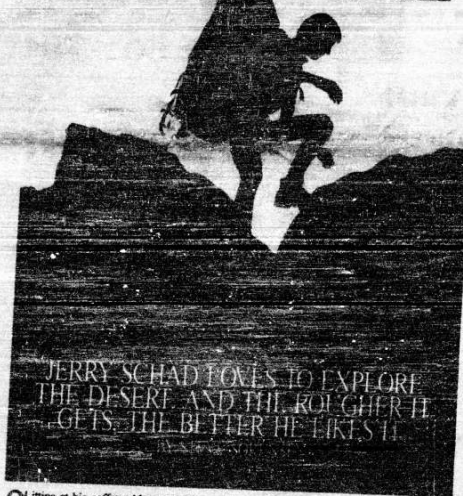


LIFE ON THE CREST



JERRY SCHAD LOVES TO EXPLORE
THE DESERT AND THE ROUGHER IT
GETS, THE BETTER HE LIKES IT.

Sitting at his coffee table, poring over a stack of topographic maps, Jerry Schad looked as happy as a kid in a comic book store. "I've been trying to figure out a place in Anza-Borrego where we can go for a few days," he said. "Hopefully, someplace I haven't been yet."

Trying to find someplace in San Diego County where Jerry Schad hasn't been is like trying to find a parking place downtown: if you like adventure and wildlife and don't mind walking for three days, you might find one sooner or later. Though Schad is about a hundred years too late to say he's been places where no one has ever been. I would venture to say he's been to more out-of-the-way places in San Diego County than anyone

ever has. Schad is addicted to roaming remote places the way most people are addicted to comfort and TV. I don't know if there's a term to describe someone like Schad, but there should be. Something like "woodland transient" or "compulsive pedestrian."

"And what have you come up with?" I wondered, suspecting his answer was likely to cost me ten pounds, perhaps two nights' sleep, and some pain.

"Well," Schad said with innocent enthusiasm, "there's a canyon on the east side of the Santa Rosa Mountains I've been meaning to go to for some time."

"And what's it called?" I wondered.

"It has no name."

(Continued on page 15)

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One Little Frenzy-Triggers

The fragility of great and sensitive minds is a fascinating thing to behold. Who would have thought—and how somehow comforting it is to us ordinary folk to discover—that someone of Jonathan Saville's polished intellect and profound sensitivity could be driven so totally, rabidly, and altogether fanatically wacky by a bit of theater dealing with out-of-body experiences and after-death manifestations? ("Play Dead," March 26.) "Revolution," our indignant critic in a spasm of cool reason. "Dissociates of the imagination," "pseudo-religion," "this truly scary" "the cut-of-body nonsense," "self-deceptive mumbo-jumbo." "Hm, and my, my. Something seems to have struck a nerve. Or a survival condition, perhaps. Medusa, as the bard almost said, show that virgins are too much. I mean, yes, Jonathan, if you don't believe such stuff and don't think much of those who involve themselves in it, all you had to say was something like: 'I haven't had those sorts of experiences and haven't yet encountered anyone who could convincingly demonstrate their reality or importance; and that is a badly made and written play, and here's why...' But when someone whom many of us consider to be our most thoughtful, literate, and morally sensitive critic starts raving in the tones of a village atheist denouncing the Book of Genesis or of Jimmy Swaggart damning Darwinism, we begin to wonder if maybe our most-admired local literary figure has an "irregularity" problem.

Most Americans see Tijuana at the disco and here. That is not Mexico; go see the farms, cities, the interior of the country. You will see a few happy people, a people waiting for the revolution to happen, and a proletarian dictatorship to be installed. Mexico is not your "backyard." It is a different country with its own political and social problems. And when the time comes, all those corrupt and rich Mexicans living in the United States will form their own "Alpha 66" to fight for democracy and freedom.

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LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 2080, San Diego, 92118. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Yes, a preoccupation with the afterlife, vision, heaven and "hell," and other "out-of-body" states is not always in the forefront of the major spiritual and religious traditions of East and West, but it's certainly there in all of them, if they have remained faithful to their sources, and not at all distasteful to anyone but some sort of "rationalist" bigot, which Saville doesn't usually strike me as being. Can we expect that he will have picked the local performance of the traditional Tibetan opera company from Lhasa, a performance full of gods, ghosts, fairies, and other "spooky" superstitions of the sort? Or is that sort of thing okay for "that kind" of people, but definitely not okay for "our kind" and "our kind"?

Oh well, I'm glad he's preoccupied and even a bit crazed about ideas and issues, and I will think he's the most remarkably and readily intelligent human being in San Diego. I suppose we all have our little frenzy-triggers; personally, I get all frothy-mouthed and wild-eyed whenever anyone within hearing distance mentions the name Duncan Shepherd. Gordon L. Myers Ocean Beach.

Skip Hopes

In reference to your article on the demise of the Salinas Beach Plunge ("City Light," March 26): I feel very sad that another example of our early

twentieth-century architecture is passing the way of the developers' usual buffoonery.

A quote comes to mind. "Is man's destiny to destroy what he has wrought or build that past with time present? Our future will tell."

Let us hope that the powers that be will see the error in their ways before, again, it's too late. Skip Stein Lemon Grove

When The Time Comes

After reading the letter from Mr. Meyer ("Letters," March 26) on your cover story ("Cuba, Sil," March 19), I cannot but agree with him. I live in Tijuana and see all those poor people begging for money all the time. I see the poverty, the corruption of government at this scale, and we do not have a fine press.

Most Americans see Tijuana at the disco and here. That is not Mexico; go see the farms, cities, the interior of the country. You will see a few happy people, a people waiting for the revolution to happen, and a proletarian dictatorship to be installed. Mexico is not your "backyard." It is a different country with its own political and social problems. And when the time comes, all those corrupt and rich Mexicans living in the United States will form their own "Alpha 66" to fight for democracy and freedom.

Don't Worry, Wanda

To Wanda Tramm ("Letters," March 26), I've got to tell you, that was the laziest defense of a deer murderer I've ever heard. I think you really must be Adam Kurzejski's mother, the way you gush with pride over his academic degrees, his well-groomed appearance, and his wonderful work habits. My mom talks about me the same way. I only hope the deer he shot, yes, in cold blood, appreciated those fine traits as it gazed its dying breath. What a warm, loving guy!

I'm precisely because murderers like Kurzejski and his ilk are labeled the "fine young men and well-respected members of society" that the earth is in such a precarious state today.

Don't you worry, Wanda. Adam will survive the letters and phone calls. That's a hell of a lot more than can be said for one accused deer in the crosshairs we all know about. We don't owe this deer killer an apology. Adam Kurzejski owes the animals of the world an apology. He should be ashamed. I suggest the way to accomplish this request for forgiveness is to simply donate the fee he received for his article to the save-the-wildlife organization of his choice. Now that would be something to brag about! Ryan B. Berry Ocean Beach

The Game People Shoot

I'm writing this in regard to a recent story published in the Reader ("A Deer in the Crosshairs," February 26). As to how the writer of the story worded it, he made hunting sound like just a big slaughter. His story was in poor taste.

Most people haven't hunted, and when they read a story like this, they freak out. All hunters aren't like Mr. Kurzejski. He's what gives hunters a bad name. I'm a hunter, but my ideas differ. He is for slaughtering and

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SPACED IN TIJUANA

BY BOB OWENS

Tijuana has long been selling to business and professional people the right to exclusive and private on-street parking spaces. The money generated by selling these private spaces is a lot more than the city makes from its parking meters. However, in the past few years, so many of the metered parking spots reserved for the public have been turned over to private businesses that Tijuana six

months ago ceased to issue these permits for the downtown area.

One well-traveled example downtown is Fourth Street. Half a dozen years ago, the street was almost all metered between avenidas Revolución and Constitución. Now curbs are painted yellow from corner to corner on both sides of the street, indicating that parking is no longer available to the public. A restaurant, a shop, a professional man, and banks and taxis — mostly the latter two — have exclusive parking rights to the yellow spaces. The same fate has befallen other downtown Tijuana streets.

About thirteen years ago, Tijuana purchased from the United States some 1500 used Rockwell parking meters and converted them to take pesos as well as American money. Though these were placed throughout the city, most were installed in the central business and commercial district. Meter mands regularly received both Mexican and American vehicles parked at meters whose time had expired. For Americans the fine was one dollar, to be paid to the city via mail. Most Americans ignored the tickets they received.

But as a growing volume of

(continued on page 33)



A shot of private parking on public streets in Tijuana.

OCEANSIDE VOTERS FIND PIECE

BY BOB McPHEAL

Proponents of an Oceanside slow-growth initiative have asked the county grand jury to look into the propriety of alleged political activity by a city-funded agency that promotes industrial development. They have also persuaded a city council member to ask the city attorney for a legal review of a brochure mailed to about half of the city's 43,000 registered voters two weeks ago by the same agency. The four-page color brochure, which folds out into a map of the city, lauds the role developers play in funding public improvements. It was mailed to registered voters by the Oceanside Economic Development Council (OEDC) just a month before city voters will go to the polls to decide whether to enact Proposition A, a citizen-sponsored slow growth initiative. The measure is opposed by developers, who have split their support between Proposition B, a less-stringent alternative sponsored by the city council, and rejection of both propositions.

Advocates of Proposition A, including former Oceanside Deputy Mayor Melba Bishop, are claiming that the OEDC

OCEANSIDE'S

brochure is really a political pamphlet in disguise and that the OEDC has broken the law by violating provisions of a contract with the city that strictly prohibits political activity by the OEDC. "They [OEDC] don't have the right to involve themselves in a political

issue," said Bishop. "I think it was a misappropriation of city funds." She said one wrote to the grand jury after the city attorney's office refused to act on complaints by her and others that OEDC was actively involved in attempts to defeat Proposition A. City council member Sam Williamson, a

(continued on page 33)



A face close to Detective

SAP & JUICE

BY NIKAE CANTEN

SDG&E admits that Spike, a herbicide used to control growth around utility poles, was a big mistake. Spike is responsible for the death of numerous — perhaps hundreds — of oak trees in the rural areas of San Diego County, where it was applied between 1978 and 1983. SDG&E claims that it was unaware of the potency of Spike, and it has reimbursed many property owners whose vegetation was damaged by the long-lasting herbicide.

One Alpine homeowner, however, has turned down SDG&E's offer in favor of a lawsuit, filed in Superior Court on March 13. Michael Harness, who says his trees are still dying from Spike poisoning, has accused the utilities company of ignoring warning labels on the herbicide and later covering up its careless use of the chemical on his property. And as a debate candidate would have it, SDG&E is suing Harness for allegedly jerry-rigging his meter and stealing \$2400 worth of electricity.

Which came first, the dead trees or the live wires? SDG&E claims it discovered in March of 1986 that Harness's meter had been tampered with. One of the SDG&E inspectors investigating Harness's "erratic consumption" of electricity found that the meter had been "jimmied," or bypassed by wires that lead from the power line to the house. SDG&E recalculated Harness's bill and figured that he owed \$4700 for unauthorized energy use over a seven-year period.

Harness, who denies responsibility for the jumped meter, appealed the June 1986 bill to the Public Utilities Commission, which found in favor of SDG&E last November. Harness had to pay \$2300 for the last three years of use, the PUC's time limit in these cases. But SDG&E wants the rest of the \$4700 and filed a civil suit against Harness in January of this year. It is asking for three times the amount Harness allegedly owes, in allowance with a state law. Add in some punitive damages, and Harness's new bill comes to \$10,000.

Last week SDG&E was served with Harness's lawsuit, in which he is asking for six million dollars. SDG&E calls the timing "an interesting coincidence," especially since the damage to Harness's trees became evident three years ago. Harness says there is no connection between the two lawsuits. "I don't think it's an elaborate on either one," he said, referring all questions to his attorney. Harness did say he

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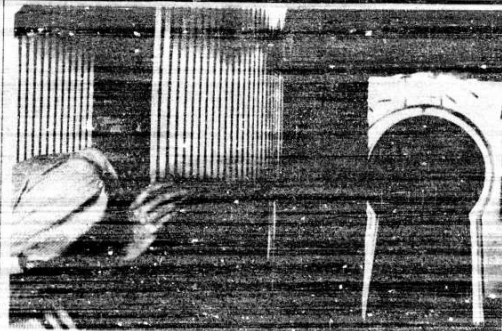
PORN PROFITS HIGHE ON DOORS

BY PAUL KRIEGER

Rick Ford has seen the future of adult peepshows, and it's a box-office disaster. While Ford's competitors in the adult bookstore business were fighting a city ordinance that requires the removal of doors from peepshow booths, Ford complied last month by unhinging the doors from all eleven booths in his downtown L.A. Boonster. "Business is down drastically," he lamented last week. "Guys come in, get changed for a dollar bill, see the doors we off, and tell my clerk, 'Give me my money back, I'm going next door.'"

He won't say just how low his peepshow revenues tumbled, while industry and police sources say each booth can yield up to fifty dollars a day, Ford and his colleagues guard those figures jealously. But there's evidence that he isn't exaggerating: his clerks say hours passed without a single L.A. patron viewing the movies.

Ford rehired the peepshow doors Tuesday afternoon, following a judge's ruling that police must halt at least



Will the peepshow ordinance clean them up or close them out?

temporarily their arrests of sure clerks. But Superior Court Judge Mack P. Lovett also ruled that the city's no-door ordinance is valid, and vice-squad officers must continue citing owners and employees who float the three-year-old ordinance. The city attorney's office plans to prosecute these offenders as a step toward its eventual goal of

revoking the business licenses of stores that don't comply. By yanking the doors and compromising viewer privacy, city officials hope to stop the drug dealing, masturbation, and sexual encounters they claim take place in the closed booths. Owners say, however, that police and politicians grossly distort the activities that take place behind the

locked peepshow doors, and some owners pride themselves in policing their peers to minimize illegal activities in the booths, which they stock with tissue paper and trash cans. (The attorney for Greg Vasic, owner of the F Street Bookstore chain, included in his court filings statements by a police vice expert that other designers are doing wrong.)

(continued on page 33)

EXPOSED

BY NEAL MATTHEWS

George Guerin was an engineer at the post Westgate Hotel on Second Avenue downtown from 1978 to 1984. Now he's designated by the Social Security Administration as "totally disabled." He contends in a lawsuit filed in February of 1985 that his disability resulted from exposure to PCBs (polychlorinated biphenyls), an extremely hazardous chemical with which he says he frequently came into contact while working near electrical transformers at the hotel.

"People are screaming about the PCB spills into the bay, which amount to less than what's inside my husband," remarks Guerin's wife, Dorellene. "Well, I'll tell you what's going to happen if you're exposed. Your marriage will break up, you'll break out in open sores, your teeth will fall out, you'll lose your business, you'll lose everything. If people know what's going to happen to them, they'd be a lot more scared."

All of that and more has befallen George Guerin, who is thirty-two. Guerin's duties as an engineer at the hotel included regular checks of the three electrical transformers on the top floor of the nineteen-story building. According to

allegations in court documents and media reports, between 1980 and 1984 there was a more or less constant leak of cooling oil from one of the transformers, and Guerin routinely cleaned up this leak with rags, towels, mops, and cat litter. He alleges that the oil sometimes soaked his hands and clothes, as well as his shoes, and that he also breathed fumes from the oil. Guerin says that he thought the oil was harmless, and the contaminated rags, towels, and mops were not treated as hazardous by the hotel's staff. He says he used white plastic food buckets from the hotel's kitchen to carry the rags and his oily tools, and when he was finished cleaning up the transformer leak, these buckets would be returned to the kitchen.

Dan Bushnell, an attorney representing the hotel in the lawsuit filed by Guerin, terms such allegations regarding the possible spreading of PCBs throughout the hotel as "a lot of b.s. Mr. Guerin would not say those things under oath during deposition." However, Hospicio Lacanille, who worked with Guerin as an engineer at the Westgate and who remains an employee there, confirmed in an interview last Monday that rags, mops, food buckets, and towels used to clean up the PCB-laden oil were not treated with any special caution. "We didn't know it was dangerous," he said of the leaking cooling oil. Lacanille added that two washing machines used to launder hotel staff uniforms, where his and Guerin's clothes were washed, also were used to wash maid and kitchen staff uniforms, as well as some of the guest hand towels and wash cloths.



George and Dorellene Guerin

Lacanille has also filed suit against the hotel, alleging that management personnel knowingly exposed him to the harmful chemical. He says he has been seeing Guerin's doctor for treatment of symptoms similar to Guerin's, in his lawsuit he claims to have developed gum problems, hypertension, and various other physical ailments, and that lab

tests have shown the presence of high levels of PCBs in his blood. (Dr. Edward Jackson of the University of California Medical Center, who diagnosed Guerin's PCB contamination in November, 1984, declined to speak about either Guerin or

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A VIEW OF THE FURNITURE

BY KARL KEATING

"I can't just talk about my subject," began Richard Latrobe-Bateman. "I must talk about my view of the world. And my view of the world is that I think we're actually doomed." This got the attention of the audience. A man with white hair rolled his eyes and looked at his wife. She stared at her hands. A student looked up from the book he was reading. The two dozen people who gathered at Mesa College on March 27 weren't anticipating such an introduction. They were expecting a quiet talk on the theme, "Are We (as Craftsman) Being Taken Seriously Enough?"

