

286-12 \$1,305	386-20 \$2,307	386-25 \$5,212
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**DOMINION COMPUTERS**  
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ADULTS \$3 CHILDREN \$2

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Join us for  
**SUPERMARKET SAVVY™**

Tuesday, March 7  
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Scott and White Clinic Lobby

featuring  
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Registered Dietitian and Health Education  
Coordinator at Scott and White

Learn to choose foods with less fat, cholesterol, sodium and sugar and more fiber



The lecture is FREE. For more information and to make reservations, call (409) 268-3386.

\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
<b>IRRITABLE BOWEL SYNDROME STUDY</b>										
Wanted: Symptomatic patients with physician diagnosed Irritable Bowel Syndrome to participate in a short study. \$100 incentive for those chosen to participate.										

\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
<b>SORE THROAT/STREP THROAT STUDY</b>										
For individuals 12 years and older with sore throat willing to participate in a study to treat strep throat. Diagnosed strep throat welcome. \$100 incentive for those chosen to participate.										

\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
<b>ACUTE BRONCHITIS/PNEUMONIA</b>										
Do you have any of the following? 1. Productive cough 2. Fever 3. Rattle in chest. Call for information about a three week antibiotic research study with close MD supervision. \$100 incentive for those who qualify.										

\$75	\$75	\$75	\$75	\$75	\$75	\$75	\$75	\$75	\$75	\$75
<b>PEDIATRIC SORE THROAT STUDY</b>										
Children 3 to 12 years with sore throat pain to participate in a currently available over-the-counter pain relief medication study. No blood drawn. Free strep test. \$75 for those who qualify. Evenings & weekends call 361-1500.										

\$300	\$300	\$300	\$300	\$300	\$300	\$300	\$300	\$300	\$300	\$300
<b>HIGH BLOOD PRESSURE STUDY</b>										
Individuals with high blood pressure medication daily to participate in a high blood pressure study. \$300 incentive for those chosen to participate.										

**Consumer Studies**  
Wanted: Healthy volunteers to evaluate labeling information or taste-flavor of currently available medication. No blood drawn. **Bonus incentive for the first 100 patients chosen to participate and who complete study. 3 days left.**

\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
<b>SPRING ALLERGY STUDY</b>										
Looking for tree and grass allergic individuals (12 years and older) to participate in a short allergy study. \$100 incentive for those chosen to participate. Free skin testing available to determine eligibility.										

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# Hispanic culture gets new twist in revision of Don Juan legend

By Chuck Lovejoy  
REVIEWER

Attempting to provide a more favorable view of Hispanic culture and people, Texas A&M's Hispanic Group Theater presented "Johnny Tenorio," an American version of the Don Juan legend, Thursday night in Rudder Theater.

The choice of "Johnny Tenorio" seems a perfect vehicle for this attempt.

The play's performance was the first ever for the new group, which is a division of CAMAC, the Committee for Awareness of Mexican-American Culture.

Roberto Villarreal, who played the lead character, said the play by Mexican-American playwright Carlos Morton was chosen because it places Hispanic culture in a different light than what the public usually sees.

"All the public gets is a particular view of our culture from the media, which tends to focus on the bad aspects," he said. "The play helps to show a side of our culture — a sensitive, vulnerable one — which is rarely seen."

Set on the west side of San Antonio, although the program states it could be any Latino *barrio*, the one-act story takes place entirely in a cantina owned by Johnny Tenorio's friend and confidante, Big Berta. The play's dialogue, delivered partly in English and partly Spanish, further develops its regional setting.

In the play's opening scene, Johnny is shot and killed by a figure representing his own violent spirit. But he arises, seemingly alive, to examine his past in a series of flashbacks prompted by Berta, who wishes him to repent of the evil course his life took.

And an evil course it was, for Johnny Tenorio was a hustling, drug-using womanizer who says, "For me, it's always Saturday night!"

Many of Johnny's crimes are revealed to him by the spirits of those he abused, who return to help him see the error of his ways.

His best friend Louie appears, and Johnny remembers the night he killed Louie in a fight over Ana, Louie's 15-year-old sister. Johnny seduced Ana and turned her to prostitution.

It is the spirit of Ana's lost innocence that visits Johnny, not her mortal soul. In the same context appears the essence of Don Juan, Johnny's father, who tells that his faith in his son disappeared long ago.

Near the end, Berta tells Johnny of his death (He thought he survived the shot.) and that she is a member of the living dead who was sent to him to "eat his sins." She also tells him he can return to the living if he can persuade one of his victims to forgive him.

Johnny tries valiantly but to no avail. As his attempts repeatedly fail, he resorts to groveling to the ghosts, blaming his wickedness on a family curse. He says he inherited his "Don Juan" lifestyle and womanizing ways from his father, whom Johnny now discovers cheated on his mother. As a result of his father's infidelity, Johnny's mother died of heartbreak while giving birth to him.

Johnny's pleading does him no good, though. In the end, Don Juan tells Johnny the only one who can forgive him is God, and he must ask His mercy. Johnny fails at this task as well and passes into the realm of the living dead along with his victims, regrettably screaming, "I'm dead!" as he goes.

The performances by the members of the Hispanic Theater Group made the play a smooth production.

