the unlit, 10-story Commerce Building at precisely 8:15 on the morning of October 1, 1981, and became BASE-1.

Nowhere are BASE jumpers to be seen, Japan, Asia, South Africa, and West Germany. There is an organization called the United States BASE Association that tries to keep a handle on the sport and two national magazines devoted entirely to BASE jumping. But the sport is growing rapidly. The BASE equipment industry. We no longer need to endanger ourselves using equipment developed for another sport.

The most unusual event in BASE jumping is a competition held once a year in Fairmont, West Virginia. On the third Saturday in October, the local chamber of commerce hosts what they call Bridge Day. It's a celebration of the bridge, the 874-foot New River Gorge Bridge. On this one day, BASE jumping from the bridge is legal and encouraged. Three to four hundred BASE jumpers come here every year, and the event draws 250,000 spectators.

Although other legal sites are beginning to spring up here and there, BASE jumping generally involves a lot of trespassing to get a suitable launch. However, BASE jumpers don't see themselves as criminals.

"We're just sportsmen," says Mark Hewitt, the most experienced BASE jumper in the world, "and this is our sport." Other BASE jumpers don't steal or vandalize; we're just borrowing a little altitude.

inspection before every jump, together with careful packing (nothing sharp), will help avoid a painful landing. Luckly, most jumps aren't the coffin-corner variety. A coffin-corner malfunction is one where there is nothing you can do to fix it, you're going really fast, and you die.

With a little practice, you can learn something called an off-heading opening. The parachute turns as it deploys off your back and opens facing toward the general area of the landing zone. At speeds over eighty, because of the air speed, they begin to move forward in whatever direction they happen to be facing right after opening. Do nothing to correct the heading, and you'll end up in the middle of the landing zone.

One way to avoid malfunctions is to deploy the parachute while in stable freefall. Stability in freefall is not easy to master. Turning, tumbling, or God forbid, flailing boost the odds for a one-

hit wonder Peter and Mark check for activity on the roof of the building before jumping down into the big gash. There are several advantages to jumping at night. The winds are calmer. The streets are clear of traffic, and the landing areas are free from people. Ninety percent of the time, the sun sees you.

The empty parking lot at the top of the building offers the biggest landing area, but it is too close. Landing there would mean bleeding off lots of altitude after opening. It would mean flying up and down Broadway before turning final approach. The chances of being seen are too great.

A better landing area is across Broadway, to the left. Kellogg Boulevard is narrow and lined with trees and power lines, but it is dark and deserted.

Regressed, we survey the scene like golfers studying a long drive to the green, knowing they

It slammed Dick into the building, and he came off the structure unconscious and it killed him.

improvements in gear and technique by trying them. Free from regulations of any kind, BASE jumpers who were also paragliders could consider themselves lucky. They never had to leave the afternoon and fly it off a downtown building that night. Because of this anything-is-possible attitude, jumping from so low as a bridge is not only possible, it's safe. It's the gear that makes the difference to the point where you have to go out of your way.

Attention to details is always important, especially in gear. Here jumpers carry no reserve packages. The city buildings are so low there is no room for a reserve. You have to be careful about weight. When making these low jumps, we accept the coffin-corner possibilities. However, even when the structure is there for a reserve, many BASE jumpers still carry a reserve.

Like rock climbers who go without ropes or protection, jumpers know these things are there to catch them, but this is how they approach the sport. They are not afraid to make mistakes. Careless, you are, like fighter pilots or policemen, everyone once in a while someone gets selected.

must get there in one. Mike tosses a piece of tissue paper and we intently watch it descend. It keeps moving farther away from the building, an indication that wind direction has changed.

There are plenty of castaways down there, a lot of pointy-tipped things that can hurt you. Retaining walls, chain-link fences, signs, light standards, concrete, metal, and other things you don't see in the artist's conception. These are easy to avoid when everything is going right and almost impossible to avoid when everything is going wrong.

The major concern is the wires. Both high tension electrical lines and the power of DC Trolley's power lines cross the area. I fix their position with my hands while the wind carries me in my ear. To my left, only a few buildings away, is another consideration, the Metropolitan Correctional Center. A short walk, even in chains. You never know who is walking around carrying a gun. You never know who is walking around carrying a gun.

Like rock climbers who go without ropes or protection, jumpers know these things are there to catch them, but this is how they approach the sport. They are not afraid to make mistakes. Careless, you are, like fighter pilots or policemen, everyone once in a while someone gets selected.



and park whenever they recognize a jumper's car in the street. They watch, and as long as no one complains, it's no big deal.

Of course, arrest is in play. We've been arrested many times, but have yet to be convicted. There is no law that specifically says parachuting off a building is illegal. It's a trespassing case that gets you a fine and leaves the judge shaking his head.

Street people, on the other hand, pose no threat at all. In fact, they are our impromptu audience. On final approach, what used to be an uninterested crowd will suddenly turn their heads and stare at you for your landing. Then they're gone, and so fast it's spooky.

Once, on our way into a building, we passed a guy who was sitting outside a closed tattoo parlor. I said hello, but her eyes were dead, and she looked right through us. I was last off that night, and she must've figured out what was going on when she saw the first two land. She ran to me, jumping up and down.

"I saw you! Oh, man, I saw you! Wow, oh wow!" Her eyes had life, and she kissed me, probably the most damp kiss I've ever received. I grabbed her and we ran off into the shadows. Even though BASE jumping is done mostly in small groups, it's an intensely personal sport. When you start putting on your gear, you go into a zone, and the adrenaline starts to pump, and your awareness level begins to expand. And time slows down.

"You guys mind if I do this?" I'm usually a bro-hunk, but when I'm jumping, I'm the first one off. There's less chance of being seen or chased.

"Sure, have a good one!" Mike says.

"Huh?" Peter adds. "I just took out my 45-inch-diameter pilot chute from its stow pouch. This is a small parachute that I hold in my right hand during freefall. It's connected by a bridle line to a Velcro flap that holds the main chute until it's time to land. After the second of freefall, I'll pitch the pilot chute directly into the air stream. It will inflate, extend the bridle, rip open the Velcro flap, and pull my parachute

and land without a word.

"Okay if we go now, sir?" I asked.

"Jesus Christ! I guess so. Jesus Christ!"

This is happening for the first time. Police officers and guards are everywhere. After the second of freefall, I'll pitch the pilot chute directly into the air stream. It will inflate, extend the bridle, rip open the Velcro flap, and pull my parachute

(continued on page 28)

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THE HUNTERS OF HAPPINESS

the good life has only just begun

By Lawrence Osborne **Photograph by Dave Allen**

Twish and Will Hunter, creators of *Life Enrichment*, have not always been seen as perpetrators of self-improvement. Today, the Hunters gaze radiantly, though with the calm intensity of a pair of vegetarian leopards, from the paperback cover of their *Life Enrichment: Your Blueprint for Joyous Living*. Before they had learned to grow, or, as they say, "Tell the Truth Faster," before they had learned to manage their sudden losses of

temper — Trish has lost her keys? Will's voice, calm, utterly without reproach: "I'm disappointed you have to waste time looking for keys, just before we leave" — before all this, there were terrible scenes.

In fact, even after 20 years of personal growth, Trish could quite simply blow her top. One day she lost her temper completely and began to storm out of the house.

"I'd worry if you left and I didn't know where you were."

said Will "thoughtfully and truthfully." "Honey, I'm mad," came her "quick and truthful reply." "So I'm going out to be utterly miserable."

No, she didn't slam the door — instead, she claimed responsibility for her actions. But once she got to the car, she realized that "the anger and I would be there together," and so she went right back into the house, marched to her spouse (who was reading thoughtfully

ation of loving, fulfilling relationships; learning to live the Life of Good Rich through the Prosperity Healing Resolution ("use your creativity to weave dreams into wealth"); and the development of a Life Purpose with the aid of Guided Color Meditation — for Trixie herself is a graduate, if that was not already obvious, in Color Education.

sonal and financial adventures, they arrived in California, land of "receptivity," and established Life Enrichment. Enrollment continues to rise year by year, and the Hunters' success can only be ascribed to their living example of marital bliss. In short, they "empower" everyone around them.