The speaker had reached his pessimistic conclusion by looking at chairs — other people's chairs. An acclaimed furniture craftsman who has been commissioned to design the sanctuary furniture for St. Mark's Cathedral in England, Latrobe-Bateman for years has been attempting to make the perfect chair, something he never expects to accomplish. In the meantime, he explains what other designers are doing wrong.

Dressed as the stereotypical English professor in a tired herringbone jacket and an open-collared shirt, he advised his audience "never to underestimate people's bad taste in furniture." He said we live "in an age of internationalism, and that's disastrous culturally. Our culture is now completely godless and materialistic. You might say, 'So what?' (A student nodded and silently mouthed, "So what?") But if you compare what that means with the Middle Ages, when people believed in a loving God, you see there's a gap. I that gap must be filled by something, he said, and in our culture it's filled by fashion. People are more interested in what's new than in what's good. "We see this in the furniture field."

Latrobe-Bateman said modernism has triumphed in furniture design as in the fine and plastic arts, and "you can exactly define modernism. The object shall be the result of new materials, a new manufacture, or a new arrangement of parts. True modernism has no style. Economics, not good taste, dictate the aesthetics of furniture nowadays, he claimed, waving his arms. People shifted uncomfortably in their chairs; many listeners were themselves makers of furniture and they did not seem to appreciate the implications of what was being said.

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Do you sweat when you swim?
Ned James
Coronado

Why is it that ocean water at a given temperature feels warmer to a swimmer than fresh or pool water at the same temperature? I am not the only swimmer who has noticed this phenomenon.

George Story
San Diego

My answer to Ned is "yes." My answer to George is "huh!" Let me dive into Ned's query first.

The major purpose of sweating is to regulate the body's core temperature and keep it from getting too high. As you exercise, your body temperature goes up, then you start to sweat to bring it back into normal range. It doesn't matter whether you're running a marathon in the Mojave, snorkeling off the Seychelles, or pole-vaulting in the Arctic. Of course, you don't sweat as much if you're swimming in cool water. The water temperature helps reduce body temperature so you don't have to adjust by sweating. But no matter what you're doing, when your body temperature is elevated, you'll start to sweat. Wake up and smell the chlorine, Ned. What do you think that is running down your forehead while you're lounging around your hot tub?

And now for Mr. Story and friends. I posed your question to some experts in physiology and to a few folks who just like to swim. The swimmers couldn't particularly confirm your observations, and the physiologists simply said, "Silly degrees is sixty degrees, no matter what you're swimming in."

I couldn't discover a scientific principle to account for your reaction. It may have something to do with the surrounding air temperature around the place where you're swimming. You're less likely to be protected from the wind when you're swimming in the ocean. Wind on your wet skin makes you feel cold, and by comparison,



the water would feel warm. If the pool you're swimming in is indoors or in a sheltered sunny area, the air will feel warm, which will make the water feel relatively cold. I've got to admit that everything after the quote from the physiologists is just Matthew Alice speculation. If anyone else can substantiate the Story story, let us know. In the meantime, I hate to leave questions without an answer, but in this case, I can't find one.

Dear Matthew Alice:
Every time I get dependent over my gas and electric bill, I figure there must be someone worse off than I am. What is the average monthly bill for places like San Diego Stadium (during baseball season), Sea World, and San Diego State University? I hope the answer will make me feel a little better.

Alan Nontaky
San Diego

I guarantee you'll perk right up when you see these figures. How'd you like to tear into your SDG&E bill one month and find

out you owed them \$446,875? That was the total gas and electric bill for San Diego State University for November of last year. Yes, I said almost half a million for one month. I feel that depression lifting. Alan! The largest contributor to that whopping bill, of course, electricity for campus and building lights. Electricity accounts for about two-thirds of State's monthly bill. It would be even higher, but the school produces some of its own power in a cogeneration plant and holds down costs that way. But the plant is fueled with natural gas, which, naturally, is bought from SDG&E. The cogeneration plant is the largest gas consumer on campus. One by-product of the power plant is steam, which State uses for heating. You might consider the heat to be a freebie, I guess. When you have six-digit utility bills, you've got to take the good news where you can find it.

Not quite so stratospheric are the utility bills for San Diego Stadium. The cost of gas and electricity is estimated at between \$900,000 and one million dollars a year. The Padres' lease for the place includes utilities, which have been calculated in the

past at \$376 per hour. If you figure the lights are on four hours per game, with fifteen home night games each month, the total would be \$21,060. That rate may change, since there are new lights being installed in the stadium. It's hoped they will be more energy-efficient.

When it comes to the cost of lights at Sea World, we'll just have to remain in the dark. I'm afraid. As a private corporation, Sea World would be more likely to tell us that their bills are none of our business. And that seems to be our answer. It's none of our business. Thanks, Shami.

Dear Matthew Alice:
Are there any negatives to using tap water that's been sitting in an open container for several hours or days? I'm referring to using the water for mulled coffee, soup, or the like. My own thoughts run positive about the idea, mainly because of chemical evaporation. But I've heard some people claim all the oxygen bubbles away when it sits open.

J.E.D.

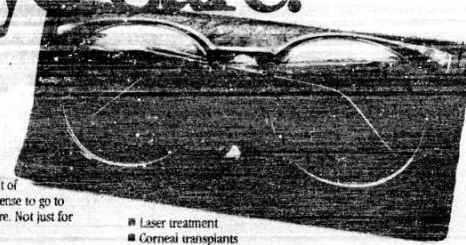
Kevin Beach

The oxygen doesn't "bubble away" when it sits open, but it will be released if you boil the water. But that leaves us with the question, "So what?"

The quickest way to rid San Diego tap water of some of its interesting taste is to boil it. That will drive off dissolved gases and leave you only the minerals to contend with. Of course, oxygen is one of the gases that is released along with the chlorine disinfectant. But that shouldn't bother you, unless you're a fish. As long as the container is clean and nothing strange drops into it while it's sitting open for a few hours, you shouldn't have any problems. ☐

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Jerry Schud

EXPLORE

As wilderness enthusiasts know, the Santa Rosa Mountains, in the northeast corner of Anza-Borrego Desert State Park, represent San Diego County's last

truly great wilderness adventure. Remote, severe, and fairly difficult to negotiate, they have remained as wild and unspoiled as anything in the American Southwest. Besides being uncommonly beautiful in their own rugged way, they are also the home to as many as 500 bighorn sheep — which in itself testifies to their wildness. I

listened to Schud's description of the journey he had in mind and was soon caught up in his enthusiasm. I left the planning to him, however.

Schud is the restless, thirty-seven-year-old author of *Afoot and Afield in San Diego County*, published by Wilderness Press in 1986. Besides being the most comprehensive guide to public lands available to hikers in the county, the book is a labor of love by a man practically obsessed with observing, thinking, and talking about phenomena of nature. By profession Schud is an instructor of astronomy at Mesa College, and he was trained in physics and astronomy at UC Berkeley and at San Diego State. But by avocation, he's an intrepid desert rat, fond of heat and sweat, indifferent to thirst and dehydration, positively blissful in wind and cold.

Schud's intense curiosity about nature, and about man's limitations there, might well kill a man less physically adept. He once hiked the entire crest of the Santa Rosa Mountains — forty miles from Highway 74, near Anza, to the Borrego Valley — in two days. Another time he ran from the north rim of the Grand Canyon to the south rim in less than four hours — a record at the time. Yet another time he rode a bicycle from Ocean Beach to Gila Bend, Arizona, in twenty and one-half hours.

"Why Gila Bend?" I asked.

"Because it was 300 miles away," he replied, as though that were reason enough. With his scientific background, Schud has a gift for observation and an eye for detail. For him almost nothing in nature is too trivial to take notice of. He once found two rock cairns in Clark Valley, northeast of Borrego Springs, which looked as though they might have

been Indian summer-solstice markers; he returned there on June 21 to observe the solstice himself and found the markers were in fact two degrees off — far too inaccurate to have been left by Indians. He talks passionately of the time he was camped on Mile High Mountain, in the Santa Rosas, and awoke by chance in the middle of the night to see the zodiacal light (the sun's light reflecting off dust particles orbiting between the sun and the earth) from one horizon to the other. He notes that the honey ant makes its mound of gravel, while the lavender ant makes its mound of grass seeds. He notes that it is a west wind and not a Santa Ana that makes life in the desert uncomfortable, or that a hedgehog cactus needle makes a suitable probe for digging smaller cactus needles out of your skin.

Schud is also a habitual topophile. He maintains an immaculate collection of 7.5-minute topographic maps, covering every foot of the approximately 1500 square miles of public lands in the county, which he uses as the visual inspiration for fantasizing about foot journeys he plans to take. Schud retreats into his maps the way other people might relax with a good book at the end of the day. He compares the topographic maps to geological maps. Then he compares both of them to nineteenth-century maps, to see what landmarks the county's early settlers thought were important. And eventually, after he has visited the area, he draws his own maps — or rather adds to the original maps, drawing in water sources, desirable routes, difficult obstacles, old trails, and other curiosities. From a hiker's point of view, Schud probably has the most complete and detailed set of maps of the county.

(continued on page 22)

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EXPLORE

(Continued from page 30)

Two weeks after Schad told me of the journey he had in mind, we were hiking up Rattlesnake Canyon, on the western slope of the Santa Rosas, in search of his unnamed canyon. Somewhere to the north, an arctic storm was on its way, promising snow — or even worse, wind and cold rain. But for the time being, the sky was a flawless winter blue.

We stopped along the way so Schad could make additions and corrections to his maps or point out oddities: a plant with red, orange, and yellow flowers all growing from the same stem; a pinyon pine being defoliated by a worm; an ancient roasting pit where Indians cooked the heart of the agave plant.

"What I really like about the desert is the seasons," he said. "Fall in December, spring in February."

Like most desert rats, Schad is enthralled with intense heat. During the summer, in one-hundred-degree heat, he likes to head off into the desert with a gallon of water, a little food, and a sleeping pad. He'll stay out for three days, holing up under the shade of a rock during the day and roaming about at night like some nocturnal predator. He talks excitedly of his plans to visit Death Valley in July just so he can experience what he thinks might be the

highest temperature of any place on earth.

"I read once that the ground-surface temperature at a site in Death Valley during the summer was 200 degrees — supposedly warm enough to fry an egg," he said. "I went home and tested that claim with an electric frying pan and found that an egg heated to 200 degrees would indeed be over easy in exactly six minutes. Actually, though," he concluded, "I recommend cooking eggs at 250, in which case they're over easy in just three minutes."

We continued up Rattlesnake Canyon, taking a short diversion over to Rattlesnake Spring, which was the only known water source for perhaps seven miles in any direction. The spring, which is a favorite watering hole for high-rim sheep during the summer, is situated in a rather eerie little canyon with yellow and white mineral deposits. One lonely-looking cottonwood tree grew near the spring. "I sat up on the hillside there in the summer, once and watched the rams butting heads during mating season," Schad recalled.

We drank from the bitter-tasting spring, filled our water bottles, then moved on. Just before dark, we made camp below a saddle on the crest of the Santa Rosas, about 4000 feet above sea level.

The next morning, after just twenty-four hours in the desert, I must admit I was beginning to wonder about our water situation. We had a little less than a gallon for the two of us, which maybe

wasn't so bad. But Schad's reputation for self-inflicted torture really had me wondering what I was getting myself into. Also, just thinking about water makes you thirsty. It's like a Chinese finger puzzle — the more you struggle, the tighter it gets. The previous night, I had lain awake for some time trying to decide if I should get up and empty my bladder or if the body might be able to absorb some small part of that moisture. I finally chose to wait until dawn.

After a light breakfast, we loaded our packs and crossed the crest of the Santa Rosas, further separating ourselves from our only known water source. We were soon headed eastward down Schad's unnamed canyon, a broad, fairly steep, bowl-shaped canyon that was perfectly quiet, still, and extremely dry. After a while, I mentioned my concern about water to my companion.

"If we had to, we could go until tomorrow night without drinking again," Schad said, dismissing my concern. "You know, your body can lose about five percent of its moisture and still be all right. Of course," he added with detached scientific objectivity, "you might not feel too good."

It was then that my anxiety about water became compounded by a fear that I was following a madman who actually enjoyed suffering and pain. My dehydration or eventual death would only be a passing scientific curiosity to him — something he might describe in his sleepy college students in order to

keep their attention after the lunch hour.

After we had gone about two miles down the canyon, it became apparent that the upper half of the canyon was as dry as the rocks it was made from. We stopped for a break, and Schad, undaunted, pulled out his geological map to study the terrain, while I munched nervously from a bag of stale granola. Across the canyon, a woodpecker hammered annoyingly on an agave stalk. Glancing over Schad's shoulder, I saw on the map that the area we were in was brightly colored in red, orange, and yellow; the colors of hell. "It looks like these rocks were made about a hundred million years ago," Schad observed dryly.

Just about the same time this granola was made, I muttered, putting the plastic baggie back into my pack. I picked up some fresh-looking sheep turds lying at my feet and broke them open. They were as water-soggy as the granola, now stuck in my throat.

Rather than continue down the canyon, we climbed a side ridge, hoping for a view of the lower canyon and (speaking for myself) water. But from the ridge top we saw only a smaller canyon on the other side, and it was as dry as the canyon we'd just left.

All along the ridge top we found fresh beds where sheep had spent their nightly vigil watching for predators. The presence of sheep, however, wasn't necessarily an indication of water nearby. During this time of year, the sheep are capable of surviving for

weeks at a time on nothing more than the moisture they obtain from eating vegetation. They've been known to eat cholla, a cactus about as well-armored as any in the desert. They also eat the beavertail cactus — a feat I tried to imitate and was rewarded with a swollen tongue. The sheep's favorite delicacy, at least this time of year, seemed to be the fibrous and spiny agave leaves. We saw several places where they'd been nibbling on the plants.

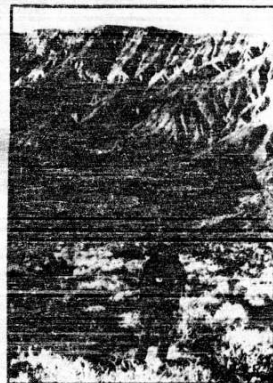
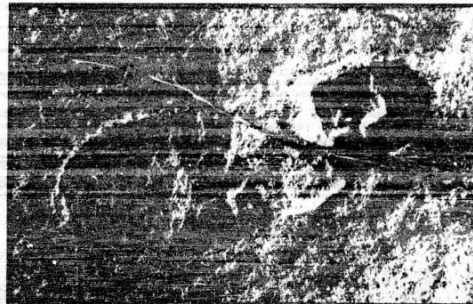
We continued down the ridge for a while. In the distance, perhaps twenty miles away, we could see the alluring and silvery waters of the Salton Sea. Schad wanted to press on to the lower end of the canyon, but I was stalling, instinctively trying to stay close to our only sure source of water, which was behind us. The canyon below soon narrowed sharply, to a point where the old metamorphic rock had eroded down to a bed of hard, new granite. I ventured to the edge of the ridge in order to peer into the canyon below us, and — "Our lucky day!" — 200 feet below was a thin, shimmering ribbon of water trickling through the sand.

It was a sharp descent off the ridge, over rotten scree, but Schad soon found a sheep trail to the bottom. As he bounded down the canyon side, he shouted back to me Schad's Rule of Thumb: "I figure I can go anywhere a sheep can go!"

It's a good rule — for Schad. I slid along behind him, proving I could go anywhere an avalanche could go. "Just because sheep went this way doesn't mean sheep came back," I shouted. But I don't think he heard me or cared.

Once we'd reached the bottom, we filled our bellies from the cool, sweet spring then refilled our water bottles. I was elated to have been spared a trial by dehydration, but Schad almost seemed a bit disappointed. The challenge had been renewed.

The canyon bottom was a narrow, twisted gorge of white granite. Very intriguing. We soon began wandering down its path, and we hadn't gone more than a hundred feet when we found an enormous ram's skull. Patches of hide still clung to the brow, and the brain cavity was filled with a hardened plug



Santa Rosa Mountains, Anas Berrogo Desert State Park

of mud — the only brain necessary to meditate on eternity. Nearby we found the bleached spine and then one huge horn, which had grown nearly a complete spiral and must have weighed more than ten pounds. The matching horn was nowhere to be found.

"It's funny how they always seem to die near water," Schad said. Not that the water had killed the ram (I presumed). It was just that this trickle of water perhaps 200 feet long, this tiny oasis surrounded by a very harsh world, made a good place to die.

Schad thought this ram must have been at least eight years old when it died — a ripe old age for a bighorn sheep. But a little farther on, we found the remains of a small lamb. The tiny nubbins of its horns made it look like the skull of a baby devil. A short distance away, I found the remains of another lamb. This one had died so recently that brown fur still clung to the

(Continued on page 34)

TWO BIRDS SWOOPED UP FROM THE CANYON AND HOVERED OVER OUR HEADS; IT TOOK US SEVERAL SECONDS TO REALIZE WE'D JUST SEEN GOLDEN EAGLES.

EXPLORE

(continued from page 13)

forelegs, and the discs in the vertebrae were still pliable.