Villarreal was convincing in the role of the repentant Johnny, apparently having no trouble representing the evil in men's souls. Georgette Lopez-Aguado gave the role of the

wise, cold Big Berta a warm side with her sorrowful and merciful facial expressions.

Manuel Ruiz III, as Louie, provided a pleasing representation of the good opposed to Johnny's evil. Janey Rosas successfully wore three hats in her roles as Louie's sister Ana, as Johnny's mother and as one of Johnny's lovers, portraying fear and confusion and even pain with ease.

Baldomero Valdez shined as the ghost Cantante, singing Johnny's requiem in a powerful voice that carried easily from the rear of the theater without a microphone.

The evening was even more impressive considering that "Tenorio" was the first stage performance by each of the cast members, which seems only fitting since the play was also the first produced by the group.

Villarreal said after the performance that this will probably be the group's last production this semester, because each play takes about three months to produce. He said the group will resume production in the fall, with a rotating cast of CAMAC members.

"Next year we hope to be more aggressive and produce maybe three or four plays," he said.

## Playright explains motivation for writing 'Johnny Tenorio'

By Richard Tijerina  
STAFF WRITER

The stereotype of the Don Juan character has been around for centuries, said Carlos Morton, playwright of "Johnny Tenorio", at a round table discussion Thursday night.

Morton, a professor at the University of Texas at El Paso, was in the audience to watch the Hispanic Theater Group's production of his play.

After the performance, Morton and cast members answered questions from the audience.

Morton said he decided to write a play on the Don Juan stereotype because it is a fixture in Mexican American culture.

"I chose the Don Juan man because I wanted to examine the dialectics of my people," Morton said. "It is there, and we all know it is, especially in our families. Johnny is not a very positive character. Throughout five centuries in literature, Don Juan has been known for his ability to seduce women."

Morton said the character of Johnny Tenorio has a vulnerable side to all the flash and machismo.

"Johnny is a human being," he said. "I showed him as a little boy, I showed him in a tender scene with his father, and we saw him thinking about his mother and how she died. In a way, Johnny exists because we let him exist in our community. The question is, how do we get rid of him?"

Janey Rosas, who portrayed Ana in the play, said machismo is a character trait all Hispanics deal with because it is a part of their heritage.

"I think this play is a very good representation of what 'machismo' is all about," Rosas said. "I think everybody believes in machismo a little bit. This play has taught me a lot. I think it is an excellent representation of what the Chicano man has to offer about himself."

Roberto Villarreal, who played the title character, said working on the production helped him come to decisions about his culture.

"Throughout this whole process, I've come to realizations internally about my identity by dealing with

the negative aspects of our culture and dealing with the positive aspects of our culture," Villarreal said. "Being a minority group that has been stereotyped and drawn in myth makes us more vulnerable."

Villarreal said working on the play was more than just finding his identity, it was a glorification of his culture.

The cast wanted the audience to learn something about Mexican

American culture, said Georgette Lopez-Aguado, who portrayed Big Berta.

"Being a student and being active is not something we handled easily," Lopez-Aguado said. "I hope everyone learned something tonight. We wanted everyone to enjoy it first and foremost. If we taught anyone a lesson, then we've succeeded in our mission."

## Restaurant Report

By Mia B. Moody  
REPORTER

The restaurants listed below were inspected by the Brazos County Health Department Feb. 16 through 23. Information is taken from a food service establishment inspection report.

**SCORED BETWEEN 95 AND 100:**

**Wendy's** at 202 Southwest Parkway was inspected by David Plett. **Score — 99.** One point was subtracted because a thermometer wasn't provided in a conspicuous area.

**Chic-fil-A** at 1500 Harvey Rd. was inspected by David Plett. **Score — 98.** Two one-point violations were cited because an ice

scoop handle was in an ice machine and bleach wasn't used for wiping clothes.

**Dixie Chicken** at 307 University Dr. was inspected by David Plett. **Score — 96.** A four-point violation was cited because it lacks the correct number of accessible toilet and handwashing facilities.

**SCORED BETWEEN 90 AND 95:**

**Emilio's Pizza** at 315 A DeMink was inspected by David Plett. **Score — 94.** Two points were deducted because the food-preparation counter tops were in a state of disrepair. Four points were deducted because the back door didn't close by itself to prevent rodents and insects from entering.

David Jefferson, a registered sanitarian at the department, says restaurants with scores of 95 or above generally have excellent operations and facilities. He says restaurants with scores in the 70s or low 80s usually have serious violations in the health report.

Scores can be misleading, Jefferson says, because restaurants can get the same score by having several minor violations or a few major violations. He says the minor violations can be corrected during the inspection. Point deductions or violations in the report range from one point (minor violations) to five points (major violations).

Jefferson says the department might close a restaurant if the score is below 60, the personnel have infectious diseases, the restaurant lacks adequate refrigeration, there is a sewage backup in the building or the restaurant has a complete lack of sanitization for the food equipment.

The department inspects each restaurant every six months. Jefferson says a follow-up inspection is sometimes required if a restaurant has a four- or five-point violation that cannot be corrected during the inspection, or if there are numerous small violations.

*A Fish Called*  
**wanda**



**7:30/9:45 PM**

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**Midnight**

**Friday and Saturday, March 3 & 4**  
**Rudder Theatre**  
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