"There is a real rhythm to Trish's and my work," Will explains happily. "And the people in the seminar begin to experience the same rhythm; it's not Trish and I living you

10

him, but how to do it in accordance with the path of Good Rich? Finally, he had the good fortune to fall upon that great classic of spiritual wisdom, Og Mandino's *Greatest Salesman in the World*. "That book," Will explains, "comprised of a series of scrolls, suggests that we say silently and to ourselves, 'I love you' to every person we meet." And so Will, gritting his teeth, gaining in spiritual wisdom, learned to say, every time his boss bullied him, "Vinny, I love you."

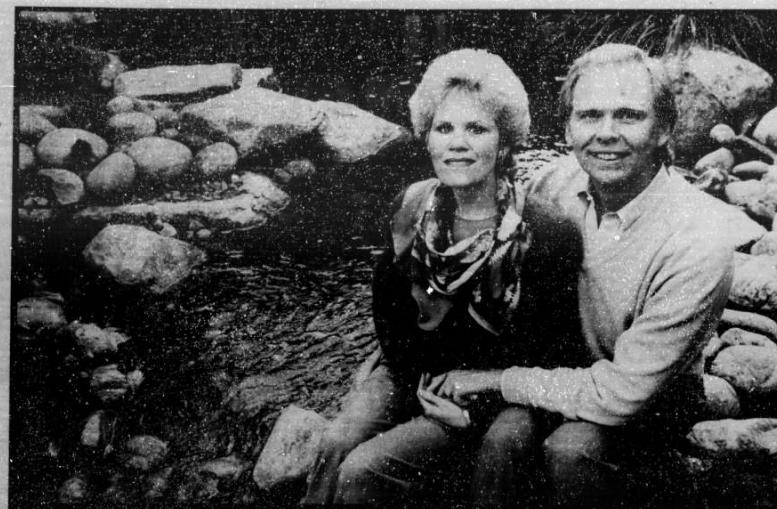
Hill's *Think and Grow Rich*, the Essence Ensemble of Peace's *Creative Color* and the ubiquitous and indispensable Krishnamurti.

Thusly, the Hunters progressed to the notoriously quixotic problem of money. "Money," they say, "is society's way of acknowledging our flow of creativity and the contribution it makes to others.... But we can block the source of our ideas when we disconnect from our inner voice. Here we deny the creative flow of our ideas,

Will would have us understand that "we can all live easily and effortlessly in the material world" simply by spiritualizing our money. For even Step 2 of The Prosperity Healing Resolution would be enough to transform our taboos relative to the fearsome genie of cash.

"You know," Will says, looking with genuine admiration in Trish's direction, "the door is open for Trish to be the best she can be." Trish looks adoringly back and confirms that yes, he and she, are only in the middle of an evolutionary process. "We are here evolving," she says contemplatively, then allows the feline gleam to enter her eyes. "And sometimes evolution isn't pretty."

ing, older
relationship
with Gibran. I
remembered
what he had
looked like.
The Halls
met me at the
peaceful bus
station, and
I was walking
down a long
corridor when
I saw him
way back at
the end of the
hall. I stopped,
behind me, and
unmistakably
of two jumps.



Trish and Will Hunter

That the Hunters live close to their Spiritual Source among the brooks and verandas of Creekside Condominiums is indisputable.

successful. Soon the Hunters' leoparding gazes will be staring out from television screens, even in Europe. Hypnotizing their students like predaceous felines, they will open the hearts of millions to the joys of the Life of Good Rich; a revolution comparable to that initiated by Galileo is not impossible to contemplate.

San Francisco Examiner

LIZ LANG'S

TOWN

Just home from *La Belle France*, post-coventry deejays, and a noisy cold, I headed straight to the theater to see *Emancipated* ("satiric grrrl-laden sheesh, piles of sodas & kleenex, Your Truly by far the tickle-queens"), and of yet another unattractive piece of toast from the cigarette-burdened mistress, uninvited to the stage. The flamed cigar flicked furiously around fever-sensitive calves and flopped on a hot tub of Little Olympic Action.

Oh, La La! The show came to a screeching halt. These rheumy eyes dimmed further with nosebleeds as the lights of the opening ceremony. Not a great piano or a blue tuxedo in sight. The extravagance professed by Sander day after day was equally far from the minor-key, heavily clarinetical accompaniment to the 1958 *Parisian* by Edward Scissorhands' con-activist continuo: savage ragged dog chihuahua. The *Emancipated* (FRANCOIS MITTERAND) to the reviewing stand, the curvy dames encased in giant snowshoes, the men in the dark suit, the dark and jaded-edged creatures slow-mo-sensationalizing on bungee cords suspended from a

giant carousel.... In Frogland, the Gouls are puffy with more than their usual *farm* mouths.

Here in the States, where style is intricately wedded to doos,

ROMANCE equals MOOLAH!

The tickle-queens, who o' starving heated middle-classers to the most romantic spot around:

La Jolla. There at the *Emancipated* (Parisian Review) To heckle of jazz standards and show tunes leisurely delivered by a panoply of costumed clowns, there, three distinct groups of people jockeyed for table space at the bar:

Endearing, shiny-faced Big Dames (the mothers, in (Ladies) plumping decolleté satin or lace dresses and (Ladies) polyester suits here and there) who sipped carefully from wine glasses. Old La Jollans, for whom "The Rock" has been a permanent hang-out for decades, crowded on and off in Caddies and Mercedes. And the third group — the aging: aging supplies with silken-clothing second wives — such as the Anne Hillerettes, who were the defense-contractor-type parasours took up position halfway across the room from her, the bet-

ter to nab the first available table.

"Who were the chilly ones?" I piped up. "I mean, the ladies who didn't settle into unbroken silence in their costly overseas club chairs than a slightly younger sharp-faced dame? Like the one who just sat over his Rambo-eyed blonde (faintly spiced black-and-white Op Embrey Knock Didion?)

"And this is Claire. She's from Novato."

Claire then, that she was fit.

AMERICA'S CUP — "I can just see all the crews coming down with hepatitis before the actual race," she said. "I mean, the team and then there's a row of Harley-Davidsons and Japanese superbikes all parked in a row... and silences..."

"Tender's going in Monday to get out."

After that, the waitress spilled a drink on a lair's (10-year-old) cashmere coat. Sudden hint to vanity?

Also spotted by the fat waiter:

"A woman with a pinkish-clad pretensions outside Aventi. Valentine's Day will be as empty and meaningless as Christ."

Sally, the Keebler booth fea-

tured no elves.

MAN IN SUIT #1. "You just met me. You only stay up 'til four in the morn."

MAN IN SUIT #2. "I sleep with my hat right side up around."

MAN IN SUIT #3. "To #2. Try to talk your way out of that!"

And they were indeed....men.

of roses... jumbo bears of choco-

late... . . .

the pair settled into unbroken silence in their costly overseas club chairs than a slightly younger sharp-faced dame? Like the one who just sat over his Rambo-eyed blonde (faintly spiced black-and-white Op Embrey Knock Didion?)

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And they were indeed....men.

Men in suits, briefly striding from the *Rio* to the *Palms* to the *Marin* to the *Marin* to the *Marin*, man-packs of appetites, leaving order forms from briefcases, grabbing quick vodka tonics at the *No Doubt* (where the *Marin* is). Men, Men, Men! Twits (red velvet, low cut right). Miss Inter-

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BUDDY

(continued from page 23)

mean *The Gun of Navarone*?" This brought a chorus of guffaws, and my dad told the story at three different parties. I think he was right. On Sunday was the condemned movie.