"The mortality rate of the lambs is extremely high," Schad said. Not only are the lambs vulnerable to predators like lions and coyotes, which of course frequent these same watering holes, but the lambs are also susceptible to a lung disease the high horns have acquired from domestic sheep. Back at Rattlesnake Spring, where Schad had watched the sheep during the mating season, he'd listened to them trying to clear their lungs. "Their cough sounds very human," he recalled. "Almost like a hacker's cough."

I must admit it was hard for me to walk away and leave that massive ram's horn lying in the wash. It was a powerful symbol of stamina, vigor, and survival, and I was attracted to it in an almost superstitious way. I told Schad so.

But Schad the scientist was indif-

ferent to my superstitions. "The idea of a souvenir sitting on my mantle never did much for me," he shrugged. "Besides, it's illegal to remove them from the park."

He was right, of course. The Santa Rosa Mountains have remained wild, not so much because they are unknown or inaccessible, but because the state park's strict regulations have preserved them as wilderness. Except for one very old and rusted tin can, a clay pottery shard, and a yellow balloon from Center City Ford in San Diego, we hadn't encountered any sign of another human being in two days. That's what a wilderness experience is, a relief from the meddles of man — including the hoarding of treasures and resources. I left the ram's skull where I found it, hoping the next person who finds it will do the same.

Schad was restless to explore more territory and wanted to push on to the lower end of the canyon. But I was content to lounge around the spring, basking in the sunshine and solitude. We agreed to meet later, back on the crest.

As wilderness lovers go, Jerry Schad was a late bloomer. He was born and raised in San Jose's Santa Clara Valley where, in the 1850's, his ancestors had been among the first American settlers. But after five generations, the pioneer spirit in his family had all but died out. Schad never went camping as a kid, and he had only driven through nearby Yosemite once. He says he was a bookworm in high school and wasn't much interested in sports. He recalls asking a member of his high school's cross-country team how far they ran and being astounded by the answer: "Five miles."

Even at UC Berkeley, Schad's experience with the outdoors was limited to riding his bicycle through the hills behind the campus. But when he came to San Diego State to earn a master's degree in astronomy, all that changed.

"Some guys who lived next door to me in the dorm wanted to drive out to the desert and go for a hike in Borrego Palm Canyon," he recalled. "Until then, about all I knew of the desert was what I'd seen from the family car, driving through the Mojave in the middle of summer, years ago. Like most people, I wasn't much impressed. But when I got up in Borrego Palm Canyon and saw those palms off in the distance for the first time, with the sun shining through their bright green color — something just snapped in my mind. From that time on, I've been a desert rat."

As an endurance athlete, Schad's first real passion was as a cyclist. He rode from the San Francisco Bay area to San Diego several times, and with his friend, Don Krupp, he rode from San Diego to Yuma.

During that period (1975), he and Krupp co-authored *30 Southern California Bicycle Trips*. Since then,

he's written a total of seven guidebooks to cycling, hiking, and running, and he has another book in the making, as well as plans for at least five more. Some of his books are self-published. His wife, René, helps him proofread the books, which they cut and bind in the kitchen of their home in East San Diego.

Schad's cycling eventually led to an interest in distance running, which he pursued with the same passion he had cycling. When he was training for the Western States Endurance Run, a hundred-mile course across the Sierra Nevada, he would regularly put in forty- or fifty-mile training runs. After he broke the previous record for running across the Grand Canyon (his record of three hours, fifty-four minutes has since been reduced to three hours, eight minutes), he wrote an article for *Outside* magazine entitled "Adventure Running." That article was later developed into a book by the same name, and it received good reviews, as well as much national attention.

Schad's interest in wilderness running naturally led to an interest in backpacking, which is his current passion and the focus of his writing. When he was asked by Wilderness Press, the most successful publishers of trail guidebooks in the western United States, to write *Afoot and Afired in San Diego County*, he was given the perfect excuse (as well as a substantial financial incentive) to visit several of the few remote places he hadn't already been in the county.

Most of the fieldwork that went into *Afoot and Afired* was done running. Typically, he would spend all day running thirty miles or so of trails, carrying only the essentials in case he were caught out overnight. He would, get back to his VW van at dark, make camp.

(continued on page 36)

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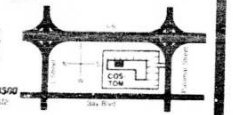
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EXPLORE

(Continued from page 41)

in less than a minute, eat an instant dinner, spend a few minutes scribbling his notes, go to sleep, get up the next morning before dawn, and do it again. He continued that pace for three days out of every week, for most of the winter of 1985—a period he describes as being the time of his life.

The reason for Schad's whirlwind style of seeing the country wasn't just because he had a book to write. It's his style of choice—the restless, can't-see-enough-soon-enough exuberance of someone enthralled with the natural world. At thirty-seven, though, he realized he'll have to slow down sometime. But that time hasn't come yet. "Lately I've had this regret that I was missing something by not just sitting in one place for half an hour and letting the beauty sink in. I've promised myself that someday I'll go back to see some of these places I've been in a more leisurely fashion. But so far, I

haven't done much of that."

If Schad's style proves anything other than his endurance, "it's how big this little corner of the world really is. A man in virtually perfect physical condition, devoting as much free time as his job and family will allow and running as fast as he is able, can't possibly explore it all in ten years. And even if he could explore all of San Diego County, there's Imperial County, northern Baja, the Mojave Desert, Death Valley, Joshua Tree... I have no doubt I could spend the rest of my life exploring California," Schad says.

During his travels in San Diego County, he has accumulated a few scraps of odd information that might be of limited interest to anybody else—but are the inevitable waste products of a mind like Schad's. "If the eastern boundary of San Diego County were just a few hundred feet east of where it is now, the lowest point in the county wouldn't be the ocean, but someplace in the Borrego Valley. And if the northern boundary were just a quarter mile north of where it is now, the

highest point in the county wouldn't be Hot Springs Mountain, but a shoulder of Rabbit Peak." He happily, almost compulsively, passes along such tidbits of information, assuming that every body is as fascinated with the peculiarities of geography as he is.

But besides collecting such seemingly pointless trivia, Jerry Schad has become a most passionate advocate for the beauty and wilderness value of San Diego County's landscape, which he believes is undervalued, as well as largely misunderstood. "Except for a few trails in Cuyamaca and Palomar, most people just aren't aware of what's really out there," he told me. "Something like fifty percent of the county is public land open to recreational use. Probably fifty percent of the county is untouched—the way it was when we found it. A lot of our land is chaparral. Most people look at it and say, 'It's just brush.' But if they get out in it, smell it, touch it—it's really pretty nice. Otay Mountain is a perfect example. There it is, just twenty miles from downtown San Diego. Hardly anybody ever goes there, yet it's absolutely beautiful and has something like fifteen rare and endangered plants, which is more, I think, than anywhere in the state."

The desert is much the same. "It looks barren, and that turns a lot of people off, unless they've seen it at the right time of year," he says. "Most people driving through the Borrego Valley in the summer wouldn't see anything that would make them want to get out of their car and walk around. Sometimes it takes a little effort to appreciate the desert."

"San Diego—and most of the Southwest—is different from, say, the Midwest and the East, where there are a lot of small settlements situated fairly close together. Here we have large

metropolitan centers, surrounded by vast areas of essentially wilderness. The challenge in this part of the country is to somehow preserve those wilderness areas, even though they're within a few hours of millions of people."

That evening Schad and I made camp in a little saddle on the crest of the Santa Rosas. To the north, we finally began to see the clouds of the storm we knew was on its way. The wind shifted sharply from the north to the west—an ominous sign—but oddly enough, our saddle, a spot Schad had found earlier in the day, was protected from the worst of it.

Shortly before we arrived at our camp, we had been walking along the crest when two huge birds swooped down from the canyon to the east of us, hovered directly over our heads for a moment, and then were gone. It took us several seconds to realize we'd just seen two golden eagles, less than fifty feet away.

At dusk the clouds darkened around the Laguna Mountains to the west. Below us, to the east, we could see the lights of Indio. "That's where Prince Charles goes to play polo," I said. "Except while he's there, they change the name to 'South Palm Desert.'"

"Over there," Schad said, pointing to the north, "is Rabbit Peak." A long ridge, extended from the Coachella Valley (near sea level) to the top of the rugged, 6666-foot peak. "Some runners once ran from the Coachella Valley to the top of it in three hours."

I made my bed in the lee of a stout little juniper, but Schad, fond of wind and rain and discomfort in general, made his directly on the crest. Then, dressed in parka and mittens, like some lost expedition to Antarctica, we huddled together to cook a meal of noodle soup, with a Kalish chaser. "One thing I've been meaning to ask

you about," I said, practically screaming over the wind, "is how much criticism you've received for your books. Every time I've written about some out-of-the-way place, somebody is furious at me for revealing what they think is their 'secret place.' As a matter of fact, I've gotten several threatening phone calls."

"You know," Schad said, stirring the noodles, "I've never heard any criticism. I've never even gotten a phone call about my books."

"Maybe that's because your books don't have a 'Letters to the Editor' section," I said. "If they did, you'd be hearing from every crackpot in the county."

"That may be," Schad said. "My number in the phone book, though."

The more I thought about the lunatics I'd heard from over the years, the more my adrenaline started to flow. Since Schad was the only one to tell me, he was forced to listen while I vented my anger.

"These people who think they have a secret place—nobody else knows about—are not only selfish, but they're deluding themselves," I shouted. "You can bet the oil and timber and mining companies know about their little secret. And you can bet some developer, or else the government, has a plan for building a road to it. The only way to protect the few wilderness areas we have left in this part of the state is not to keep them secret, but to make sure every wilderness enthusiast in the country knows and cares about them."

I was hoping for an argument from Schad, but all I got was, "I couldn't agree more."

I blew my nose and accepted a plate of noodles. "So tell me," I said, "can a person make a living writing guidebooks?"

"Well," Schad considered, "it's possible. But you can't count on it. I

figure that what all my books are earning right now is about half a living. I try to write books that have a long-term value. They might need to be updated every four or five years, but most of the information in them will remain the same. I figure that over my lifetime, *Afoot and Afeld* could earn \$80,000 for me."

"Is San Diego a decent market for your kind of guidebooks? Or is it true what they say, that San Diegans are only happy if they're in their cars?"

"There's certainly no lack of people here who love the outdoors. The Sierra Club has close to 10,000 members here. For some reason, though, the market for guidebooks in San Diego has not been explored. If you go to the Bay Area, there are at least ten current books on places to go hiking. In San Diego, there's Skip Roland's book [*Backpacking Guide to San Diego County*] and mine."

"Why's that?"

"I have no idea why somebody hasn't beaten me to writing a comprehensive guide to the county. *Afoot and Afeld* has had a lot of interest in the short time it's been out. Wilderness Press tells me it's been one of their fastest-selling books."

(Wilderness Press confirms that *Afoot and Afeld* in San Diego County has indeed been their fastest-selling book since it came out in July of 1986. It went through its first printing of 5000 copies in less than six months and has sold 5000 copies of its second printing.)

"Do you ever wonder what kind of people are buying *Afoot and Afeld* or what they're doing with it?" I asked.

"I suspect a lot of people buy it as an armchair book. They may take a few trips close to town, but they're mostly pleased to know there are a lot of places out there, and someday they may go see them. One trend I've noticed, too, is

that people have less time and money to go on extended trips these days; but they're still interested in outdoor places close by, where they can go out for a day or two. That may help explain why the book is doing so well."

After dark, when the wind settled down, Schad demonstrated his gift for not only observing phenomena in the sky but for explaining them to people less informed. He delivered an impromptu lecture on the earth's orbit around the sun, lunar tides, supernovas, and finally, the origin of the universe.

Wilderness, of course, is the perfect place to observe the sky with the naked eye, which is why Schad plans to write a book about astronomy for the wilderness traveler. "The idea would be to point out phenomena which can be easily observed, like carlshine, which is the sun's light reflecting off the earth and onto the dark side of the moon. The folk term for that one, 'the old moon in the new moon's arms.' You'd be surprised how many people have never noticed that. I'm amazed, in fact, how many of my college students have never even seen the Milky Way."

Later, as I lay awake watching the stars, I wondered about that. How could a person reach college age and not have seen the Milky Way? What does it mean about our culture, that so many people are alienated from the physical world they live in?

The things a person can learn in the wilderness are exactly the lessons our culture is not learning: the importance of our individual lives, the sacredness of nature, the joys of simplicity, and the rejuvenation that comes from solitude. We don't need fewer people in the wilderness, we need more. If it takes guidebooks to get people to look at the world around them, then we need more guidebooks. And if

so many people the wilderness seems crowded, maybe that isn't because there are too many people going there, but because there is too little of it to go around.

Before going to bed, Schad and I had made plans to get up before sunrise and begin our long hike out of the Santa Rosas. At 4:30 I was still awake, watching the sky and the clouds moving in from the north. "Jerry!" I shouted.

No answer.

I shouted twice more. "Jerry! Get up!"

But still there was no answer. I think at night, and Schad would have slept through it contentedly. I finally got out of bed, got dressed, and woke him.

We had walked for nearly an hour when we decided to take a break and watch the sun come up over the Chocolate Mountains and the Salton Sea. As far as we could see in any direction was a world Schad knew intimately: nearly every peak and canyon, nearly every plant and mineral, every quirk in weather patterns, every animal. For those few minutes, I think he was about as close to being happy as a person gets in this life.

We didn't say anything for a long time after continuing down the ridge. While some people approach the wilderness with their instincts and emotions, Jerry Schad tends to rely on his intellect. That's what his background and training have taught him to do. So I think he might have been a little embarrassed when he said, without turning around, still picking his way down the mountain, "The real joy in doing something like this is being forced to live in the present. As far as you can think ahead is maybe the next hour, to where your trail will be coming from. After that—who knows? There's a real satisfaction in that."

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NURSE'S LOG

LIFE AND DEATH ON AN EIGHT-HOUR SHIFT

BY SUSANNE KIMBALL

1500

I am sitting in the nurses' conference room, about to take my assignment for the evening. This afternoon we are short one R.N., and the remaining five of us have to absorb the extra work load, since we've not been guaranteed replacement. While I wait, I scan the bulletin board for messages and hospital news. The only significant bit of information is an announcement that because of hospital budget cuts, we have to empty trashcans in the patients' rooms at the end of the shift. Great! Do I look like a bag lady?

I have inherited Mrs. Trager in Room 552, over and above the six patients I normally care for. She is

eighty-nine and has been comatose for some weeks. She is a "no code," which means that her family has stipulated there will be no CPR when her heart stops. She has a diagnosis a paragraph long, and we have kept up a level of life support based strictly on what is humane: we turn her in order to prevent bed sores; we keep up her nutritional and fluid levels by way of nasogastric tube feeding and intravenous therapy; we support her breathing with oxygen. Just now, while I am adjusting

Mr. Ellington's I.V., the day nurse announces that Mrs. Trager has stopped breathing and that there is no heartbeat. Do I detect a sense of relief in her voice, or am I projecting my own ambig-

oxygen still wheezing into a system no longer responsive. Shut off the feeding pump. Any fluid pumped into her stomach at this point is counterproductive, even if her vital functions should, by some miracle, be restored. Close the door. Put up a No Visitors sign so no one will accidentally enter. Call the next of kin.

Mr. Trager's next of kin is a niece; she accepts the news calmly and says she'll come by after work. Good. I have an hour to get started on my chores.

My patients today are on the lower half of the right corridor of the fifth floor; the upper half of the hall is Natalie's. When it comes to lifting and turning the patients, we band together. We also relieve each other for dinner breaks.

Letitia, the day nurse, finally gives me report: Room 546. Mr. Ellington, pneumonia and asthma-related breathing problems. He's a cocaine addict and smokes two packs of cigarettes a day. When I was in his room earlier, he demanded that I take out the I.V. He is verbally abusive and bad-tempered.

Room 547: Mrs. Williams, age ninety-four, has a long history of diabetes mellitus. She is currently in for anemia and is scheduled for a bariatric swallow tomorrow to determine if she has a bleeding ulcer. She is scheduled to receive one more unit of blood tonight.

Room 548: Mrs. Jones, who is eighty-four, suffers from recent weight loss, anorexia, and hypothermia.

Room 549: Mr. Johnson, age forty-one, cirrhosis of the liver, kidney failure related to alcohol abuse. Since admission, he has developed a tolerance for Demerol. His condition has deteriorated since yesterday, and his physician is aware of it.

Room 550: Aurelius Ustoy, age eight-six, right-sided paralysis since his stroke a year ago, dehydration, diabetes mellitus, and weakness.

Room 551: Mrs. Nidy, electrolyte imbalance, contractures, recent change in mental status. She was transferred here from a local nursing home. Her bedsores speak for themselves.

Room 552: Mrs. Trager. Assessing the acuity of my patient, all but two of whom have I.V.s, I calculate that at least one or two of the I.V.'s will malfunction in the course of the evening and have to be restarted.

Don't be so negative, maybe you'll get lucky.

1600

I start taking vital signs on all my patients, which sounds simple enough, except when you're dealing with a patient like Mrs. Nidy, who is uncooperative, or Mr. Ustoy, who can't hold a thermometer in his mouth and you need help to turn him and take his temperature rectally.

feelings? Relief because

Mrs. Trager no longer has to suffer the humiliation of a disinherited body from which (philosophically speaking) the spirit must have fled a long time ago. Relief also because caring for her has become such a routine that I have to remind myself that she is, after all, still a person.

The nursing coordinator tells me I must inform Mrs. Trager's next of kin, as well as Dr. North, our house physician, whose duty it is to pronounce her dead. What to do first? I still haven't had report on the other six patients, three of whom are critically ill. Postponing their treatments, some of which are due within the hour, is going to put me behind for the rest of the evening. On the other hand, calling Mrs. Trager's next of kin might mean that one of them may come before then. She hasn't been pronounced dead yet; the physician is currently tied up in the emergency room. The problem is, I can't touch her, move her, or clean her up until he comes.

All right, leave her tubes intact, oxygen still wheezing into a system no longer responsive. Shut off the feeding pump. Any fluid pumped into her stomach at this point is counterproductive, even if her vital functions should, by some miracle, be restored. Close the door. Put up a No Visitors sign so no one will accidentally enter. Call the next of kin.

1630

Dr. North arrives to pronounce Mrs. Trager dead. I'm glad I got a head start on the other patients; now I have to get on with cleaning her up. The most frustrating thing is to receive a call through the intercom saying that so-and-so needs a bedpan, while you're trying to give a patient your undivided attention.

Please, let them be quiet for a half-hour.

While Dr. North is in the room, I am calm and disinterested. After all, Mrs. Trager has been "dead" long enough that this procedure is only a kind of formality, right? But then Dr. North leaves and closes the door behind him. All right. This is the moment.

We rush toward our deaths as surely as rivers to the sea, evolving inevitably toward the fearful disintegration of all mortal flesh. It consumes us in the end and paints our skin a macabre green. It is merely the color of skin not oxygenated. Why can't I be objective? I have put pets to sleep and taught my children that death is not angry or vengeful. Birds, particularly the sea gulls, doves, and sparrows found dying on the beach near our house, have never elicited a sense of horror in me. They close their eyes and give up their spirits. By no accident do they symbolize the soul. But you just put them in a shoe box and bury them.

Mrs. Trager, you are different. Why haven't I thought of your first name before?

I pick up her left wrist and read the ID bracelet.

Your name is Aimée. The Beloved. I study her features. She is very small, almost birdlike: a sharp nose; small, close-set eyes; a tiny round mouth; and tufts of gray hair that give her head the appearance of a fledgling bird's before adult feathers grow in.

I try to remember my prayers from catechism, but nothing comes. Was it so long ago that I was a fearful child reciting memorized prayers?

Our Heavenly Father, take this soul. No. Dear Lord, accept this sinner. Try again.

Dear Aimée, I hope you walk in a green place where there are flowers and music and laughter. I hope that you have a crown of roses in your hair and that your hair will be the color of dark honey.

Our belief in an afterlife is most likely tied to a wish — the wish to be eternally young.

Just then the floor secretary walks in.

Bless you, Cindy, and please don't leave. I need you to be here.

Cindy is wonderful; she is slightly acid-tongued and can start an I.V. when no one else can. She is an I.V.N. who occasionally agrees to be our desk clerk when

the regular is off-duty.

The procedure for post mortem care is to wrap the body into a shroud. Cindy has the shroud, acquired from central supply. We take it out of the plastic wrap — only to find that it is just another plastic wrap. Cindy gives voice to my sentiment: "What a way to step off this planet, in Saran Wrap!" Aimée, your funeral trousseau consists of a faded pink bathrobe and tattered slippers — and a ring on your finger. I will leave the ring there. Perhaps your love from long ago will recognize it.

1700

Back to the living. Mr. Ellington is making a loud noise. He has decided he is going to sign himself out, against doctor's advice. I have barely managed to pass out all the medications, and when I walk into his room, he grins and holds his I.V. tubes, disconnected, in his hand. I guess I lost that round, and I don't even argue with his insistence that it was "an accident." But he has also cut himself off from the medication that counteracts his wheezing, and I can hear it across the room: Oxygen is running, although he is not using it, and I can smell the odor of a recently smoked cigarette. I'll have to call security and have them deal with the cigarette problem. Ellington is potentially combative.

So, turn off the oxygen for the time being, call security and his doctor for further orders. I really don't like you, Mr. Ellington. At the nurses' station, I ask Cindy to call Dr. Lopez, who responds immediately and substitutes medication that can be taken by mouth. I also call security and the lab (results are now in on two of my other patients), as well as the pharmacy for Mr. Ellington's new order. I might as well pick up enough linen and supplies to change a few sheets; he has dribbled blood all over the floor, on the bed, and on his gown.

1800

Dinner trays are brought up on a metal cart, and the nurses are expected to pass them out. Do I look like a waitress? At this time, I'm grateful for family members to visit. All of Mr. Ustoy's relatives show up, as usual. I have counted as many as sixteen members, and four generations crowding around his bed and spilling into the hallway. It's hard to administer treatment while sixteen pairs of eyes are watching. But on a certain level, I want them to witness the sputtering and coughing fits that accompany passing a suctioning tube into his throat. Better to do it with them there than to face his quiet resignation alone.

I leave the feeding of Mr. Ustoy to his daughters. Lately he has refused food, swallowing is getting too tiring. They manage to get

Illustration by Sue Hoo

NURSE

(continued from page 3)
spoonful of applause into his mouth after much prodding, and he'll swallow it to be polite. Then he'll swallow to choke again, and I have to suction the food out of his throat.

"You're fine, Aurelius Ustoy. Don't feed him for a while, Amanda. He's old and tired. I know you want to do something; love is supposed to have dead. But please don't do anything right now. Just sit there and knit."

I check in on Eugene Johnson. As I walk into his room, I see him in a knee-chest position, rocking back and forth in order to get relief from his cirrhotic liver. He shifts to his side and asks if his Demerol is due.

"Right away, Eugene, even though I know it isn't due for another fifteen minutes. How do you argue with a man in this much pain?"

Lately he has taken to curling his lips back and exposing his gums. Then he will grind his teeth and let

out sonorous moans. It makes me think of the expression a wild animal might have that had caught its foot in a trap.

His tray is untouched. He has lost interest in food. When he first came here, he looked like one of those Masai warriors I've seen in *National Geographic*: lean, almost gaunt, and tall, with an elegant neck and aquiline profile. Only his hollow eyes and protruding abdomen gave him away. He must know he is dying because he never asks for anything except Demerol.

I go in search of his medication, and see Mrs. Williams ambulating down the hall with her hospital gown gaping open in the back. She is sweet but gets confused after her daughter's visits. I walk her back to her room and strap her into bed.

When I return to Mr. Johnson, a curious thing happens. He places my hand on his forehead, where a previous I.V. had infiltrated because he thrashed around so much. The site is ugly and swollen. And then, his moaning stops. So now I know what it is to heal by the positioning of hands; it is to do with the belief that those hands can heal.

Mine are unnaturally cold. Mrs. Nidy still needs to be fed. She is no trouble and eats voraciously and noisily, and as long as you fill her mouth, she'll swallow. Her tray is polished clean in seven minutes. Time to clear all the other trays as well.

1900
Nannie, my companion nurse, asks if I'm going on my break, which on this floor is a joke. To my knowledge, no nurse here takes her allotted half-hour to sit down. I heat up my soup, but just then, the coordinator nurse comes to me to discuss a specimen-collection technique. I bite into an apple, being deliberately noisy. Maybe she has gotten the message: at least her talk is brief.

Two other nurses join me; they are both Filipino, and their husbands have delivered dinners of steamed rice and fish. I accept a few bites when they offer. Dinner is not a time for heavy talk. One of them wonders if I have an accent. "No," I answer. "I don't. All the time. I laugh, and it occurs to me that I

am the minority in this hospital. I am surrounded by Hispanics, blacks, and Filipinos. I love it.

1920
Time to take vital signs and get the next round of medications set up. Mrs. Williams's blood is ready to be picked up from the blood bank, too.

I haven't checked on Mrs. Jones yet. She is here because concerned neighbors were worried about her. Old people who live alone tend to neglect themselves, especially after a spouse has died. They forget to eat. She is sweet and very fragile, and she is the least trouble tonight — all the more reason to spend ten minutes with her, adjusting the pillows, straightening out the bed, encouraging her to have a late-night snack.

Mr. Luzzington is furious. He's just been talked to about "the dangers of smoking in the presence of painting oxygen." Fortunately, he's out of cigarettes, but he's demanding more and is ready to "blow this joint up." His room, too, is a mess: remnants of food, spilled ashes, cigarette butts on the sheets.

I have developed a smoldering resentment for this man.

2030
For the next hour and a half, I pass out medications, write notes on the patients' charts, tally up I.V. fluid intakes, empty urine bags, document the medications that have been administered. I turn Mrs. Nidy and Mr. Ustoy, who has required more throat suctioning. Mrs. Williams's blood transfusion isn't running as quickly as it should because she has taken several trips to the bathroom.

2100
I am trying not to hear Eugene Johnson's moans. The doctor is in his room. Eugene has not put out any urine in two shifts, and I will have to catheterize him and give him an enema. He tolerates the former but absolutely refuses the enema. There was a time when doctor's orders were law, but things have changed, and I respect Eugene's refusal. He is due for another Demerol injection, and I hope it will calm him down so I can finish my charts.

2310
Joyce, the night nurse who will relieve me, is ready to report, and we walk from door to door, the patients' profiles on a rolling cart in front of us: Room 346, Mr. Ellington, I.V.s discontinued, tolerating oral medications, still wheezing.

Room 547: Mrs. Williams. The blood is not yet infused, and Louise acts as if I left her the unfinished transfusion on purpose.

Room 548: Mrs. Jones is sleeping soundly.

Room 549: Eugene Johnson — by far the sickest person on this shift. We check his I.V., which has again infiltrated. Since even 11:00, his condition has deteriorated markedly. He is barely breathing, and his blood pressure has dropped to 60/30. The random thrashing of his arm and legs has stopped. A cream is frozen on his mouth, but there is no sound. We wonder why the doctor hasn't transferred him to ICU; and we can't transfer him without a written order. Joyce calls the doctor, who orders the transfer, and I try to restart the I.V. and roll

a crash cart to his door. We're ready to perform CPR but hope he'll survive the trip to Intensive Care.

2340
By now, Mr. Ustoy's visitors number only five, and they have something to tell me. The daughters want their father to die naturally, another "no code." I call the doctor for consent, and when it is given, they head out toward the elevator. Bless their hearts. We have a right to die with dignity. If relatives could witness the violence and trauma that accompanies CPR, especially on an old and fragile body — and what for? To prolong life for another day or week.

Two people, separated by a wall between two rooms, live out their lives, yet they are right years apart. Aurelius Ustoy, the patriarch surrounded by loving, crying women, belongs to another century. Eugene Johnson belongs to our age. As far as I know, he hasn't had a single visitor, and his loneliness is the counterpoint to Mr. Ustoy's large family. Yet there is something ennobling about him facing a death

that is not dressed up as an event.

Is there a proper way to die?
The night nurse returns from ICU. A final check. Mr. Ustoy: status quo, no code. Mrs. Nidy: asleep, no problem. Mrs. Trager: her room is empty.

2345
The thirty-minute drive home is the necessary transition between two worlds: the hospital and my cozy house at the beach. Along the way, I think of the things left undone. I forgot to sign off the death document on Mrs. Trager. I forgot to chart the last blood pressure on Mrs. Williams. I forgot to empty the trashcans...

The house is an oasis of silence and darkness. Above is a sky like a huge cathedral dome studded with stars. Our cat jumps over the gate when she hears the key turn in the lock; she weaves past me up the stairs. This is our nightly ritual. And I have only one thought, to curl around my husband's body and stay still for a long time.
The author has changed the names of all patients and hospital staff members.

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The Plays Thing



Kandis Chappell, William Aron

JONATHAN SAVILLE

Alan Ayckbourn's *Intimate Exchanges* consists of sixteen interrelated plays. An initial decision by Celia Teasdale, wife of a school headmaster, as to whether she will or will not smoke a cigarette leads to one of two first scenes, each of which generates a family of different versions. Each first

scene can lead to two different second scenes, each second scene to two different third scenes, and each third scene to two different final scenes, making a total of sixteen plays. The cast of the sixteen plays consists of one actor and one actress — each playing five different characters (not all of whom appear in every play). The entire project is therefore dominated by two purely theatrical devices: the varying pathways of the plot in the different ver-

sions, and multiple role-playing.

If *Intimate Exchanges* had been written by Pirandello or Anouilh, these formal devices would have implied something about what human beings are and about how life develops in time. The plays would have explored the themes of fate, chance, fortune, determinism, free will, identity, individuality, the unity or multiplicity of the self, appearance versus reality, reality versus imagination, or imagination versus necessity. That is, the unusual form of these plays — which is their most striking element — would have had a meaning. On the basis of the three versions I know about (*A Pigeant and Affairs in a Tent*, currently in repertory at the Old Globe, and *Events on a Hotel Terrace*, from Ayckbourn's own London production), I can see no such meaning. The devices seem to be used only to demonstrate the playwright's ingenuity and the actors' versatility. They are, in short, mere tricks.

This, of course, has been true of the other Ayckbourn plays that have occupied our stages in recent years. In *How the Other Half Loves*, two different couples act simultaneously in the same stage space, unaware of each other's presence. The three plays of *The Norman Conquest* go over the same action three times, each time showing scenes omitted in the other versions. *Taking Steps* places three floors of a house on the same level. In all these plays, metaphysical implications could have been drawn, but have not been. The tricks do have dramatic consequences, however. In *Intimate Exchanges*, the life histories of the several characters can differ radically from play to play. The same character may love this person or that person, may become successful or go mad, may be married, or stay married, or be divorced, or die. In order that each different destiny may be possible and may grow plausibly out of scenes shared with other versions in which the outcomes are totally different, both characters and situations must be kept extraordinarily shallow. In ordinary playwriting, character, situation, and genre combine to give a sense of inevitability to

what happens: this is true in the highest farce as well as in the heaviest tragedy. If the same characters and the same situations can give rise to virtually any outcome whatever, what we are being told is that playwriting is completely arbitrary, that characters and actions are determined by the playwright according to his whim, his desire to amuse, his search for variety, and not by any qualities inherent in the material itself. But if the characters' destinies do not arise from compelling personality traits in them, if everyone can be anyone and anything can happen, it is impossible to care about either the characters or the plots, or even to be much interested in them.

Ayckbourn's playwriting thus blithely reveals itself as a fraud perpetrated upon the audience, in this reassembling the paintings and films of the late Andy Warhol. The unreal, arbitrary, manipulated characters in the two *Intimate Exchanges* plays at the Globe belong basically to the world of farce, where characterization is intentionally simple and according to type, but the plays also have peculiar pretensions to psychological and social realism, with allusions to the limitations on human happiness imposed by class, by upbringing, by emotional vacuities, and by physical disabilities. Paradoxical episodes, in which the human reality of the characters is at a minimum, are sandwiched between more or less realistic scenes in which the tone is often one of sadness rather than fun. Illness, death, emotional distress, and quiet desperation hover in the wings even when the stage is filled with trivial, amusing antics. They hover, and in some of the plays they make brief, darting forays onto the stage itself, but these efforts at serious pessimism consort poorly with the amusing and meaningless farce that seems to be Ayckbourn's natural mode of expression. The seriousness detracts from the farce, and the farce undermines the seriousness. A very great playwright might be able successfully to combine the two genres and the two types of characterization, but Ayckbourn is an engineer more than he is an artist, and he cannot possibly rise to the

challenges posed by the tricky form he has created.

When Ayckbourn does farce, he is in fact very good — the third scene of *A Pigeant*, in which the schoolmaster's wife and his potential mistress are vying for a role in a wretched school play about ancient Britain, is admirably crafted and delightfully funny. Sarcasm abounds in the scripts, usually well taken, although all conforming to the same formula. And when Ayckbourn tries to see his characters more as human beings and less as figures of cardboard, he sometimes opens up a moment of real pathos. But he cannot or will not sustain such moments. Sometimes he withdraws into jokes, as though afraid of

true emotion; or, when he attempts to dwell in the serious mood, to create an effectively poignant atmosphere for an entire episode or scene, he finds himself working with human material that he has made far too flimsy to bear such emotional weight for any length of time. The only controversial question about *Intimate Exchanges* is whether it is Feydeau gone wrong or Chekhov gone wrong.

The one unqualifiedly positive remark one can make about the two Ayckbourn plays now at the Globe is that they are brilliantly staged. Director Craig Noel is an old hand at this sort of thing, and while staging these plays does not require him to use his fertile imagination, it does demand

that he exercise his technical skills with the burnished ease of a master. He lavishes those skills on a cast of equal sheen. Kandis Chappell and William Aron are evidently not concerned with Ayckbourn's strengths and weaknesses, or with assessing his place (in my opinion, quite low) in the hierarchy of contemporary playwrights. They have concentrated on milking the scripts for every possible laugh, every possible revelation of humanity, every possible momentary plunge into true feeling, and they have accomplished this aim throughout, with wonderful stylishness. One of the pleasures of these plays is to see the actors changing roles in an instant, going offstage as one person and returning soon afterward

as someone with a different look, a different voice, a different accent, a different way of walking, a different age, a different rhythm of thought, speech, and movement — and in these bravura performances the trick is carried off again and again, to the complete satisfaction of those who love skillful acting. The ripeness of tone in this acting is particularly impressive, and when these two marvelous actors are required to call up real feeling, whether of anger or anguish, the human truth of their performances is suddenly electrifying. Also worthy of note are Lewis Brown's witty costumes. All in all, this production is an instance of making something dazzling out of what is essentially nothing.