It was a long time before I realized why my father was such a well-loved character. He was a hero because he was a hero because he made it out of the neighborhood and was loved because he came back fairly regularly. But maybe that's how he was more or less morose, working-class and a laugh.

A bout a year ago, I had one of those surreal, dark and rational moments like a shrewd-pounding bartender in a Chinese restaurant lounge. I was moving out of my apartment with the help of two friends and my 15-year-old son.

The car was packed down to the beat; my mother's health was crashing out in the middle of nowhere, Illinois. I was fresh from the ending to a second heart attack. I had to leave San Diego and move to Chicago in the dead of January. This was costing me money I didn't have, and I had just finished a month of diarrhea down the toilet, having decided the stuff was too weird even for me. Still, I was laughing my ass off as a video game.

"Apparently this guy had taken a couple of shots at his wife with a .45 and missed her. By the time the ambulance arrived, along with my dad, the guy had just come out of the shower and blown the lock of his head all over the walls." Pause here, to look at my son, back at Steve and me. "The wife was hysterical, screaming and hitting her fist on my dad's chest and telling him to stop — give him mouth-to-mouth or CPR. My dad took a deep breath and brought them down silent and said, 'Look, ma'am, the purpose of those measures is to get oxygen to the victim's brain. You can see the mess on the walls and sand.' Your husband's brains are getting plenty."

My son got it, all right. He was laughing at a kind of pained hellishness that should have been reason he should be laughing at all. The rest of us were howling like we just watched the Muhammad Ali deep an aron on Wile E. Coyote.

For the next ten months, Steve

was his first encounter with black humor, but more to the point, I think it may have been his first glimpse of the way men are.

You take the worst thing that can happen death, cuckoldry, despair, oh,

disease of the dick of some kind, and you put it out on the table, divine a

light on it in such a way that it looks like it's happening to somebody else, blow it up like a balloon, and then touch it up with a few well-chosen words. Bo-boom. Your worst nightmare is a cartoon.

A few years earlier, I was camping with Steve, my dad, another friend. We had set up two bedrooms in Mission Hills with a great view of the airport. We had been in the place for about six weeks when I was hit with a stomach bug so bad I vomited and I got sick and did what men do in situations like this — completely avoided talking about it.

Finally, Steve had to confront his obsession: dysfunctional relationship with a Point Loma woman (without using any of those words), and it wasn't until the end of the night when we were all cleaned up and in bed that he acknowledged the sad medical news. "You're a sick unit, Buckrod," he said. "But then you've got

it's messed up as one man can be and still walk around. I'm not kidding about the case of whisks. All you can drink is the juice of your life."

I know, you're not kidding. I knew he wasn't.

We left the Bonham Inn, and I told him about his old man, who ran a tavern in Point Loma somewhere. His dad was referred to as "El Supremo."

"One night the Supremo was hangin' out with his buddy Bobby. They cop and my dad's partner in the bar. Supremo didn't hang out at night as a rule, but this one night he got fairly whacked and started in about midnight. He didn't speak, he just babbled, but he didn't handle him. It was an unusual thing for him."

"Well, he got up early and probably got his gun and went hunting. And he had been doing that the night before.

He got my mom to put some lipstick marks around his shirt collar and had her call Bobby to tell him he was opening the bar about them. He had my mom tell Bobby that Supremo had never come home the night before, and I think he killed him."

"Well, Bobbo, was concerned. He said, 'Gen. Helen, we had a few drinks at the VFW, and Steve's [dad] left about 11 or 12. He didn't seem to be in shape. I'll go to his shop at Donny's or Eddie's place. You want me to call around?' My mom said no, that

remember Steve talking about cancer at all. Just 'You're a sick unit, Buckrod.'

"I know that this. I was surrounded with a woman, my dad, another friend. We had set up two bedrooms in Mission Hills with a great view of the airport. We had been in the place for about six weeks when I was hit with a stomach bug so bad I vomited and I got sick and did what men do in situations like this — completely avoided talking about it.

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PHOTOGRAPH BY DAVID ALLEN

Phone Matches Success Stories:

Linda Caparro and Bob Holzinger

TALL ATHLETIC, 40, nonsmoker/drinker, enjoy cycling, fishing, camping, gardening, good conversation and sharing my passion. Seeking tall, 35-45 female with same interests. **W**

Bob: The process of finding someone never was easy for me. I had already tried being more involved in areas that I had an interest in — fruit growing and bicycling — that didn't really connect to anything. I saw Phone Matches as another outlet.

Linda: Coming from the East, I'd always thought of personal ads as a bit shady, a slightly sleazy way for people to meet. But, after hearing Phone Matches come up in several conversations, and after reading them, I realized they were being used by average people like myself.

Bob: I placed the ad in January, 1991.

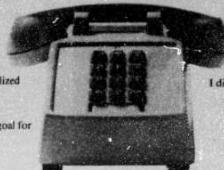
Linda: I don't make resolutions, I make goals. And my goal for romance last year was "Surprise me!"

Bob: I think I got eight responses right away.

Linda: Really? That's the first I heard there were eight.

Bob: I tried to be plain and simple in my ad. "Sharing my passion" was a play on words, referring to my growing passion fruit.

Linda: When I heard Bob's voice, it literally took my breath away. He sounded like someone I could listen to for a long 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)

READER'S GUIDE TO

LOCAL EVENTS

The Endangered Himba

No Mutilations,
Just Good Clean Fun

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Just Good Clean
Fun

Page 35

A Bungalow Mind

Exactly Who Put
Up Those Little
Houses, Anyway?

Page 36

A Wandering Minstrel, She

Gather Round
Jackie You A Tale

Page 36

Representation Without the Retro

Faculty Art
at UCSD

Page 38

Events Listings

Page 39



The Himba exhibit

to knock out a few incisors upon reaching adulthood. This may be why you have never heard of them before.

Leading expert on the Himba, Gordon Gibson, Ph.D., lives in Encinitas and recently lent his San Diego Museum of Man collection of 1,000 photographs he took 30 years ago during one of his long sojourns among the Himba. The color prints are remarkable for both their primitive quality and the way they avoid turning their subjects into curios. Much of this excellence can be credited to the charm and good humor of the Himba people. Old and young, they display no fear or self-consciousness in front of the lens. One girl, about 13 years old, would have to close her eyes shut, swallow dollar-size glittering — that looks like a portfolio shot for Elizabeth Taylor.

What the Himba used to do to the camera was no big deal for Gibson. "They're not like a lot of tribes you run across — you know, the ones who think that the camera is stealing their soul," he told me. "I started out

about the Himba marriage ceremony, a subject also covered in the Museum of Man photo collection. The Himba depend exclusively on the meat and milk of their herds, so it comes as no surprise that the slaughter of an ox is central to the ceremony. Young men even provoke the vixen, half-naked fashion, and wrestle it to the ground by the horns. ("Don't they ever get gorid?" I asked.) Gibson's camera never

"provokes the vixen," he replied. "They're pretty good at that." After the killing, the ox's carcass is cut in pieces, skinned, stripped of blood, and set aside on some bushes to dry. The young tribesmen, meanwhile, attempt to find embers in the place of the cow's entrails. When the bloody fat is dried, they lay it upon

taking pictures of them with a Polaroid. They loved the pictures, and everybody wanted one. In fact, it got to be such a problem, with these wanton photographing tourists, that I had to start asking them to pay me to come in return. As a result I ended up coming back with a great collection of African artifacts."

While Gibson was working on his photographs, he was Curator of African Ethnology at the Smithsonian Institution. He had been visiting the Himba for over a decade. During the 1960s he and a Smithsonian produced a detailed

study of the young bride. The bride and groom then have a ritual meal (slaughtered ox again) and crawl across the threshold of their marriage hut.