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APRIL 2, 1987 25

In the years before the murder of John Lennon, made the question of a Beatles reunion moot, it often seemed as though, of the four, George Harrison was the most vehemently opposed to the band's reforming. Yet in one rare interview, the press-stray musician revealed a chink in his defensive armor. "If we were to play together again," he said, "I wouldn't want it to be a media circus. I'd prefer to get together somehow, and then we could go out and tour in Hamburg [in the early Sixties, before the band's success]. We were at our best then, because we had to play several hours every night, and we got real tight. We were really a band in those days. I miss that more than all of this other stuff."

Harrison's remarks seemed a spontaneous one-night last look when a freelance "hitler" at the original Broadway cast of *Beatlemania* performed a parody of the band at the Reichman. For those of you who never saw the original show, *Beatlemania!* was a theatrical production

that featured actor/musicians — who sort of resembled the Fab Four — singing the songs and aping the Liverpool accents and performance characteristics of Lennon, Harrison, Paul McCartney, and Ringo Starr. The show was elaborate, with colorful lighting, and set changes designed to evoke the major stages in the Beatles' development and an accompanying multiscreen slide show and prerecorded soundtrack. The show was a celebration of the sociopolitical events that corresponded to these stages.

After three successful years on Broadway (1977-80) and five more years of road shows, the popular musical *Let It Be...the Beatlesman!* took its final curtain call in 1985. But shrewd bookending agents soon thereafter concocted a plan to capitalize both on the show's success and on the Beatles' still-popular reputation. Committee members of the original cast for a tour that would eliminate the extravagant staging and concentrate on the music: The show presented at the Bacharach, then, was a celebration of the Beatles' music and not a need to see the multiscreen orgy that had

at Boston's Colonial Theatre on April 29, 1977, and played to huge audiences all over the world. In a sense, this quartet of surrogate Beatles has fulfilled Harrison's dream of being reunited, abandoned the arena of the byge, and returned to the rock and roll clubs as a working "band." And the results, I am happy to report, are for the most part quite good.

First things first: a pristine consideration with regard to a clone of a band this familiar to everyone is whether the musicians resemble their more famous models. With one notable exception, any similarity between the current touring cast and the real Beatles stops at the collar line. Open-

real Beatles stops at the official line" opening the show smartly outfitted in the trim black suits and ties that the Beatles wore in their Edd Sullivan days and sporting appropriate "Mop Top" wigs, three of the four "Beatles" were visibly convincing only if you hadn't changed your contacts in several weeks. Mike Palaiakis bears only a vague likeness to Lennon; Steve Landis looks nothing like Harrison; and Justin McNeill — especially under that pudding-bowl head caper — looked more like Mike of the Three Stooges than Ringo. (Worse yet, when McNeill sang "Boys" early in the concert, he proved conclusively that he sings like Mike, not well.)

Only Mike Weissman truly looked his part. Despite the advertising, Weissman and Palatnik are the only members of the touring band who performed in the original Broadway show, and it's easy to see why the former passed the audition. Weissman bears an uncanny resemblance to McCartney, and his precise mimicking of the Beatles' stage mannerisms (the wide-eyed head movements, the slightly bobbing head, the emphasis of rhythmic accents by gently pumping the guitar neck up and down) and use of a replica of McCartney's famous violin-shaped Hofner bass demonstrates the most attention of any of the four.

Whatever ground these "Beasties" lost in facial resemblance, however, they more than regained in sound. Perhaps due to their relative experience at this Palakis/Lennon and Weissman/McCartney displayed commendable facility not only with the swallowed vowels and undulant inflections of the Liverpool dialect but also with the quite singular speech patterns of their respective characters. Their song introductions and snappy patter — McCartney the ingratiating "old boy", Lennon the more forthright, more deliberate — made it very easy to suspend disbelief. But much more importantly, the entire band executed at times an amazing reproduction of the Beatles' musicianship.

Palaka's bent-kneed, stiff-necked stance and use of a black Rickenbacker guitar added visual credence to his laudable approximation of Lennon's vocal and rhythm-guitar styles. With only occasional and inconsequential glitches, Laudes re-created Harrison's varied guitar tones and played note-perfect versions of his solos (albeit on

a blend of blues and rock and not on a more authentically Gresham guitar), and McNeill laid down a strong beat that was faithful to Ringo's deceptively simple yet decorative drumming. The two- and three-part harmonies sung by Weissman, Landes, and Palakis were so tight and balanced that their a cappella introduction to "Nowhere Man" — I dare to say — challenged that on the original recording. As one fan exclaimed after the band had played several songs, the foursome's sound was so authentic that one could close one's eyes and actually imagine how a well-rehearsed Beatles might have sounded in such a setting.

Of course, that's the whole point of such a presentation. To a great many Beatles fans, a show like this provides the opportunity for another trip to a rock and roll well that remains the pop-culture equivalent of the fountain at Lourdes. I'm sure that no one in the capacity house had come to hear an American pop band from the East Coast. They wanted to experience a Beatles concert, to hear those great songs once-removed from cold vinyl, to fix on the excitement still generated by a song catalogue that is unquestionably the greatest and most creative in pop history. And, of course, to witness the fidelity of this crew's rendition to the original songs had a cathartic effect on the audience.

four" of "I Want to Hold Your Hand" through a two-hour, two-set concert comprising thirty-eight songs performed in roughly chronological order, the audience cheered, whistled, sang along, and, during "Hide Your Love Away," held hands aloft and swayed in an emotional haze. The *Beatlesmania* was so grandiose, the preferability of this more casual presentation to its theatrical counterpart is rooted in that participation. Although it was entertaining, *Beatlesmania!* was so grandiose, so programmed in its tick-tock efficiency, that the performers might as well have been on film for all the spontaneity they were able to inject. The Beatles had already become a *sex* had, usually in J&R!

At the Bachchanal, however, the musicians not only shared the audience's enthusiasm but were able to act on it. Palitkar and Weissman, especially, expended a lot of energy cawing about the stage, remarking both to the music and to apparently unassuming confidantes shouted into one another's ears during songs. Laudes, who maintained a very Harrison-like reservedness throughout most of the first set, joined in the fun while singing "I Need You" from the *Help!* album. Taking a cue from the other two front men, Lande moved from one microphone to another until the trio's playful shuffling gave them the appearance of a human shell game. If such frolicking were contrived, it's a credit to the performers' acting abilities that it didn't ap-

The band took a long break after a twenty-one-song opening set that began

with material from 1964's *Meet the Beatles* and finished with a flurry of such ravers as "Day Tripper," "I Feel Fine," "Drive My Car," and "A Hard Day's Night." They returned wearing the Day-Glo satin outfits and longer hair of the Sgt. Pepper period and, with Palakis playing keyboards, led off with "Magical Mystery Tour." Palakis stayed put for surprisingly faithful renditions of the texturally more challenging "Lucy in the Sky with Diamonds" and "With a Little Help from My Friends," the latter sung by drummer McNeill.

At this point, the quartet began taking liberties with exactitude. Changing to *Magical Mystery Tour*-period white tails and slacks and wearing dark shades and an on-Lennon-like heavy-metal harard (his real do), Paulsini unwittingly transformed himself into David Lee Roth, and the quartet's resulting look was like Pepper's and replaced Paulsini at the keyboards, where you never would have seen Harrison. Such inconsistencies were rendered irrelevant by Weissman's stirring performance of "Got to Get You into My Life," after which the McCartney-oid stripped to white shirt, tie, and black vest for an even more impressive rendition of "Let It Be." The quartet then performed "Dixie," "Don't Stop Believin'," "Somewhere," "Come Together," "Something," and "Get

Coupon

Beck" led to a sing-along on "Hey Jude," this time with Weissman at the Yamaha electric grand piano. A hard-charging "Revolution" closed the show, but despite the fact that it was nearly midnight, the audience refused to leave. The band responded to a long standing ovation with an encore featuring "Lady Madonna," "Helter Skelter," "Back in the USSR," and "Twist and Shout," and still the crowd wasn't satisd.

This is by far the greatest audience we've played to on this entire tour!" exclaimed *Laudes* when the foursome answered the demand for a second encore. Wild versions of "Slow Down" and "I'm Down" followed, and after the band retreated, only the switching on of the club's house lights stilled the audience's cries for more. It had been so easy to get caught up in the well-executed charade that came as something of a disappointment when a visit to the backstage dressing room unveiled the show-biz reality of the situation. Half-dressed, sweating, and munching on deli sandwiches, John, Paul, George, and Ringo instantaneously had reverted to Palniks, Weissman, *Laudes*, and McNeill — four guys with New York accents getting paid to impersonate the most famous and beloved pop group of all time.

And yet there were indications that the Barchanai gig hadn't been "just another show."

"I really meant what I said out there," said Beatlesman, who was sixteen years old when Beatlesman² played at Golden Hall in 1971. "We played all the way to the place since November of last year, and no other crowd has even come close to this one. That was a blast tonight." The twenty-one-year-old guitarists has in a short time not only become a Beatles fan but also, has gained a healthy respect for Harrison's work. "It's my job to learn his solos note-for-note," he said, "and that's fine with me, 'cause they're almost as melodic as the vocal parts in these songs. People actually hum along with the guitar solo to Beatles songs," he added. "So I'd better play them correctly."

As the thirty-four-year-old Palakaiki (like his role model, Lennon, the acknowledged leader of the group) ventured out to supervise the breaking down of the stage equipment, Weissman, who's thirty-three, talked about life as a McCartney look-alike. "I was just a kid living in New York City when the Beatles played on Ed Sullivan," he recalled. "After the show, some neighborhood girls ran over to my house because they realized that I resembled Paul. I was a little chunky, but I looked just like

he did on the *Meet the Beatles* cover. Then when I was older, a friend practically dragged me to the auditions for *Beatlemania!* and I used them. I've been doing this on-and-on ever since."

ing in 1965. "Weistman was never a fanatical Beatnik fan," I liked them, but I was always more into heavier rock — like Free and Led Zeppelin. In the last few years, I've written songs that have been recorded by Kias, Koel, and Wendy O. Williams, and I'm the lead vocalist in my own band — called *He Say She Say*." McNeill, whose steadfast claim of being twenty-eight elicits derisive guffaws from the others, is even more removed from the Beatles phenomenon. A struggling actor who recently turned down an opportunity to appear on *Miami Vice* in order to work on his own play, McNeill is not a fan of the Beatles (up his good means of making a living until his acting career takes off).

Nonetheless, the four admit to enjoying their current employment, and the suggestion that they actually *seem* like a real band draws this telling comment from Weissman: "You know, we've gotten so good at this and have gotten such great audience response that sometimes we start thinking that it's *us* out there, playing our songs. It can get a little weird." □

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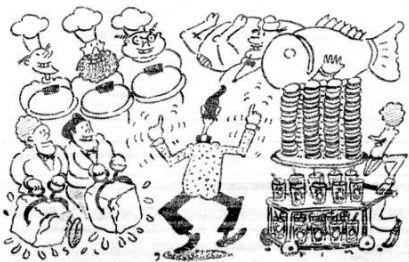
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ELEANOR WIDMER

At 5:15 a.m., his phone rings. Outside his condominium close to Balboa Park, the wind is playing havoc with the trees, and a storm is coming down hard. "The main water line just burst," a voice at the other end of the line informs him with urgency. "We don't have a drop of water coming into the hotel."

In minutes he's dressed, he drives in the downpour and manages to reach his work just as the authorities decide to close down Harbor Island Drive. The name of the man is Marvin Ladin, the thirty-one-year-old food and beverage director of the Sheraton Harbor Island East Hotel.

At the hotel, Ladin applies himself to the immediate problem: 300 guests have no

water. He gets on the phone, secures promises of hot coffee from neighboring hotels, and dispatches some of the younger staff to fetch it before he and several of his managers (there are fifteen in all) try to solve the question of creating their own water supply. Ladin is slim, attractive, and fast. He speaks so quickly that it's sometimes difficult to understand what he's saying. You can see his eyes leaping when he talks, hurling one subject after another. But he's resolute rather than frenetic, clear-headed rather than bossy, and he has an air of modesty that's real.

Ladin and his staff finally decide to obtain water by melting the ice that's kept in the freezer. They use this water to wash fruit and vegetables, and once the coffee arrives, breakfast goes on without a hitch. Of course, there's still no water for bathing

or flushing the toilets, and someone suggests draining the pool and using it to flush toilets, especially those in the lobby, which are the most public. The water has to be hand-delivered, and the process is slow and troublesome, but now Ladin turns his attention to lunch and dinner.

No traffic can come to the hotel, so he has to concern himself only with the food and drink for his hotel guests. He worries about room service and consults with that staff before checking in at the Café Del Sol, the largest of the dining rooms on the main floor. Since the food supply is more than sufficient, lunch is managed without complications, but there are some anxious moments worrying about whether the ice, which is melting in greater quantities than it is being produced, will run out. Just before dinner, the water main is repaired, showers go on, the toilets work again, and there's plenty of water in the kitchen. It turns out to be a good day after all for the Sheraton East and its young executive food director.

"I never wanted to do anything else but food," Ladin explains. "Every day is exciting and challenging in the restaurant business. It changes constantly. It's... food is glamorous."

To be sure, Marvin Ladin comes from the yuppie generation that regards the restaurant business as theater. Raised in the upper-middle-class surroundings of Rockland County, New York, he attended various schools of food and restaurant management. He did a stint in Portsmouth, England, as well as in the "Borscht Belt" in New York's Catskill Mountains. Ladin was only twenty-one when he managed a Miami restaurant, and by age twenty-two, he was part-owner of a restaurant in Coconut Grove.

Still, he regarded New York City as the mecca of fine dining, and when he learned about a restaurant manager job at the Sheraton Center Hotel there, he applied for and got the position, working his way up to assistant food and beverage director. But by then, he had begun to hear also about the wonders of California, and in 1983 he

arrived in San Diego as the area director of food and beverage.

At that time, Sheraton management structure was divided into teams that consisted of marketing director, personnel director, controller, general manager, and area director. In addition to running the complex on Sheraton Island, the team would tour the Western circuit every three months, which consisted of five hotels, the others located in Palm Springs, Tucson, Denver, and Steamboat Springs. "It gave us exposure to different markets and different foods," Marvin explains. "There was a lot of flexibility, and although we spent a lot of time on the road, I loved it." In 1985 the Sheraton was reorganized into two regional offices, one in Los Angeles and one in New York. Although Ladin consults with the Los Angeles office, he works autonomously in his management of the San Diego operation.

And the operation is huge. The various dining rooms serve 750,000 people a year.

The Sheraton Center accommodates \$50,000, the Café Del Sol, 20,000; the gourmet room Sheppard's, 21,000; room service, 150,000 to 150,000; not to mention Reflections, the nightclub with live entertainment, and Spencer's, at the adjacent Sheraton Grand (with which Ladin collaborates). The Café Del Sol has a kitchen crew of fifty, Spencer's has fifteen, and Sheppard's utilizes a half-dozen people, plus the chef.

With his staff, Ladin works out the menus. Sheppard's changes its menu twice a year, and the Café Del Sol has a new menu once a year. The menus are based on what's new and fashionable in the gastronomic world and what the guests and local diners prefer. Sheppard's caters primarily to San Diegans.

And then there are the special events, the showpieces of Ladin's creativity. He dreams up and arranges food festivals, flying in Chinese chefs from Beijing and chefs from Guerrero, Mexico. This year he will arrange an American Southwestern festival, which will include chefs from Southwestern restaurants in Los Angeles, Tucson

Café and Rebecca's, as well as John Sedlar from Sainte Estelle Restaurant in Manhattan Beach. "Of course," he adds, "I loved what we did for Valentine's Day. We had a Sweetheart's Ball with a Fifties theme. We sold 1000 tickets and flew in hamburgers from White Castle in Minnesota. The hamburgers cost us fifty-four cents, and we sold them for seventy-five cents. We had root beer floats for a quarter. It was a great success and great fun to work on."

One of the hardest parts of his job is finding first-rate gourmet chefs. "When Cindy Black left Sheppard's," he explains, "we looked at sixty or seventy resumes and finally narrowed it down to two or three. We asked Jack Huxtable [the current chef at Sheppard's] to create a few dishes for presentation. He did four of them." Like so many people in the restaurant business, Ladin seems to remember almost every meal he ever ate, and he rattles off the dishes Huxtable presented with scarcely a pause. "Jack did a chicken and asparagus with a grain mustard sauce, shrimp poached with arragon cream, sweetbreads with mustard sauce, and loin of veal with a purée of red and green peppers. He's an excellent saucier. We're very happy with him."