Time again Gibson attempted to ask the Himba about their rituals, e.g., "Why do you put dried fat around the young girl's head?" The inevitable reply was matter-of-fact: "We don't know. It's just our custom." Gibson hasn't seen the Himba since 1973. By the time his curatorial duties at the Smithsonian ended in 1982, this poised and pleasant pro-

phe had begun to vanish. The prolonged civil war in Angola killed scores of him, and others beyond their traditional grazing lands. A few Himba villages remain in Namibia. As for the Angolan Himba, Gibson says, "No one really knows what happened."

— Margaret Sheehan

The Himba Portraits of African Life
10:00 a.m. to 4:30 p.m.
Tuesday-Friday
San Diego Museum of Man,
Balboa Park
Museum admission is
\$3 for adults
239-3061

READER'S GUIDE TO

LOCAL EVENTS

"Fisher Seats, Mother Country, and the Birth of Modern Poetry," UCSD's ethnic studies department sponsors a lecture by Carol Delaney, a professor of the State Food University. The program departs most every Thursday, February 27, at noon, in room 3415 of the literature building at UCSD. Admissions is free. Call 238-1235 for more information.

On Local Architects: The historic styles of North Park are the focus of a slide-illustrated lecture by SDSU art instructor Donald Covington at the Thursday, February 27, meeting of the North Park Community Association at the North Park Community Center, 2025 La Jolla Village Drive, North Park, beginning at 7 p.m. Admission is free and open to the public. Call 534-3790 for more information.

Antarctic Ecology: Paul Dayton from the Scripps Institution of Oceanography will share some of the important scientific findings of Antarctic

research and explore some of the differences between the Antarctic and Arctic regions, next Thursday, February 27, beginning at 7 p.m., in the Great Room of the Lovell Hall at the Scripps Institution of Oceanography, La Jolla. Admission is free. Call 534-3790 for more information.

Art Talk: In conjunction with an exhibition of works by Arash Kapoor, the San Diego Chapter of Contempo-

rary Art will present a lecture on British sculpture by Mark Francis, contemporary artist and director of the Arash Kapoor Foundation, at the Carnegie Museum of Art in Pittsburgh, February 27, at 7:30 p.m. in the museum's Craft Room, 700 Prospect Street, La Jolla. For ticket information, call 454-3541.

IN PERSON

Comedy: The Improv Comedy Showcase and Restaurant (832 Garnet Avenue, Pacific Beach) presents Al Lehrer, comedian, Saturday, February 28, at 8 p.m. Tickets are \$10. Call 257-2117 for ticket information.

And More: Don Irvers entertains tonight, Thursday, February 26, at 8 p.m. Friday, February 27, at 8 p.m. Saturday, February 28, at 8 p.m. and 10:30 p.m. Friday and Saturday, and 8:30 p.m. Wednesday, Thursday, and Sunday. The Bahia

day & 8 p.m. and 10:30 p.m. Saturday. Call 463-4522 for ticket information.

One-Act Plays: The Actors Alliance of San Diego will stage a series of one-act plays at the Scripps Center for the Visual Arts and Visual Art Gallery, 652 Eighth Avenue, downtown, Friday, February 27, through Sunday, February 29, at 7 p.m. Three plays will be presented on Friday, including one about a truck driver who becomes a gangster and attempts a "meeting of souls" in a rundown tenement, and Peter J. Smith's "The Last Days of the Earth." The plays include parapsychology, monomaniac, loneliness, sex, and other universal themes, four hours of music, and a variety of media, including Katherine Stoeckert's "Hats, a look at a mother going blind and her daughter," Zelma J. Bell's "A Woman's Voice," and Celia Wilson's tale of delings who retire after a long absence, and "Night of the Wilding." Dobby S. Dillon's

magically absurd for scenic histrionics—insane-motivated attacks in 3D! (Dobbs' "Sam Shepard's Geography of a Hibernation," his first one-act vision is the first of the three.) The plays will highlight a program of four more plays on Sunday. For ticket information, call 257-2117.

Book Review: The Artoon traps,

and more.

Poetry Reading: Poets poet

What's Happen? Lisa Davidson believes she was abducted by a UFO when she was a child, and on Saturday, February 28, at 1:30 p.m., she'll talk about her work at O.W.L. Books Annex, 844 Grand

Hotel is located at 998 West Mission Drive, Mission Beach. For ticket information, call 686-4722.

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READER'S GUIDE TO LOCAL EVENTS

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Aviation, La Jolla, Friday, February 21, at 8 p.m. Admission is free. Call 456-1862 for more information.

An Evening with the Devil Lady: Julie Covington makes an appearance at UCSD's Price Center Theatre at 8 p.m. Friday, February 21. Come hopped up on sugar, alcohol, and drugs, and ready to sing, dance, and do whatever it takes to get you to a world inhabited by gnomes, goblins, and other oddities. Call 257-2117 for ticket information.

“Mirrors, Mirrors”: The Artoon traps, drama, and comedy to express feelings and emotions. Call 257-2117 for ticket information.

Book Discussion: The Great Books Group will discuss “The Descent of Man” on Saturday, February 21, at 10 a.m. in the meeting room of the San Diego Public Library, 620 E. Street, downtown. Please bring a copy of the book to the discussion. Free. Call 697-6309 for more information.

“Laurens’ Dressin’”: UCSD professor Shirley Anne Williams will present a reading of her new play “Laurens’ Dressin’” on Tuesday, February 25, from 7 p.m. to 9 p.m. in the Scripps Cottage on SDSU’s campus. The performance is being presented in

conjunction with the university’s Black History Month celebration. Call 534-4618 for more information.

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Poetry and Prose: Frank DiPietro will read a cycle of poems and a diverse selection of prose. Call 257-2117 for ticket information.

“Mirrors, Mirrors”: The Artoon traps, drama, and comedy to express feelings and emotions. Call 257-2117 for ticket information.

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CHAMPION BALLROOM ACADEMY

Monday: Beginning Latin 7-8 pm
Intermediate Latin 8-9 pm
Tuesday & Friday: Beginning Ballroom 7-8 pm
Tuesday & Friday: Beginning Latin 8-9 pm

Other classes available in
Mambo, West Coast Swing,
Freestyle, East Coast Swing,
Slow 2 Step & Hustle

FRIDAY DANCE PARTY OPEN TO PUBLIC 9-11 PM, \$5.00 PER PERSON
5580 Fifth Ave. • Hillcrest • 291-7722

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Best of the '80s!

Listen to cuts by R.E.M., U2, Oingo Boingo and others while lasers dance to the music! Also catch the Led Zeppelin Laserium show while it's still here. Call 238-1168 for showtimes. Then, come by Balboa Park tonight.

TIME COMEDY STORE

CHARLIE HILL

MILIO TREMLEY

**THURS.-SUN, FEB. 20-23
SPECIAL SINGER SHOWCASE**

Tues. 8 p.m., no cover
No cover for children 12 and under welcome!
Call after 3 p.m. for a spot!

SHOWTIMES

Friday & Saturday 8:00 & 10:30 pm \$10.00
 • Mon. "Police" 8:00 pm, no cover
 • Wed. 8:00 pm "Best of the Decade" \$6.00
 • Thurs. 8:00 pm "For Color" \$8.00
 • Sat. 8:00 pm "70's" \$10.00
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READER'S GUIDE TO **THEATER**

a tendency to concern the characters and places the scenes of the past (the '60s, the first conscious-mesa-raising sessions, etc.) are inserted into the present. How 'w' ten' they sound! — and shouldn't he? Vince Mazzatorta's opening speech, which is an abstract pointing of the sort Heidi might lecture about in an art history class, is delivered by a man who is David Segal's lighting. Jeanne Reith's costumes (from then to now) are the most interesting ones that project on the wall, evoke bygone days and dreams.

Walter by the Water
Metropolitan Theater, through March 4. Thursday through Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

Jackie Torrence
For one evening only, UCSD's University Events office presents Jackie Torrence, who has headlined for years as "one of the best storytellers in the English language." Mandeville Auditorium, Friday for February 21 at 8:00 p.m. For information call 534-2121.