Ladin pauses. "Look, I know I must sound very dull, telling you I love this or that about my job, but consider what I do for research. I eat out three or four nights a week in San Diego, I go up to L.A., to San Francisco or New Mexico, or New York. We have to keep up with the trends. Pasta and seafood were a big item when we opened up Chambré's, but people were asking, 'Where can I get a good steak?' Several of us went to Rainwater's, Bully's, Remington's, and Vic's to try out their steaks. It took us nine months to change the name of Chambré's to Spencer's and to develop the menu. We're going to serve Angus beef, chops, some fish, and lots of salad and potatoes."

At present on a weekly basis, the food supplier sends the Sheraton 400 pounds of bacon, 400 pounds of veal bones and 600 pounds of beef bones for stock. 200 pounds

of ground beef, 250 pounds of tenderloins, 350 pounds of rib eyes, not to mention 200 pounds of bay shrimp, 100 pounds of sixteen- to twenty-count shrimp, 100 pounds of oysters, clams, and mussels, and 200 pounds of fish that come from all over the U.S. And now with Spencer's, the meat poundage should increase. "Believe me," Ladin admits, "occasionally when the electricity fails, we have to worry about the refrigerators and the freezers. If the power is out more than five hours, we check everything."

"The most important aspect of the restaurant business," Ladin concedes, "is to be creative without incurring financial risks. The more revenue we have, the more expenses. The Sheraton East in San Diego is one of the flagship hotels of the forty-four in the United States."

Last year, when he was only thirty, Ladin suffered a heart attack, but he insists that "it wasn't due to the stress of my job. It was genetic. My father also had a heart condition." Momentarily, he's in sober reflection. "In the spring of 1986, I took my mother to Las Vegas for her birthday. We were getting ready to go out to dinner when I got these terrible chest pains. I knew I was having a heart attack, and my mother got me into a cab in a hurry. And right in the taxi, I had cardiac arrest. Technically, I was almost dead. But I got to the hospital in minutes and had a triple bypass. Six weeks later, I was back at work. I jog every morning, meditate before work, and if things get stressful during the day, I take a walk along Harbor Drive. I work from 8:30 a.m. to 6:00 p.m. and until 10:00 p.m. or midnight if it's necessary. If we have special events, I go in on weekends. Recently I turned down a job opportunity in New York City. I didn't want to leave San Diego and I can be as creative as I like at the Sheraton."

Ladin leans forward as if to share a secret. "Talk about creativity," he laughs. "Do you know what sells the most at the Sheraton? 10,400 pounds of hamburgers a year, and salad bar!"

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QUARTER NOTES

BY JONATHAN SAVILLE

BALLET AT THE CIVIC

The San Diego Foundation for the Performing Arts brought the American Ballet Theatre to the Civic Theatre for several performances last week, of which I saw three. The full-length *Sleeping Beauty* was balanced with programs made up of shorter ballets, including two by Balanchine (*Stravinsky's Rite of Spring* and *Theme and Variations*), one by Antony Tudor (*The Leaves Are Falling*), one by Paul Tiphys (*Sunset*), one by Frederick Ashton (*Les Rendezvous*), and some less significant works. What one saw altogether was a company at a high level of ensemble performance, with a varied repertoire and elegantly mounted productions, but with very little truly exciting dancing. Everyone was supremely competent, but there was a distinct lack of star personalities. The company that visited here was extraordinarily young. Many of the dancers showed themselves full of promise. About one or two of them — such as the touchingly fragile Susan Jaffe, with her exquisite *port de bras*, and the elegantly athletic John Rennie — it could be said that the promise was one of greatness. But of the gratifying fulfillment that inebriates audiences, there was precious little.

For example, the *Sleeping Beauty* I saw (there were several casts) had its two chief dancers Cheryl Yeager and Julio Bocca, both very young, talented, and technically adept (Bocca at

times impressively so), but neither of them — at the present stage of his or her development — is gifted with much poetry or character. One saw good dancing, but one did not see drama; there were trained feet and hands but little soul. It is true, of course, that Princess Aurora is only sixteen years old in act one and perhaps cannot be expected to show much emotional depth, but in the two subsequent acts she has been sleeping a century and ought to have matured at least a bit. This elaborate, visually beautiful production was in fact most absorbing when the Prince and Princess were absent, with some grandiose melodrama by Victor Borge in the *travesti* role of the wicked Fairy Carabosse (splendidly clothed in black by Nicholas Georgiadis) and lovely dancing by the luminous, floating inwardness of Gelsey Kirkland. There was also a quite satisfactory performance of Ashton's delectably bubbly *Les Rendezvous*, with the tone of joyfully imperious confidence created by Tcherkassky and Rennie nicely echoed in the exuberant dancing of those in the smaller parts.

Yeager and Bocca also contributed to the lackluster quality of *Theme and Variations*, where what was wanted was the cold fire and the aristocratic brilliance of Balanchine's re-creation of the imperial Russian style. The gloriously quirky *Stravinsky's Rite of Spring* received better treatment, with strong, idiomatic dancing by Browne, Jaffe, Patrick Bissell, and the very promising Ricardo Bustamante. The strength of the ABT ensemble work was of great advantage here, where

the complex music is translated into physical motions and visual patterns so witty, intricate, and illuminating that not a single member of the corps de ballet is left without something interesting to do. Paul Taylor's wistful *Sunset*, with its lonely young soldiers courting some tenderly leaving girls to elegiac music by Elgar and the musically evocative recorded calls of loons, also benefited from this quality of the current ABT company, as did Tudor's similarly autumnal *The Leaves Are Falling* — both of these being ballets in which the sensational projection of star quality by dancers of pronounced personality is not strictly necessary (although in Leslie Browne's amiable but uninspiring performance one could not help missing the luminous, floating inwardness of Gelsey Kirkland). There was also a quite satisfactory performance of Ashton's delectably bubbly *Les Rendezvous*, with the tone of joyfully imperious confidence created by Tcherkassky and Rennie nicely echoed in the exuberant dancing of those in the smaller parts.

But what one discovered here is that the Joffrey Ballet now does this sort of thing just as well, if not better, just as the Balanchine works are done so much more precisely and expressively by the New York City Ballet, and just as one will see an equally beautiful and more excitingly danced *Sleeping Beauty* at Covent Garden. It used to be that the American Ballet Theatre had a personality of its own.



Cheryl Yeager, Julio Bocca

excelling in its own type of repertoire. There now seems to be a lack of distinct focus, a blurredness of artistic vision, that glumly corresponds to the absence of those great, unique dancers who, in earlier years, conferred upon the company its splendid status. The recent death of Norah Kaye, the great dramatic dancer so closely associated with Ballet Theatre performances of Tudor ballets (among others), is somehow symbolic of the passing of an era. Mikhail Baryshnikov is undoubtedly one of the greatest dancers of the

century, but the dazzling grandeur that characterizes his own dancing is precisely what seems to have fled the company otherwise, under his artistic direction. There are exceptions to this broad statement, of course — some remarkable dancers, as well as some stimulating new (and old) repertory. But my general experience of ABT during its recent visit was one of mild disappointment, as though one had opened a bottle of vintage Chateau Lafite and poured out vin ordinaire.

SPACED

Continued from page 4
both Tijuana and American shoppers began to come to the central area, available parking spaces became vital to downtown businesses. Taxis also required more curbside spaces. Metered parking began to vanish when the city embarked on a plan to sell the public spaces to the businesses. When the street selling moved into high gear ten years ago, a multitude of businesses and a professional people applied for private parking permits, and taxis in particular began to devour the meters voraciously.

The fees for these private spaces are paid to the traffic and transportation department. Crisosto Sanchez, an engineer for this agency, says that the cost of a space is one hundred pesos per yard per day, paid monthly, with a six-day minimum. If a business only wants enough room for one car, it would buy six yards of curbside space as a current cost of about sixteen dollars per month. Outside the downtown area, the price is halved.

"When a private parking permit is approved," says Sanchez, "the parking meter is removed, the curb is painted yellow, and a sign goes up saying that this spot is reserved exclusively for that particular business — or it may be for a doctor, a dentist, or a lawyer with an office nearby. Then, if anyone other than a customer of the shop or the person so authorized parks in the space, his car can be towed."

Sanchez acknowledges that the selling of street spaces "has gotten out of hand" and the city has stopped issuing new permits. There are other snags in the system, as well. "I know for a fact," says one Tijuana police officer, "that some of the businesses that get these spots do not make their monthly payments on time, depriving the city of revenue. A few of them are many months behind in their payments. As for the meters, you don't see the meter maids around anymore. A lot of the meters are broken."

Taking care of the parking meters is the job of Asua

Guerra Hidalgo, office manager of the department of parking meters, located next to the downtown police station. Yes, he says, many of the meters are jammed, because people persist in putting in the wrong coins. "They take an American dime or a five-peso piece. It says that in English and in Spanish, right on the face of the meter."

Guerra also says that there are still six meter maids working for the city, and he shows a stack of tickets these inspectors have issued in the past few weeks. But American cars have not been ticketed for years, he says, "because they are visitors."

Guerra's department, as well as those of the public works and of the police, are the ones that have the power to grant or deny approval for a private parking permit. However, according to Guerra, only one of these three agencies has to give approval for a permit to be granted. Outside the downtown area, any Tijuana residents may purchase their own spots, for whatever reason they may have for wanting one. The sole requirement of a private space in center city is that an applicant must have a business or office there, and this, says Guerra, has led to abuse. He thinks the moratorium is a good idea.

"Too many spaces designed for the public have been taken up by the private parking," he says. "Some of the businessmen just want a space for their own car, not the customers," because paying the city lets them park near their shops or offices, and it's a lot cheaper than putting their car in a lot every day. ■

SAP & JUICE

Continued from page 4
fears for his family's health, since he believes that the herbicide seeped into the water supply for his well. "You don't know what's going to happen down the line," says Harness, citing a possible "Love Canal situation."

Harness's attorney, Michael McDade, calls the close timing of the lawsuits "a pure coincidence." Harness came to him seven or eight months ago, he said, after SE&E made an

insufficient offer for the Spike damage to his property. McDade says he expected other property owners to come forward and join Harness in a suit, when this didn't happen, they filed anyway. (McDade is the attorney in the only other lawsuit filed against SE&E because of Spike. He is representing six other families from the Descanso and Jamun areas who joined together in a 1983 lawsuit. Depositions were being taken last week in this particular piece of litigation.)

Harness has a different lawyer, Hal Rosner, defending him against SE&E. Rosner claims that Harness was the one who jerry-rigged his meter. The wires were already there when Harness bought the house, said the attorney, who is waiting for SE&E to send him the energy usage records for the prior owner. SE&E claims that the energy sealer began after Harness moved into his house, although it won't release the date that Harness started service.

SE&E is still supplying electricity to Harness because he is now a good (i.e., bill-paying) customer. As for the Spike suit, the company maintains that even the herbicide manufacturer was unaware of its product's potential for damage. McDade, Harness's Spike attorney, claims that the product was okay but the application was all wrong.

"We like to assume that even in the early stages, [SE&E] had people who could read," he says. Meanwhile, the chemical company has added a new symbol to the Spike label: an oak tree covered by a red-stained circle. ■

OCEANSIDE VOTERS

Continued from page 4
supporter of Proposition B, said he has asked the city attorney for a ruling on the matter. He said an opinion will be made public by the city attorney at the next city council meeting, scheduled for April 8.

OEDC officials, while admitting that some of the group's sixty-four members may be involved in attempts to defeat Proposition A, strongly deny that the OEDC has taken any position on the competing growth-control proposals. They also point out that none of the city's \$68,400 annual subsidy was used to cover the \$25,000 it cost to hire a San Diego public relations firm to produce the brochure and a companion slide show. All of the money came from private donations, OEDC leaders insist, and the pamphlet is an "annual report," not an attempt to influence voters.

Lightfoot, a planning consultant to developers, the decision to mail the brochure to voters, said Lightfoot, was made by the public relations firm hired by OEDC because it was the best way to distribute the first annual report issued by OEDC in its five-year existence.

The brochure, entitled "Oceanside '86, An Annual Report of the Oceanside Economic Development Council," devotes its entire front page to a section captioned "Developer Fees." The brochure never specifically mentions either proposition, the

contents of a section titled "City Focuses on Quality Growth" are virtually identical to the provisions of Proposition B.

Among the contributors listed on the back page of the pamphlet is Werner Von Gundel, an OEDC member and developer consultant who has participated in public debates against Proposition A and who earlier this month released a committee report that was publicized by the local press. Von Gundel's report predicts dire economic consequences if voters approve Proposition A. Nonetheless the OEDC is steadfast in its claim of political neutrality on the issue. "The OEDC cannot take a political stand," said spokeswoman Tammy Westbrook. "That's in our contract." ■

PORNO PROFITS

Continued from page 5
F Street's booths are clean and sanitary.) These owners contend that the city simply wants to make the stores unprofitable by deterring peephole customers, who lose twenty-five-cent payments for a one-minute snapshot of pornographic film are a major source of bookstore revenue.

Legal challenges to the ordinance, financed by store owners, stood off enforcement until February, when vice squad officers began citing and arresting store clerks. Though their efforts were being handicapped and led off to jail, the owners still refused to remove the doors. But Ford yielded after one of his

Continued on page 14

Are You Tired of Feeling Sick and Tired?

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Fatigue (tiredness) is one of the most common symptoms of stress in your body. Disease (the ease) is the end result of your body's stress. Prevention of disease can only be accomplished by early detection and correction of biochemical and metabolic cellular dysfunction. Disease can only be cured by eliminating the cause.

To help you understand how your body functions physically, we can compare it to a sophisticated high-performance gasoline engine. In order for the engine to perform at maximum efficiency, the fuel must be at its highest octane, the proper amount of air is necessary, the carburetor must be in proper adjustment, the electrical system must be free of interference, and there must be no obstruction in the exhaust system.

Likewise, your body, in order to function to its maximum ability, must have the best fuel possible (food, water, air, vitamins, minerals), maximum air consumption is required (oxygenation of tissue cells) and the electrical control (nervous system) must be in proper adjustment and free of neurological interference. Also, the exhaust system of your body (bowels, kidneys, lungs, etc.) must be free of obstruction.

Simply stated, the food that you eat, the water you drink, the air you breathe make up your intake of life. The life force that travels over the billions of nerve circuits in your body is the circulating electrical system. The waste products of metabolism (combustion) are eliminated largely through the lungs, kidneys, bowels and skin.

Not all engines require the same fuel mixture because they have different requirements; likewise, the perfect fuel formula for your fuel mixture is different than for other people, because the demands you place on your body through your lifestyle are not the same as for others. The basic fuel formula for all people is similar, but the special additives and restrictions used in each individual case make the difference between poor health, mediocre performance or maximum health efficiency. No two people in the world are alike, and no two fuel formulas are the same.

In order to determine the perfect fuel mixture (food, vitamins, minerals) and oxygenation (exercise) for you, it is necessary to evaluate your specific situation. In my clinic, we use an electronic equipment is used to determine the underlying "cause" of your symptoms and your health problem. Likewise, a physical examination of your spine is vital in order to reveal any nerve conduction problem which might be interfering with the "electrical control system." Your nervous system controls all of the other systems in your body.

Because I believe that every person deserves the very best health care that science can provide, I recommend to people who are serious about their health a complete "Ecological Orthomolecular Health Examination." If you have any questions, I would be happy to talk to you about this "total approach" to health, in the interest of your health I hope you will avail yourself of this opportunity.

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(Continued from page 33)

"Other owners may pay their clerks bonuses (to reward them for risking arrest), but I have to sleep at night. I just can't watch them get arrested," said Ford, who has been in the adult bookstore and theater business on Fifth Avenue for nine years. Joe's Books on Fourth Avenue also removed the doors from its five booths after a clerk was cited by vice officers, but an employee says the peeps were never a major source of income for the store, which specializes in magazines and books.

Ford and other bookstore employees say that removing the peepshow doors will invite the sort of behavior the city claims it's trying to stop. Gay men cruising for a sexual encounter can now enter the occupied, doorless booths. "It will be a homosexual haven," predicts a clerk at Candlelight Books on lower Fifth Avenue. They won't have to worry about the doors, they'll just stick their heads in," says this clerk, who claims that a similar doorless policy instituted in Nashville "brought out the [homosexuals] by the droves." Ford says these predictions have already proven true at his store. "I had one guy walk out, telling me, 'Your place is

nice, but keep out the fags.' We're trying to fight an AIDS epidemic, but [removing the doors] may cause one more young sailor to try something he wouldn't otherwise do."

Despite these misgivings, several clerks predict that the doors-off policy will only temporarily reduce peepshow business. "The city council thinks it can kill the business by taking the doors off, but it won't," says the Candlelight clerk. "An arcade junkie is an arcade junkie. He'll cool it at first, but he'll be back in two weeks. In thirty days, business will be back up to ninety percent of what it was before." A clerk at Pleasureland Books predicts that business will slack off for just two weeks, and some owners are now designing comedical, maze-like booths that allow customers some degree of privacy while possibly satisfying the new ordinance. Another owner says he'll simply advise his customers to block the booth entrance with a metal trash can to keep out intruders, but deputy city attorney Anthony Sharkey says the city's ordinance "is broad enough to prohibit any scheme to provide privacy for the viewers."

And Ford isn't very optimistic that the peepshow business will bounce back.

While he talks about a period of "readjustment," after which there's going to be a whole new bunch of [customers], who never knew there were doors," he predicts that successful enforcement of the peepshow ordinance will markedly reduce revenues. "I can't ever see it being the heyday it once was," Ford says glumly.

THE FURNITURE

The nearly complete grip of modernism on furniture design may be attributed partly to the educational system. "If Johnny isn't good at math or history, you put him where? In the shop class. The least intelligent end up doing woodwork." The sense of unease was broken by laughter. There is a "hidden correctness" verging on the conspiratorial, in schools of furniture design. "No design counts unless it is modernistic," he explained that it once was the fashion to "display great wealth vulgarly" — gold door knobs, marble walls, carved furniture with inlaid mother of pearl. It was gross, and even the nouveau riche knew it. The wealthy now "turn to art that is known to be very expensive but is quite unimpeachable. I try to mock such people." The student

went back to reading his book. Latrobe-Bateman continued by saying, "Until the Seventeenth Century, furniture making was a subpart of architecture, and all was for the people turned to look at one another in puzzlement. He said he had stumbled onto using triangular shapes for his furniture, and when he employs such shapes ("the engineer's basic form"), he ends up with modernistic furniture. There was sustained applause.

After presenting his world view, Latrobe-Bateman gave a slide show, which began with what he considered bad furniture. The audience, making no effort to muffle gasps, seemed to agree. The prime exhibit was an alabaster wash basin. The flutes, filigrees, and whorls on the stand so overpowered the basin itself that from a distance one would have trouble guessing what the object might be. "I'm ashamed to be part of a culture that makes ornate furniture," Latrobe-Bateman said, after displaying similarly vulgar work. Done with his complaints, he displayed his own designs and began to regain his audience. He started with what seemed to be an unexceptional, unpadded chair. It was indistinguishable from what might be found in a modest business office. A series of slides showed its progression to a state of near perfection. In each subsequent slide, it had fewer pieces and looked less like a conventional chair. "The ideal chair is the minimum number of pieces and as simple a geometry as possible that can be arranged to be comfortable," Latrobe-Bateman's final version was made of only five pieces of wood.

His prize work, though, was not a chair but a massive table. It was commissioned for a dining room at Oxford University's Pembroke College. The eating surface was made of two seven-meter slabs of wood, joined along their long edges. To keep the table from sagging, Latrobe-Bateman added an inverted truss at the middle of the underside. A vertical shaft reached midway to the floor, and diagonal beams ran from the shaft's lower end to the top of the legs. The crowd by this time could sense little difference between the modernistic furniture

Latrobe-Bateman excoriated and the furniture he made. A man asked, "Do you really see yourself as antimodernistic?" "No, I'm totally modernistic," and Latrobe-Bateman, and people turned to look at one another in puzzlement. He said he had stumbled onto using triangular shapes for his furniture, and when he employs such shapes ("the engineer's basic form"), he ends up with modernistic furniture. There was sustained applause.

EXPOSED

Guerrin's medical records state that in 1982 he started getting headaches in the back of his head. His ability to concentrate faded off, along with his energy to do his work. Outside his regular job began to flag. Guerrin had been something of an inventor. He engineered a special type of bicycle, which he installed on two of his trucks, and he had designed and built a small helicopter powered by an eight-horsepower engine. His design of a low-shing "recumbent" bicycle, which maximized the fuel efficiency of the rider, was sold throughout the United States, according to him and his wife. He built the bikes in his machine shop at home, and his wife handled the business side. "We had everything. We were on top of the world," Dorrallene says. "And now it's all gone."

According to a nine-page medical report written last year by psychiatrist David Braf, chief of inpatient psychiatry at the UCSD Medical Center, Guerrin is now suicidal, severely depressed, subject to recurring nightmares, and unable to eat much besides milk and bread. The report says he is suffering from organic brain damage and is unable to work as a "direct result of PCB poisoning." When Guerrin first started getting sick, his wife began to wonder if it had anything to do with his work around the transformers. She was aware of the news reports about the Environmental Protection Agency banning PCBs from use in electrical equipment, because the chemical had caused cancer in laboratory animals. In July of 1984, she persuaded Guerrin to bring home a sample of the oil, which she subsequently had tested at the Quality Assurance Laboratory on Miramar Blvd. The tests showed the oil had an extremely high concentration of PCBs.

"When the tests came back, I just about fell over," Dorrallene recalls. They called CAL-OSHA, the California Occupational Safety and Health Administration, which sent a man to the hotel to check the leaking transformer. According to Isaac Chae of CAL-OSHA, the agency found a large puddle

of the poisonous oil under the transformer in late July of 1984, and it also found that PCBs had been tracked through a hotel stairwell on the sales of workmen's shoes. "We issued an order prohibiting entry to the transformer area, and we made them aware that the leakage might be tracked from employees to customers," Chae says. "It's obvious that shoes carried the contamination throughout the hotel." Two other inspections, in September and November of 1984, showed that the transformers were still leaking. "They said it would be a financial burden to remove the transformers right away," Chae comments. It wasn't until a year later, in October of 1985, that the hotel's owners had the transformers removed. After his PCB poisoning was confirmed by Dr. Jackson, Guerrin filed his \$50 million lawsuit against the hotel. Last February a judge ruled that his

damage claims against the hotel could only be redressed by guerrin's compensation insurance. The case is on appeal. In his medical reports, Guerrin claims that the hotel tried to fire him after he went to CAL-OSHA and that ever since he took a medical leave of absence from work in late 1984, the hotel's owner, Earl Holding, has contested his worker's compensation claims and withheld money still owed to him. Westgate attorney Dan Bushnell says that "to our knowledge, [Guerrin] isn't owed anything." Bushnell showed Guerrin's medical records to another doctor, whose report, he says, alleges that the only high PCB readings was if he had recently exposed himself to the chemical on purpose. Bushnell also said that another psychiatrist, hired by the hotel

to examine Guerrin and review his medical records, has opined that his symptoms are not related to PCB poisoning. A copy of this doctor's report will not be available to the public until after the worker's compensation claim is resolved. Guerrin's wife is angered by the hotel's contention that her husband intentionally exposed himself to the harmful chemical so that he could file a multimillion-dollar lawsuit. "That's ludicrous," she retorts. "PCBs could kill you. What good is money if you're dead?" Today Guerrin is still waiting for worker's compensation to pay his considerable medical bills, and his health is deteriorating. He was hospitalized four times last year. Doctors tried for a while to treat the PCB contamination with an experimental drug, but it made him too sick. Now he takes medication for the depression and goes to group therapy sessions and waits to see if the PCBs will eventually cause cancer in his body. "He's thrown in with all these dental cases, and he comes home and just cries," says his wife. "He's not a mental case, but what else do you do with a man like him?"

The Guerrins have had to sell off many of their vehicles, as well as an airplane George built and a camper. They believe private investigators have watched their house in National City and followed him around town, trying to show that he is lying about his disability. Their marriage has deteriorated; both have left the other for short periods in the last year. Both cried during a recent interview at Scripps Memorial Hospital, where Dorrallene works. "I can't do anything anymore," Guerrin mumbled. He's tried to work in his machine shop, but he has extreme difficulty doing simple arithmetic, and he's accidentally given himself electric shocks, he's burned himself, and he's gotten his shirt caught in a grinder. "With the medication I take, I can't even drive anymore." His wife has now decided to return to her old job as a carpenter in order to make more money. "One way or another, I just want it over with," she says. "So we can live again."

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"Yes, Sir."

Yes, Sir, sir! I thought to myself. I took care of it myself while I was in love, and it's squared away. Well, I took more of them: yellow fever, plague, typhus, and small-pox vaccination, but getting a globulin I was hooked. That crap as thick as honey, and you get it and a half c's in each creek. The stuff is so thick, you have to use a big eighteen-gauge needle. The guys running this show are army medics, and I'll be damned if I'll trust my ass to an army medic.

I got in and presented my shot card to the spec. five. He scrutinized each entry on the record, looked up at me and asked, "What the hell is an HN virus?"

"A navy corporal," I answered. "In the navy, you don't have to be a nurse to give a shot. We train our corporals to do that." At the moment, I was giving a shot to the thigh. The spec five gave me a red indignant look and called me a smartass. He said if I wanted some more shots, just be a smartass size must come. I kept my mouth shut, and he passed me through.

I spent the next three hours in the terminal waiting room with about 200 other guys: army, navy, air force, and marines. The date: February 27, 1968. At 10:00, the flight was announced, and I was instructed to line up in front of the double doors that opened to the flight line. When the doors opened, I was surprised to see a commercial aircraft, I expected to fly to Vietnam on a military aircraft, like a C-124 transport, like in the movies. We boarded the plane and were crammed in. The seat in front of me came right up to my knees. We had two stewards on the flight, and they served meals and drinks, just like it was a regular civilian flight. All of us were probably thinking the same thing: How many of us would be taking this same flight back a year from now?

I spent most of the flight sleeping and looking out the window and wondering what lay ahead of me. It was a long flight to our destination, The Sunbelt Air Base in Saigon. But finally a man in back of me said, "I think we're almost there," and a staff sergeant wrinkled up his nose, took a sniff, and said, "Yeah, we're almost there."

The plane landed, and a feeling of apprehension came over me. "Good. I'm really here," the doors opened, and a surge of hot, humid air filled the cabin. It was hot, just like the staff sergeant indicated. I stood up, made my way down the aisle and down the ramp. I was still in my dress blues. It was cold at Tan Son Nhut, but when we took off, but now my shirt was soaked with sweat. I met Heister in the terminal. We were both corporals and were both headed for the USS *Brenauw*. We didn't know where the *Brenauw* was or how to get there and just followed everybody else, like lambs going to the slaughter. All the morning soldiers were wearing summer dress, and the guys in the terminal were in jungle greens.

Vietnamese "ah, and I remember they had a strange vice grip. I'd been around a lot of Oriental people before, but these people walked like they had a mouth full of shit. They were a lot smaller than the Chinese or Japanese, but the chief came back, and after an hour of waiting, we boarded an army bus that took us through downtown Saigon. I spent the bus ride watching out the window. I was seen walking along holding hands. I guess it was the custom, but the women didn't do it. There were cabs, cars, and trucks, just like any other city, but most people got around on motorcycles. I even seen one go by with a

RATERS

By M.J. Serenko

A story of unruly sailors in a make-shift navy: The war on the Mekong

Heister was wearing his dress blues, too, and we were standing around looking stupid as hell when this voice came from behind me. "Over here, Doc." I turned around and saw a chief petty officer in khaki. I could tell the chief had been around by the fruit salad on his chest. In the navy, you learn from day one that the chief will take care of you, and if you have a question, ask the chief. "You Docs going to the ship?" he asked. "Yeah, Chief, do you know how to get to the *Brenauw*?"

"No, but I'm going to the Colonel, so follow me." I was glad to follow and have someone as charge of us. Somewhere I felt that just being with the chief would be all right. He led us out to the front of the terminal and told us not to wander around. Heister and I stood around, having a smoke and waiting for the chief to come back. I was watching and listening to the

bunch of cages of chickens stacked about six feet high strapped on the back of a bike. There were shops and little markets, women shopping for vegetables, and children playing. So far I hardly sensed like there was a war at all. The only reminder of war was the military police walking the streets with automatic weapons and shotguns. A hotel, and the driver "Yeah, Chief, do you know how to get to the *Brenauw*?"

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pillow and started to strip. I yanked and nudged my jumper over my head; it was hard to get off because there were my liberty blues, and I'd had them tailored skin-tight. Now they were soaked with sweat, and when I took off my socks, they were soaked as well. I stood there for a moment in my skivvies and felt a breeze coming through the window, and then I slipped down on the mattress. I had three things to Heister for a while about where and when we were to corps school and train duty stations, and then he went to sleep. My mind went back to the last time I seen Jo Ann, and I was thinking, what she was doing now. Jo Ann was my girl. She was a corps were at Naval Hospital Oakland. I met her when I checked in for duty after corps school. She checked in the same day from Great Lakes. Jo Ann was a first rate girl, about

five foot three, blonde, blue eyes, and she was a lot of fun to be with. We had some good times at the enlisted men's clubs at Oakland Hospital, we just let it all off right from the start. It was about a month and a half ago when I made love to her for the first time on New Year's Eve. Jo Ann was the first girl I had ever made love to. I had done some heavy petting, but she was my first time. I didn't use any protection, and neither did she, and after we had made love, she wanted to know when would we get married. Well, I wasn't ready for that, so I told her that I would marry her when I came back from Nam because I didn't want to leave her a widow. It was the best she was content with it. We went to sleep and woke early in the morning and made love again. As night fell, I could hear the sounds of a dining and then another and another, the clacking of rifle shot and the sounds of automatics. I knew, and my eyes were opened wide and staring straight out in the darkness. I could see starbursts in the night sky outside the window. The place was under attack, and I wanted to get the hell out of there and make another. It was dark, and I didn't know where the nearest shelter was, so I just laid there, hoping that one of those shells wouldn't come down right on top of us. I didn't sleep at all that night. I just laid there listening to the clacking of the incoming mortars and automatic weapons fire and watched warships outside the window. I later learned that this was the opening of the Tet Offensive.

In the morning I got up, found a pair of pants in the sea bag, washed up my blues, and stuffed them in my skivvies mask from the chest and dirt, and I had a look. My Heister, the chief, and I grabbed some coffee and chow at the cove, had two blocks away, before grabbing a bus back to the terminal. We hitched a ride on a commuter to Dong Tam, which was no army base on the Mekong Delta. It was a short ride, only about thirty minutes, over dense jungle and rice paddies, and then we came to the air strip in Dong Tam. Dong Tam had a harbor and several green boats tied up to a pier, and a bunch of small boats and more green Mike boats tied up to the pier. Old Chief Betty handled that boat like a real pro. He did her in as easy as you please next to another Mike boat, revved the engines, backed her down, and brought her alongside, with only as much as a slight burp. When the first were cinched down, I thanked Betty, Heister, and I mumbled over the falls of those boats to make our way to the pier. I made my way up the gangway and the quarter-deck of the *Brenauw*.

The *Brenauw* was the first ship

hunker with thirty or forty other guys. I lasted three or four minutes, and then suddenly said, "It's all clear," and we started walking slowly out again.

If we came to the pier and crossed it to one of the boats and asked if anyone knew how to get to the *Brenauw*. A balding bearded chief, wearing green pants and no shirt, was sitting on the flat-top of the boat. He said, "Yeah, we're going out there in a bit. Throw your gear on." Everyone called him Poney because of the tattoo he had on his arm of a P, and I never did learn his last name. Well, a few minutes later, old Chief Betty Poney got up and ambled toward the commo's flat and fired off the diesel engine, and we slowly pulled away from the pier. I remember the sound of those engines and the stink of the diesel smoke, and one day, whenever I smell diesel smoke, I think back to the time I spent on the Mekong Delta.

There was both were not like any other navy base. They were painted green, army green. They were about thirty feet long, with a well deck that was covered with a green tent. There were two machine-gun turrets on each side of the commo's flat and another all of the flat. This particular boat had a flat-top, a boat this size, it would probably be used for landing small helicopters.

As we broke out of the harbor, I could see some ships in the river; they were all painted green, too. One of the ships looked like a hospital, three decks and a roof — didn't look like anything I'd like to go to see. It was an APT, and didn't have a name other than the Apple. The Apple was a noncommissioned barracks ship, a had to be towed around when the fleetilla got under way.

We came up closer to another ship with the hull number 35. That was the *Brenauw*, our destination. We came around to the starboard side, and the *Brenauw* had a portance moored to it and a bunch of small boats and more green Mike boats tied up to the pier. Old Chief Betty handled that boat like a real pro. He did her in as easy as you please next to another Mike boat, revved the engines, backed her down, and brought her alongside, with only as much as a slight burp. When the first were cinched down, I thanked Betty, Heister, and I mumbled over the falls of those boats to make our way to the pier. I made my way up the gangway and the quarter-deck of the *Brenauw*.

The *Brenauw* was the first ship

I had been on since coming to active duty more than a year earlier. Most sailors go to a ship right out of boot camp, but my first set of orders were to a naval air station in northern California and kept our orders and records at the quarter-deck. We were forward to a hatch and through the forward and middle masts, and up a ladder to the OJ level. At the top of the ladder was sick bay.

There was a commo on watch, reading a book with his feet on the desk, as we waited into sick bay. He introduced himself as HNN Brakel. Brakel, most young sailors didn't want to

Abdole A sailor assigned to the U.S. Navy's aviation division. Alpha Boat A had passed him, approximately twelve feet long and carrying three crewmen.

APB Auxiliary Personnel

During the night, a craft used for transporting military troops and equipment to shore.

Black Shipboard Civil Action Project, the practice of offering military medical treatment to civilians.

Mike Six Boat A large, flat-bottomed troop transport boat.

O-2 Level The second deck, above the main deck of a ship.

Pungl Stale A sharpness, usually bamboo, hidden as a body "trap" to inflict injury and infection on coastal troops.

Planted The aft portion of a boat or ship.