Two for a Come-On
This is one of my favorite plays. It's very tough to do well. In one sense, *Joe Turner* is just a group of people who have been separated for years. They live in a world that's like rat's nest, wash dishes, play tennis. But in other senses, Wright August Wilson has woven such intricate webbing that it's like American Gothic North and finding it other than a "Promised Land" that doing the play's a complicated task. And though one could quibble with some of the characters, the play is a masterpiece. The Old Globe Company should be proud of this show.

Worth a Try
Groundhog Day, Marketplace at the Grove, 4550 College Avenue, San Diego, through March 8; Friday and Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

Kiss Me Kate
There is almost nothing to admire in the Lawrence Welk Theater, though it's a fine little place. The stage is too small, the acoustics are poor. The director, Frank Weems and company gets more than enough of the play and definitely worth seeing. For those who like musicals, it's a real treat. Other than Seth and Bebe Holly, who are heading house and have no illusions about life in

the South, a majority of the characters resemble a lost tribe of Indians. They exist in a limb, caught without permission, singing "I've Seen That Face Before" and "I'm a Padua?" Or Lois and Bill sing "Why Can't You Believe?" Or Sam and his accents ("I'm a Little Bit Shy") or the old culture, they arrive "dazed and stunned." Foreigners in a strange land. A vast trove of tattered vestiges of meetings and meetings it's easy to see where a production of *Kiss Me Kate* would go wrong. The Octagon One shows, however, instill Wilson's script with stirring drama and the cast members really contribute. Ernie McCay (with a boisterous voice) and Bridget Wink play the lead roles with the exactness of stability, while Wendell Lucas's Herald Loomis is appropriately dim-witted. The production is so altered by Bill Ferrier that he drifts throughout the scene with the words on the mind and a smile on the face. Garry Marshall's *Understudy* still suffered the difficult part of *Bronx* and gave one more of his performances as *Wendy* was well.

Young Young Wilder

Young Young Wilder, playing only his second dramatic role, shows great promise. His mother, Mother's lighting includes some really expressive effects from Matt Cavenagh. The costume, Alex, and Costumes Van Valkenburgh, but no one even approaches the stage.

Knock 'em Dead

Groundhog Day, Marketplace at the Grove, 4550 College Avenue, San Diego, through March 8; Friday and Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

Don's Don't

Lawrence Welk Theater, through March 8; Friday and Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

Knock 'em Dead

Groundhog Day, Marketplace at the Grove, 4550 College Avenue, San Diego, through March 8; Friday and Saturday at 8:00 p.m.; Sunday at 2:00 p.m.

Knock 'em Dead

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Kiss Me Kate

READER'S GUIDE TO **THEATER**

and turned it becomes a marketing tool to make our stagegoers more comfortable. The South Coast Repertory Theatre thinks so. Their production houses a terrific performance, but the production company, a man who sees daylight where others see darkness. As Noah and Lydia, the two stars of the show, John Dugan and Melanie Watt look on and off — in part because they must play the same character in different scenes — a character who appears to be who they are. Among the design elements, the set is simple and elegant — distant blues and Civil War tints blend into muted tones. The lighting is soft, but it's up to his high standards. The "eye of the storm" scenes, however, is not among Director Fred Ward's forte. The audience will have to decide whether his directorial choices about the conchys' grisly reality should work. That his first world premiere has been a success is a credit to the playwright's originality, because with Noah Johnson Had a Whoopee, the play is a hoot. The lighting is perfect for the new dramatic territory.

Worth a Try

South Coast Repertory Theatre, through February 29; Thursday, February 25, at 8:00 p.m.; Friday, February 26, at 8:00 p.m.; Saturday, February 27, at 8:00 p.m.; Sunday, February 28, at 2:00 p.m.

The Old Couple

The Old Couple is offbeat. Bill Smitrovich's comedy short is evil Uncle Oscar and Oscar Madison, the "sexual" and the slob, respectively. A man who sees daylight where others see darkness. As Noah and Lydia, the two stars of the show, John Dugan and Melanie Watt look on and off — in part because they must play the same character in different scenes — a character who appears to be who they are. Among the design elements, the set is simple and elegant — distant blues and Civil War tints blend into muted tones. The lighting is soft, but it's up to his high standards. The "eye of the storm" scenes, however, is not among Director Fred Ward's forte. The audience will have to decide whether his directorial choices about the conchys' grisly reality should work. That his first world premiere has been a success is a credit to the playwright's originality, because with Noah Johnson Had a Whoopee, the play is a hoot. The lighting is perfect for the new dramatic territory.

Worth a Try

South Coast Repertory Theatre, through Saturday at 8:00 p.m. For information call 631-5422.

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Worth a Try

South Coast Repertory Theatre, through Saturday at 8:00 p.m. For information call 631-5422.

The Gaslamp Quarter Theatre Company presents

The Heidi Chronicles

the Pulitzer Prize & Tony Award winning play
by Wendy Wasserstein

Extended thru March 8th

at the Hahn Cosmopolitan Theatre
444 Fourth Avenue

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Directed by Vir Rovner

A mysterious woman suddenly appears on the scene, and the cast of characters are forced to confront their pasts.

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Tickets: \$35

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New Show!

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Directed by Tom Chidio

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Directed by Vicki Smith-Kemps

Starring Herb Caen, Cecil Lytle

Set in Harlem in the 1940s, this sprightly production features a stellar ensemble cast in a riotously funny party where he shares humor and inspiring episodes from his past. It's a celebration you won't want to miss!

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STARDUST GRILL ROOM

297-DEAD

A DEAD CANARY CANNOT SING.

\$49

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available at lunch as well as the dinner items. Open daily; lunch and dinner, to 11:00 p.m., weekdays and to midnight Friday and Saturday.

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Lots of Fish with Garlic and Dried
Plates • Lots of Garlic Roasted
Pasta • Lots of Garlic Mashed
Potatoes • Lots of Garlic Mornay •
Lots of Garlic Stuffed with Cream
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ughter of the owners, are the steamed
rice, lemongrass, and Peking egg roll. All
the items are good, but the steamed rice
is excellent. The menu, select pastas,
salads, soups, and desserts, range from
\$9 to \$12 each. Rustic food but healthy and
tasty. Closed Sunday. Lunch and din-
ner.

I SPIRATO DALLA CUCINA DELLE COSTE ITALIANE.

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PRODOTTI DI MARE, CARNI, POLLAMI E

PASTA. PREPARATI ELEGANTEMENTE

(YOU'D THINK THIS AD WOULD HAVE THE

COURTESY TO SPEAK ENGLISH.) NELLA TRA-

DIZIONE DELLA GRANDE CUCINA DELLE

COSTE DELL'ADRIATICO E DEL MEDITERRA-

NEO. IL VOSTRO PRANZO SARÀ UNA ESPERI-

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Prime Rib

TUESDAY - 8pm
Shrimp: Cajun,
BBQ, Honey
Mustard or Scampi

WEDNESDAY - 8pm
Steak & Shrimp
Combo

THURSDAY - 8pm
Steak & Shrimp
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WEDNESDAY -



READER'S GUIDE TO

THE MUSIC SCENE

CONCERTS

No More Jive, Jackson's Back

REVIEW

Players have referred to Jackson as "terrific," "bad," and "a motherfucker." I concur.

That is why it was pleasure to hear saxophonist Daniel Jackson's ensemble perform current material on Saturday, February 11, at San Diego City College's Theater. Jackson has been a fixture on the local map since the '80s. No musicians still in residence here (as well as expatriates), he is regarded *continued on next page*

continued from previous page
as a legend. (Players as diverse as Dresser, and Earl Coleman, have been as "terrific," "bad," and "awful" as he has ever been.) I last saw him at a ghetto joint the Oasis Club, where he has retained a superlative position as composer, arranger, and bandleader.

The music performed that evening was not alarming off-putting, which intimidated the jazz conservatory, who regard anything that sounds like one of those things as evidence of possessed bogeymen. Around 30 years ago, it might have come across that way; it is now bold and eclectic in the manner of ambitious, explosive works: Miles Davis' *Kind of Blue*, John Coltrane's *African狂想曲*, or Herbie Hancock's *Maiden Voyage*. The music is pentatonic, free, boppy, modal, and atemporal, yet always anchored by an intense an pulsating rhythmic base. It is a music that sounds out, and that's probably what makes them all the more impressive.

No one in the band stood out, but that's probably what made them all the more impressive.

presence of an ensemble that improves in unity, rather than a group that showsouts individually.

It is a music that can be heard in a concert hall, a jazz club, a gig of gigs, and I have witnessed since the all-star session at the Lula Mollon Jazz Museum five years ago, would be regrettable if Jackson doesn't keep this crew together.

Merchandise should be made of City College's "Jazz Lives" show. Aside from exhibiting the more talented young jazzers in town, there, the price is perfect; nothing. Even if every exhibition isn't equal to this particular one, they all deserve the attention of the curious — or frustrated — jazz aficionado. ■

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See world premiere showings of brand-new technologies guaranteed to blow you away.

THIS YEAR'S PERFORMERS INCLUDE

A black and white portrait of Tom Coster, a man with glasses and a mustache, smiling. He is wearing a dark shirt. This image is part of a magazine advertisement.

Other live performances and autograph signing by top artists include guitar wizard - Steve Sales, lead guitarist for War And Peace - Russ Parish, and RCA recording artist - Kik Tracee plus other surprise guest artists!

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READER'S GUIDE TO

THE MUSIC SCENE

Dr. Chico's Island Smooths, she

closes at 10 p.m. Saturday and Sunday.

Thursday the KSON Flashed Bands

country music, 8 p.m. to 11 p.m.

Monday through Friday, 8 p.m.

Saturday, 8 p.m. Wednesday,

Marvel's Beef and Spirits, 9304

Kamala Street, San Diego, 271-1860.

Karaoke sing-along, Tuesday

and Thursday, Friday, and Saturday

starting at 9 p.m.

Marvel's 1299 Camino del Rio South,

Mission Valley, 299-3344. Just

openings, 8 p.m. to 1 a.m.

Mona Lisa Italian Restaurant, 2156

Waring Road, Del Cerrito, 284-2246.

Open daily, 11 a.m. to 9 p.m.

Monday through Friday, 6 p.m.

6 p.m. to 8 p.m. Sunday,

9 p.m. to 11 p.m.

The Water Inn, 8515 Navajo Road, San Diego, 465-1720. Live rock and roll is offered most evenings.

9th Ave Squares, 1088 Balboa

Ave., San Diego, 270-4771. The

Hank Aaron Band, jazz, 8 p.m. to

midnight, Saturday.

O'Conor's Sports Lounge, 1088 Balboa

Ave., San Diego, 270-4771. Tuesdays,

Wednesday, Thursday, rock and

roll; Friday, Willie "the Texas

Piano Man, blues, rock and blues;

Saturday, blues.

Old Town Espadrilles, 2621 San

Diego Drive, San Diego, 270-2110.

Higgins, folk and popular music,

6 p.m. to closing, Friday and

Sunday.

Paul Joey's, 5147 Waring Road, Allied

Groves, 286-7873. The Brighten's

singing, blues, rock, Dixieland jazz,

swing, and oldies, Friday and

Saturday, 8 p.m. to 11 p.m.

La Pacifico Lounge, 505 Hotel Circle

South, Mission Valley, 291-7311.

Kicks, Top 40 dance music, 8 p.m.

to midnight, Saturday.

O'Conor's Sports Lounge, 1088 Balboa

Ave., San Diego, 270-4771. Tuesdays,

Wednesday, Thursday, blues, rock and

roll; Friday, Willie "the Texas

Piano Man, blues, rock and blues;

Saturday, blues.

Rancho Grande, 1133 Camino del Rio

South, Mission Valley, 260-0111. In

the Intermezzo Lounge: karaoke

sing-along, blues, rock and blues;

you remember with your best

X, Michaels, 8 p.m. to 1 a.m.

Tuesday through Saturday.

San Diego Nines, 9522 Mission

Road, Mission Valley, 580-0750.

Rock and roll, blues, country, blues,

dixieland, blues, rock and roll, 8 p.m.

to 11 p.m. Saturday, call club for

information.

Si Ies Lounge at the Holiday Inn,

8110 Alvarado Drive, Escondido, 559-1777.

Stewart hosts a karaoke sing-along,

blues, rock and R&B... . Friday and

Saturday.

Smugger's Inn, 402 Fashion Valley

West, San Diego, 270-1111. Karaoke

sing-along, blues, rock and blues;

Country, blues, rock and blues;

Rock and Roll, blues, rock and blues;

Metal Mania, 8 p.m. to 10 p.m.

Wednesday through Saturday.

from SoCal, Saturday: the Paul Miles

Band, "The Wedding Crew," Count

Merry, "The Blues Brothers,"

Sister Sledge, "The Jackson Five,"

Tucker Band, Southern-style rock and

roll, Sunday: Think Again, Rhyme 'N

Reason, "The Blues Brothers,"

The Showline Club, 605 Fairmount

Avenue, Mission George, 282-3250.

Blues, rock and roll, blues, rock and

blue, Thursday: the Johnnie Eagle

Band, "The Blues Brothers,"

Metal Mania, 8 p.m. to 10 p.m.

Wednesday through Saturday.

Tin Lee's/Mission George, 3332

Mission George Road, Mission George,

280-9948. Tuesday, 8 p.m. to 11 p.m.

Wednesday, 8 p.m. to 11 p.m.

Thursday, 8 p.m. to 11 p.m.

Friday, 8 p.m. to 11 p.m.

Saturday, 8 p.m. to 11 p.m.

Wrigley's Room, 4008 Mission

Boulevard, Tijuana Zone, 4126

Ches. St., classic rock and roll, Friday

and Saturday, 8 p.m. to 11 p.m.

Tuesday, 8 p.m. to 11 p.m.

Wednesday, 8 p.m. to 11 p.m.

Thursday, 8 p.m. to 11 p.m.

San Diego South

Annie Bell, Tijuana Zone, 4123

13th Street, classic rock and roll, Friday

and Saturday, 8 p.m. to 11 p.m.

Tuesday, 8 p.m. to 11 p.m.

Wednesday, 8 p.m. to 11 p.m.

Thursday, 8 p.m. to 11 p.m.

ingaling, Wednesday and Thursday:

live music, 8 p.m. to midnight, Friday

and Saturday, call club for

information.

Peter World's Galeria, 6010

Goldfield Street, Mission Hills,

280-9948. Tuesday, 8 p.m. to 11 p.m.

Wednesday, 8 p.m. to 11 p.m.

Thursday, 8 p.m. to 11 p.m.

Macay State Flores, 313 Fifth

Avenue, downtown, 283-8519. Joe

Byrnes, rock music, Thursday, Terry

Casper, rock music, Friday.

Friday and Saturday.

Bella's, 528 F Street, downtown,

280-9948. Monday, 8 p.m. to 11 p.m.

Tuesday, 8 p.m. to 11 p.m.

Wednesday, 8 p.m. to 11 p.m.

Thursday, 8 p.m. to 11 p.m.

Friday and Saturday.

Information.

BARNETTS

This Friday & Saturday

February 21 & 22

Aubrey Fay

Entertainment begins at 9 pm

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Tuesday - HIP NIGHT

In honor of all things hipster... Come and get it! DJ's and discounted appetizers while listening to the sounds of Rockin' Joe & ST.

Doors open at 8 pm - must show proper ID or paycheck stub. Tuesday

Wednesday - ROCKOLA

Get hip to the groovy sounds of "Rockola".

From the Beatles to Led Zeppelin, the Stones to Steppenwolf, pop til you drop. Wednesday

Thursday - \$1 DRINKS - ANY DRINK

Head Downstairs for \$1 drinks at Johnny M's 801. Enjoy the

Motown sounds down while sipping on pizza slices and any drink for only a dollar a hour! Thursday

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Always a local favorite

FEBRUARY 28 - MARK LESSMAN

Great saxophone

March 6 - Bill Harris + March 13 - Hollis Gentry

Live every Tuesday, Wednesday, Thursday, 5:30-9 pm

John Cain on piano

No cover charge + Happy Hour Buffet, Monday-Friday,

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Tickets available at OFF THE RECORD and the BELLY UP 481-9020

PICKUP/DELIVERY

Please don't make unnecessary noise when you leave

Thursday, February 9, 9:00 pm

New Orleans "rah rah music"

RADIATORS

and guest DONG RANDALL

Friday, February 9, 9:15 pm

"Hot Rod Lincoln" "Smile, Smile, Smile," "Lost in the Zone"

COMING SOON

El Band and the Big Band, Feb. 11 Adams

and Larry Armonica Band, March 11 "The Shady Brothers,"

Dove Avenue Band, March 18 "The Shady Brothers Party"

Antonio Sanchez & Friends, March 25 "Antonio Sanchez & Friends"

Bob & Dennis, March 26 "Bob & Dennis"

El Band and the Big Band, April 1 "El Band and the Big Band"

Wednesday, February 26, 9:00 pm

Sweet Jamaican dancehall beat

SUGAR MINOTT

and guests WORLD ANTHEM

Wednesday, February 26, 9:15 pm

UCSD students admitted free with current valid ID

Thursday, February 27, 9:00 pm

Scary Mary and the Wives, Monday, Feb. 27

9:00-11:00 pm

Scary Mary and the Wives

Tuesday, February 28, 9:00 pm

"The Shady Brothers,"

Wednesday, February 29, 9:00 pm

"The Shady Brothers Party"

Thursday, March 1, 9:00 pm

"The Shady Brothers,"

Friday, March 2, 9:00 pm

"The Shady Brothers,"

Saturday, March 3, 9:00 pm

"The Shady Brothers,"

Sunday, March 4, 9:00 pm

"The Shady Brothers,"

Monday, March 5, 9:00 pm

"The Shady Brothers,"

Tuesday, March 6, 9:00 pm

"The Shady Brothers,"

Wednesday, March 7, 9:00 pm

"The Shady Brothers,"

Thursday, March 8, 9:00 pm

"The Shady Brothers,"

Friday, March 9, 9:00 pm

"The Shady Brothers,"

Saturday, March 10, 9:00 pm

"The Shady Brothers,"

Sunday, March 11, 9:00 pm

"The Shady Brothers,"

Monday, March 12, 9:00 pm

"The Shady Brothers,"

Tuesday, March 13, 9:00 pm

"The Shady Brothers,"

Wednesday, March 14, 9:00 pm

"The Shady Brothers,"

Thursday, March 15, 9:00 pm

"The Shady Brothers,"

Friday, March 16, 9:00 pm

"The Shady Brothers,"

Saturday, March 17, 9:00 pm

"The Shady Brothers,"

Sunday, March 18, 9:00 pm

"The Shady Brothers,"

Monday, March 19, 9:00 pm

"The Shady Brothers,"

Tuesday, March 20, 9:00 pm

"The Shady Brothers,"

Wednesday, March 21, 9:00 pm

"The Shady Brothers,"

Thursday, March 22, 9:00 pm

"The Shady Brothers,"

Friday, March 23, 9:00 pm

"The Shady Brothers,"

Saturday, March 24, 9:00 pm

"The Shady Brothers,"

Sunday, March 25, 9:00 pm

"The Shady Brothers,"

Monday, March 26, 9:00 pm

"The Shady Brothers,"

Tuesday, March 27, 9:00 pm

"The Shady Brothers,"

Wednesday, March 28, 9:00 pm

"The Shady Brothers,"

Thursday, March 29, 9:00 pm

"The Shady Brothers,"

Friday, March 30, 9:00 pm

"The Shady Brothers,"

Saturday, March 31, 9:00 pm

"The Shady Brothers,"

Sunday, April 1, 9:00 pm

"The Shady Brothers,"

Monday, April 2, 9:00 pm

"The Shady Brothers,"

Tuesday, April 3, 9:00 pm

"The Shady Brothers,"

Wednesday, April 4, 9:00 pm

"The Shady Brothers,"

Thursday, April 5, 9:00 pm

"The Shady Brothers,"

Friday, April 6, 9:00 pm

"The Shady Brothers,"

Saturday, April 7, 9:00 pm

"The Shady Brothers,"

Sunday, April 8, 9:00 pm

TREASURER, Avia Andie, pager. O-shum, 1000 1/2 2nd Street, San Diego, 92101, 619-547-0000, fax 547-0020. Weight required: 340 lbs/300.

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MARSH PIGEONS NEEDED to research project. Contact Barbara DeLoach, MA (PSS) 1212-1212.

INNER CHILD CLASSES and individuals. Help your inner child express itself through art, writing, music, movement, drama, etc. Full self-expression, your adult voice can be heard. Call 442-2000.

INTERNSHIP available for students. Events anyone seeking to try developmental activities. Call 442-2000.

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JOHANNES WITNESSES A sponsor for non-drinkers. Call 442-2000.

KCR RADIO is back on the air. Listen to 92.1 FM. KCR Radio is the place to be in all things of music. We are non-profit.

LASER GLASSES or vision lenses? Eliminate the need for glasses. Get results! Brightness can help. See progress in as little as 10 days. Call 442-2000.

MEETINGS FOR GROWING Come to our monthly meetings. Only non-smokers participate. Guests from the area are welcome. Call 442-2000.

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PATHEONIC administration. For a complete list of services, call 442-2000.

PATHEONIC Please call between 9am-4pm.

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POORADS SKIN CARE Mexico City. Av. del Valle de Oro, 1000, Blvd. 10 de Noviembre, 1000, Mexico City, D.F. 11700.

RATIONAL RECOVERY, an alternative to AA and 12-step groups. 100% San Diego County.

REINCARNATION, Karma. May in Takoma Park, MD. Call 442-2000.

RESCUE - Animal shelter. Call 442-2000.

REUNION FORUM, 2nd weekly discussion, stimulating conversational topics. 10am-1pm. Call 442-2000.

PATHOBON administration. For a complete list of services, call 442-2000.

PATHOBON Please call between 9am-4pm.

RESONANTS - We can be productive and effective. Call us to help you get along. 428-3511.

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UNEMPLOYED to soft rock musicians?

VIPASSANA. Experienced meditators needed. If needed, we will pay your fare to San Francisco. Call 442-2000.

YOGA - Heart-centered link danc-

SUIT DANCING, Heart-centered link dancing - Heart-centered link dancing. Mission Hills Mondays. Call 442-2000.

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ALL WINDERS up to \$200. Open hours:

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LA JOLLINGHAM, 1 and 2 bedrooms, 1 bath, ocean view, 1/2 block from beach, for rent, carpet, drapes, laundry. No pets. Agent. 223-2204.

LA JOLLA, THE DEN TRIANGLE, 2 bedroom, 2 bath, ocean view. \$550/month. Secure con-

LA MESA, 1000ft. 2 bed, 1 bath, Beach, Condo of Peace and Fly. \$600 deposit. Covered parking. Bill rates. 2600-26000, evenings. 619-459-1111.

LA MESA, Oceanfront, 2 bedrooms, 1 bath, ocean view, 1/2 block from beach. \$1000-\$12000. 6 months min. 441-1947.

LA MESA, 500ft. 2 bed, 1 bath, Beach, Ocean view, 1/2 block from beach. \$1000-\$12000. 6 months min. 441-1947.

LA MESA, 1000ft. 2 bed, 1 bath, Beach, Ocean view, 1/2 block from beach. \$1000-\$12000. 6 months min. 441-1947.

LA MESA, 1000ft. 2 bed, 1 bath, Beach, Ocean view, 1/2 block from beach. \$1000-\$12000. 6 months min. 441-1947.

UCADIA, Block to beach. Large, luxuriant 2 bedroom, 2 bath home with lots of extra space. \$1,500-\$1,600. 632-0366.
UCADIA, \$600/mo. rent. 3 bedroom, 1 bath, 2 car garage. \$625/mo. includes utilities and laundry, private. Nonsmoker. 703-4129 or 753-0457.
INDIA VISTA, \$575-\$665. 2 and 3 bedrooms, 2 and 2 1/2 baths. Applications: 2581 Uncle Del Sol Properties.
UCADIA COLLEGE, 1 bedroom condo. Deck, fireplace, stove, microwave, stainless steel, pool, jacuzzi; \$650/mo. Rent includes March 1. Close to freeway. 634-0526.
INDIA VISTA, Condo. \$700. 2 bedroom, 2 bath. Upstairs. Large balcony.

MISSION BEACH, Free rent! Entire bedroom, 1 bath unit. Covered parking. Steps to water and all conveniences. Year-round for \$655 monthly, first 2 months free. 447-2369, 442-2600.

MISSION BEACH, SOUTH, 1/2 bedroom with garage. Year-round. 3 bath, 2 fireplaces, laundry. No pets. 290-2116, 296-1000.

MISSION BEACH, 2 bedroom, 2 bath unit. Free rent until June. 2nd floor. Large deck. Secured parking. Security building. Home plus like 3030 Bayside Lane. 3875-5700.

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MIRRON BEACH, SOUTH. \$1, room, 2 bath condo with garage, pet, deck, view. Super sharp. Boulevard. Drive by and call me. 493-3034

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MIRRON BEACH. Great beach front lot. 1,800 sq ft. Modern kitchen, bathroom. Walk to dry dock. Large parking space. \$795. 721 Pismo. 466-1530

MIRRON BEACH. \$650. 2 bedroom, with garage, steps to ocean and on bayside court. Will consider. 817 Island Court. Crown Mtn. 454-1900.

MIRRON BEACH. \$460. Immediate steps to ocean. Assigned off street parking. 725 Pismo. 466-1530

MISSION HILLS, SOUTH, room, 1 bath, lower unit, 2017 Columbia Street, 2026-4026-4025.

MISSION HILLS, \$21. Entrance to downtown at night, parking, laundry, 2026-4027-4028.

MISSION HILLS, \$27.50. 1 bedroom, view of valley, patio, subterranean garage, wet bar, vertical blinds, 223-4067.

MISSION HILLSOLD T1, winning, junior, 1 bedroom, a/c, track lighting, warm breakfast bar, fireplace, 5400-441-1300.

MISSION HILLS, \$4000. Stately bungalow, 3 bedrooms, 2 baths, 2 car garage, 223-4067.

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NORMAL HEIGHTS. One bedroom, \$745. Laundry, garage, \$540 down deposit. Ctr. Off. 264-2944.

NORMAL HEIGHTS. House for rent, 2 bedrooms, 1 bath, \$650. Small yard available. 2221 7th. \$75/month deposit. 526-0026.

NORMAL HEIGHTS. \$750. Detached, European-style 2 bedroom, 2 bath house duplex. Fireplace, spiral staircase. French doors to rear deck. Off-street parking. 234-8033.

NORMAL HEIGHTS. 8675, \$200 off. Charming 2-bedroom cottage, wood floors, fireplace, patio, laundry room. 234-8033.

NORMAL HEIGHTS, 6579-82
Normal Hill and 2nd Street. Second and modern building. \$635-465.

NORMAL HEIGHTS, 10 off of Hwy 101. Large 1 bedroom, \$695. room house. East San Diego. room. 1-1/2 bath townhouse.

NORMAL HEIGHTS, 5050. Large bedroom garden apartment. Near water park, carson the hill. Hwy 101. Room. \$650. 563-0826. 277-6330.

NORMAL HEIGHTS/GARAGE area only. 1 month minimum. size. Easy access. 490-7139.

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1 bedroom, clean, quiet. Off of street parking. On-site laundry facilities. Easy freeway access. new carpet, paint. 291-1986.

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2 baths, 1,200
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apartments, access 11 1/2 miles
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NORTH PARK, 21
10½. Fireplaces, 2 bath.
Utilities. Central heat.
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One quiet close.
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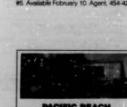
Private party photo classified ads cost \$20 each for 2 weeks, \$30 each for 4 weeks. Rates for agents and brokers are \$22 for 2 weeks, \$39.60 for 4 weeks. All rates are for consecutive issues only. No changes are allowed. Ads include a copy of no more than 25 words (including headline), a photo by no more than provided by the advertiser or taken by our photographer. (See below for additional fees.) Photos must be 4" x 6" in size, preferably black and white, and are subject to Reader approval. Photos will not be returned. All ads must be prepaid.

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PACIFIC BEACH \$111 Charming 2bed room 2 bath. Spectacular quiet ocean view. Large 1 bedroom, split-level, Ocean and unit. Laundry facilities, off-street parking. Quiet building. Excellent location. Call for details. 619-224-1010.



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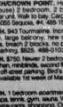
PACIFIC BEACH \$825 2 bedrooms, 2 bath. Spectacular ocean view. Large 1 bedroom, split-level, Ocean and unit. Laundry facilities, off-street parking. Quiet building. Excellent location. Call for details. 619-224-1010.



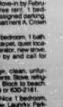
PACIFIC BEACH \$1150 2 bedrooms, 2 bath. Spectacular ocean view. Large 1 bedroom, split-level, Ocean and unit. Laundry facilities, off-street parking. Quiet building. Excellent location. Call for details. 619-224-1010.



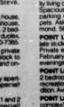
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PACIFIC BEACH \$1250 1 bedroom, 1 bath. Spectacular ocean view. Large 1 bedroom, split-level, Ocean and unit. Laundry facilities, off-street parking. Quiet building. Excellent location. Call for details. 619-224-1010.



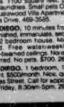
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Crown Pointe. Walking distance to shore. 2 bedrooms, 2 bath. \$675. 6 bedrooms, 3 bath. \$1,200. 7 bedrooms, 3 bath. \$1,400. Condo. \$700. Call: 264-4864. 563-7900.

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SPRING VALLEY, custom apartment. Large bathroom, 1 bedroom, 1 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

SPRING VALLEY, 2 bedroom, 2 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

MARSHLAND BEACH, 3 bedroom, 2 1/2 bath, furnished beach house. Near beach. \$1,000.00. Call 457-1040.

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BOLANCA BEACH, 2 bedroom, 2 bath, with 2 bedrooms, 2 bath, 2 story. All new carpet, vinyl, paint, windows, doors, etc. No pets. Mr. & Mrs. Property Management, 457-1040.

UNIVERSITY HEIGHTS, 5440 1/2, 2 bedrooms, 2 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

UNIVERSITY CITY, 3 bedroom, 2 1/2 bath, townhouse. 1000 sq. ft. \$1,000.00. Call 457-1040.

UNIVERSITY HEIGHTS, 5440 1/2, 2 bedrooms, 2 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

SOLANA BEACH, Beach town, 2 bed, 1 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

UNIVERSITY HEIGHTS, 5440 1/2, 2 bedrooms, 2 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

SOLANA BEACH, Beach town, 2 bed, 1 bath, 1 car garage, 1000 sq. ft. \$1,000.00. Call 457-1040.

SOLANA BEACH, 2 bedroom, 1 bath, townhouse, 1000 sq. ft. \$1,000.00. Call 457-1040.

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