Post relief Rites of campaign

become corporal, because sooner or later you'd wind up with duty with the marines and go to Vietnam. In Vietnam there was a high mortality rate for corporals; there was even a rumor around that the Viet Cong would pay a bounty for the collar device of a corporal. But I figured my chances would be okay. I worked for about nine months, and when the squadron disbanded, I was sent to hospital corps school in San Diego. When I graduated, I was sent for duty in Oakland, and that's where I met Jo Ann.

So here I was, my first ship. I wanted to make a good impression, and I knew my usual customs. I topped the gangway, dropped my ship bag, nudged toward the bow of the ship, saluted the ensign, made a right turn, saluted the officer of the deck, and said, "Request permission to come aboard, Sir." Permission was granted, the salute returned, and then I

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assigned for a MEDCAP as one of the villages. We took along a second-class dental clinic and the movies. Two short movies were in CinemaScope and required the hanging of two sheets on the mess deck to show the movie on. They hung it in the middle of the mess deck, and you could sit on either side of the sheet and watch the movie. We also spent a lot of time in sick bay listening to Armed Forces Radio, transmitted from Saigon. You got your choice of country and western, some popular, and golden oldies. I remember one song everybody sang along to, especially the

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RIVER

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it all took. I skipped out of sick bay and went to the division officer to demand a transfer to a combat unit. I didn't care where it was. I said I just wanted to be somewhere where I could do my job as a corpsman. He called in the Chief Thomas, who was always a pretty square shooter with the guys. The chief told me not to do anything rash, but if that was what I really wanted, he'd see what he could do.

About a week later, Chief Thomas told me he had got my orders to River Division III — they were only temporary orders, but at least I would get off this ship and into the war. I borrowed a set of gear and drew a .38 caliber pistol and ammo from the armory. I was real excited about going to see boats. I got a medical aid bag and stuffed it with band-aids and morphine sulfate syringes from the pharmacy. With orders in hand, I boarded a Mike boat and took a ride over to the houseboat, the Apple.

I checked in with the skipper, who assigned me to work with a first-class corpsman named Bill Shealy. Bill was an experienced corpsman with a lot of combat missions behind him. He was what we called an independent duty corpsman, which meant he had special training to work without a doctor and to run his own medical department. He really knew his stuff, and he worked real close with me. For the first time, I had a sea buddy. A sea buddy is an older sailor who takes a younger sailor under his wing and shows him the ropes and keeps the younger guy out of trouble. Bill introduced me as his helper, so all the boat captains we met, and he took me down to my boat, Tango 113.3.

"Tango-3 was a medical aid boat, which was why we had a flat-top over our well deck to evacuate the wounded on small helicopters. Bill didn't ride this boat with me;

We lost the Alpha crew, and the army lost one man. And Charlie? Well, Charlie got away into the jungle.

he rode the monitor boat, which was designated Mike-111.7. The monitor was the lead boat in the operations and had machine guns aft. — RDS Howitzer on the bow, and a mortar pin air-launcher. My boat, again was a third-class houseboat named Al. Old River Billy Forey was the coxswain. We had three gunners' mate seven and two fresh-air sailors on the boat. We had 30 caliber in the well deck and worried on the engine. All was very noisy, and like all houseboat's mates, he took great pleasure in talking like Popeye. Guys — I never saw him do anything but drive that boat, drink beer, eat, and sleep, but he did all of those things better than anyone I've ever known.

So this was my boat, and I was part of the crew. The guys didn't accept me right off and didn't say much to me, so I stowed my gear and figured we would grow on each other, and things would loosen up. After all, these were seven guys who had been through combat together, and in combat, you rely on your buddy, and you get real close to the other guy. You make good friends whose memories will stay with you for years, and some who will haunt you, too.

I couldn't wait for my first operation and a chance to prove myself. Maybe every man at one time or another needs to prove

something to himself. I was nineteen, and I hadn't accomplished much in my life. I had graduated from high school, joined the navy, graduated from hospital corps school, and that's about it. I wanted to come out of this war a hero. I wanted some fruit salad on my chest. Going into combat was my chance to do something that would make a difference to someone. Maybe I would even get a chance to save someone's life. I had always disapproved of doing something really great, and I felt that here was my destiny.

The guys who rode these boats were called river rats by the sailors on the ships. This was a different kind of a rat and a different kind of sailor. They were tough guys and at times unkind, but nobody ever went to the captain's mast on the boats. If you got out of line, you answered to the boat captain, and eventually you would see it his way because he would put a foot in your rear and take no argument from you. These river rats were the sailors who did most of the bleeding and they dyed on the Mekong Delta. They played hard, drank hard, and they died hard. The term "River Rat" came from the fact that the boats had rats on them. They lived in the engine rooms, and at night,

they were all over the boat. I didn't have to wait long for an operation. Bill told me we were going out the next morning. The day before, he had been on an operation and boats had been hit from both banks with rockets and automatics, and we were going to take a couple of companies of the 5th Infantry Division up to the spot again tomorrow.

The next morning, before light, we took out in column formation with twelve other boats to Dong Tam harbor, where we landed about forty infantry in Tango-3. It still wasn't light yet when we loaded downriver, and I began to think of how much noise those diesel engines made and how far some Charlie was out there looking down a rifle barrel at my boat. I was in the lead, and I began to think of how much noise those diesel engines made and how far some Charlie was out there looking down a rifle barrel at my boat.

The coxswain's flat was banded up at the side and in front with a one-inch armor plate, with just a slit to look through to drive the boat. Al was behind the flat because it had napalm flame-throwers. I didn't see or hear a thing, but suddenly, all guns opened fire, and expended cartridges were falling all over me. I jumped to the side, got away from them, and looked out over the well deck to see what they were shooting at.

locking in magazines into their M-16s.

We came off the main river, and Forey throttled back the engines. We were headed down a canal. Brown water had changed to thick mud, and the boat slowed along a waterway that was about twenty feet wide, with thick jungle on both banks. I could swim faster than this boat was stopping through the mud. We were sitting ducks, no way to maneuver if a rocket was fired at the boat.

Along the banks, you could see flattened-out beer cans, with Viet Cong flags pinned on them, nailed to the trees. This was Charlie's way of telling us that this was his part of the jungle. Charlie used beer cans that we threw in the river after beer call. Somebody once told me that they were booby-trapped so not to try to get one off the trees, and I never did. None of us said anything; we watched and waited as the boat chugged down the canal. My eyes were bugging out of their sockets as I scanned the trees for movement, and my heart was pounding. I was crunched down so low, only my eyes were over the top of the well deck, and I had an eerie feeling that some Charlie was out there looking down a rifle barrel at my boat.

Just as we were about to make the turn, I saw a boat captain and had ridden with fragmentation wounds on his arms and legs. I knelt down and quickly applied dressings to his wounds to stop the bleeding, and I injected him with morphine. Two crewmen helped me load him onto a litter, and we carried him back to Tango-3. I had never before of nigger lactate on the boat to start intravenous therapy. I'd never started an IV, but I'd seen doctors in hospitals do it plenty of times, and I went ahead and did it, and then I left him in the care of the nurses.

I headed down the bank again to an Alpha boat that was hit and had run aground. I made a run to the top hatch and saw three men lying on top of each other.

but I still couldn't see anything — just more jungle. I figured they were just trying to scare the hell out of Charlie while we landed the troops. Our boat hit the bank, the ramp dropped, and the troops came off scrambling and yelling like the boys themselves. But then one man fell back on the ramp. He got hit right in the face, half of his face was blown away, and his whole head was covered with blood. I dropped my rifle and grabbed him by the collar and tumbled him back into the well deck. I knew he was dead, and I just sat there, with his blood all over my hands. When he fell, he didn't yell or scream, so I think it was quick for him. I will always remember that moment, which was the first of many horrors to come and the cause of many sleepless nights.

Forey backed us into the canal and beached Tango on the opposite side of the waterway. With our guns facing the invasion bank, someone yelled to me, "You're positioned on Tango-6!" I grabbed my rifle, jumped to the bank, and ran until I reached a boat with T-6 on the bow. A man was lying in the well deck, yelling to the guys who were standing around him. It was a boat captain and had ridden with fragmentation wounds on his arms and legs. I knelt down and quickly applied dressings to his wounds to stop the bleeding, and I injected him with morphine. Two crewmen helped me load him onto a litter, and we carried him back to Tango-3. I had never before of nigger lactate on the boat to start intravenous therapy. I'd never started an IV, but I'd seen doctors in hospitals do it plenty of times, and I went ahead and did it, and then I left him in the care of the nurses.

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No signs of life. I stepped down into the coxswain's flat and had to step on one of the men, but he didn't even budge. I knelt on top of one man, dug my arm under another, gave a tug, grabbed his belt, and lifted him up to the crevasse above. They lifted him the rest of the way out of the hatch. I did the same with the second and third man and then came back myself. We checked out of them were alive. The boat had taken a direct hit from an armor-piercing head found in the coxswain's flat, and there was a four-inch hole in the side. We put the men on litters, covered them with ponchos, and carried them back to Tango-3. They covered the boat back into the canal, and Al popped a smoke grenade on the right deck for an incoming chopper that would pick up the litters. When the chopper died, the crew helped me jump the litters to the flight deck. We had the crew of the Alpha boat, and the army had lost one man. Charlie? Well, Charlie had got away into the jungle.

On the way back to open water, the boat slowed and I sat in silence on the back of the well deck, lit up a smolder, and it lit up another. My hands, boots, and pants were covered with blood. I doused a battle dressing with water and started scrubbing my arms and hands. Most of the blood came off, except for the

dried blood under my fingernails and in the cracks of my skin. As we hit the calm river, I was a little more at ease. The column headed straight for the middle of the river, and the boats were far away. I felt comfortable enough to sit on top of the flight deck with my legs dangling over the side and smoked another cigarette. I set there for a long time smoking and watching my hands and arms over and over again. It was like there was no way I could ever get them clean.

Deng Tam, we off loaded the troops and cleaned up the mud off the well deck and picked up all spent cartridges. We shed our shirts, smoked cigarettes, and broke out some Crayons. I didn't feel much like eating, but I made myself some coffee. I heated up the water with a chunk of plastic explosives. C-4. Everybody was doing it, and we weren't getting blown up, so I used it, too. We had lost one of our boats, but we never used it for anything but cooking.

My sea buddy, Bill Shealy, came aboard and asked me about the wounded and where my stuff was, and I knew I had screwed up somewhere. I didn't keep any records of who I treated. He rated his left eyebrow and said, "I'll talk to you tomorrow, we got beer call on the ponchos."

R.D. would wad up anchovies and shove them up his nose; and then he'd walk around, looking for young officers to gross out.

I joined the rest of the guys on the poncho, made my way over to the issue point to get my two beers. Sure as heck, Bill was right there, handing them out and sticking them up at the same time. Next to him was a first-class houseboat's mate named R.D. Sullivan. R.D. was a typical boat rat, but he didn't know, as a bullshit. He always had a tale that would put anyone else to shame. Houseboat's mates take great pleasure in calling companion "pecker chicken," a term we got in the old navy where we had to do short-arm inspections after a weekend liberty. I used to get pretty mad, but not anymore. When you hang around sailors long enough, you realize that's just the way they are. The black short rib the airbirds, the snakes get it, and we are not immune. I was waiting for R.D. to say it, but he only handed me a beer and told me to come back when I wanted more. He even called me Doc.

When I finished my beer, one of the snipes threw his arms around my neck and poured his beer over my head. "Soon you will be Doc," he said, "and you're all right!" A bunch of the other guys came over and did the same, yelling, "We're baptizing you, Doc! You're a river rat!" R.D. showed another beer in my hand, and I realized they had accepted me. We drank beer for hours.

Up to now, I wasn't a big drinker, but after twenty-one, I was only into this about six beers, and I was beginning to feel pretty drunk. In no time, I was yelling my head off, like everybody else. I staggered back and forth as R.D. got more beers, and each time I'd go past Bill, he'd look at me with the raised left eyebrow. Then R.D. would look at me and tell him, "Your son is screwed up here," and Bill would just say, "Yeah, I'm going to kick his ass in the morning."

Each houseboat's mate would try to gross out the other or try to top the other's story. Once in a while, some guy would try to be a bad ass and grab another guy's shirt. They'd push each other around a bit and "crew a punch and come up laughing. They weren't mad at each other, they were just letting off a little steam and having fun. But nobody could compare to R.D. He'd open up a package of anchovies, and one up, and throw it up his nose. Then he'd walk around with these green slimy things up his nose and search the crowd for someone to gross out. If there was a young officer around, R.D. would stand in front of him and snort it out. The officers left early, but we kept drinking, and when the beer ran out, we decided to go to the army club in Dong Tam. We'd hardly walked into the club when some sergeant tried to shove us out. But R.D. walked up to him and spit in his face, and the fight was on. I took it early. Someone hit me in the face, and I went down. I heard, "He hit the Doc!" and that was it. The next thing I remember was two guys dragging me out by my arms and being laid in the dirt. I lay there face-up and spread-eagle in the dirt, and my head was spinning. I turned my head to the side and noticed another guy got thrown out of the club and came stumbling over me, kicking me in the side. I was beginning to understand what it meant to be shot at and missed, shot at and hit. I'd had enough. I got up, staggered back to the boat, and fell asleep on a litter.

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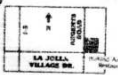
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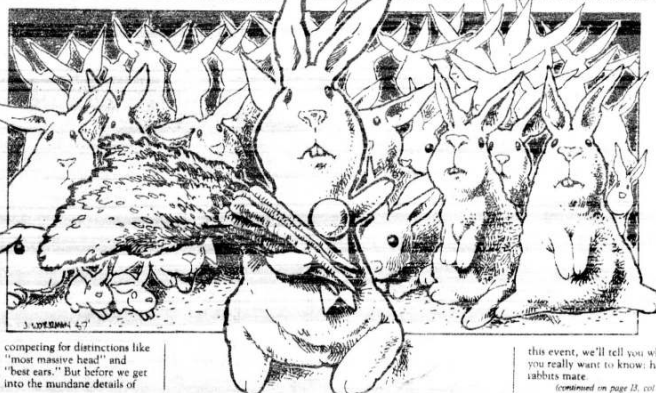
Section 2

Events, Theater, Music, Film

Heavy Breeding

Rabbits have one facial expression: blank. This is misleading and has led to cruel clichés like "dumb bunny." In reality, rabbits have a lot going on under those tall ears. Much of it has to do with sex.

That's right: rabbits are sexual beings. The expression "make love like rabbits" (a euphemistic translation) is a fair portrait and one that explains why it's so easy to breed them. Strange hobby, perhaps, but one that has resulted in unusual rabbit shapes and colors. This coming weekend, at the Del Mar Fairgrounds, there will be an absolutely free show of rabbits like you've never seen before. Also, a variety of caviar (purchased careens), the technical word for guinea pigs. The animals will be



competing for distinctions like "most massive head" and "best ears." But before we get into the mundane details of

this event, we'll tell you what you really want to know: how rabbits mate.
(continued on page 13, col. 4)

Arts Week

Art lovers, put on your track shoes. You've got a lot of ground to cover tomorrow evening, Friday, if you want to make it to each of the opening receptions and events scheduled for the same brief time slot that night. And for the art-curious — those who have promised themselves a visit to one of San Diego's galleries but have not yet made time — this Friday's

arts menu might be just the inspiration you've been waiting for. In diversity and quality, the schedule of events is quite rich. Taking them geographically, we'll begin with two events in downtown San Diego.

Installation gallery will be opening a diverse show of the work of twenty-nine local artists in the inaugural exhibition in a new, larger location. The show that opens this Friday will include paintings, multimedia

Voices Of Latin America

"The purpose of my writing," says Mexican novelist Elena Poniatowska, "is to give voice to the voiceless because here in Latin America there are many illiterate people, but they certainly have something to say." That paradox is at the heart of the next televised broadcast of *Smoky Mountain World*, an episode titled *Voices of Latin America*, which airs next Wednesday.

This hour-long "dramatic documentary" explores Latin American culture through the works of five writers, beginning with sixteenth-century Peruvian writer Garcilaso de la Vega; Sor Juana Inés de la Cruz, a seventeenth-century Mexican poet and scholar; Cuban revolutionary José Martí; literary phenomenologist Jorge Luis Borges; and Poniatowska, a contemporary novelist.



essayist, and journalist. The program is built on the premise that Latin American culture is the result of an "alchemy of two inflexible elements, European and Indian." Although this generalization is accurate, it is not complete. For example, it overlooks the contributions of Africans to the Latin American cultural mix, makes no mention of Brazilian writers and culture, and neglects Gabriel García Márquez, Manuel Puga, Mario Vargas Llosa, and other authors who do not fit neatly into this concept of bicultural synthesis. Nonetheless, *Voices of Latin America* is a worthwhile introduction to the often overlooked history of Latin American writing.

The individual segments, dramatized by scenes enacted from each author's work, are skillfully done and provide the necessary background information. Each section tells the story of one person's struggle against oppression. The opening segment,

(continued on page 15, col. 3)



Tell It Like It Isn't

When he was a young rancher in Casper, Wyoming, John G.P. Smith got tired of swinging his baling machine around when he reached the end of a window, so he tricked up his old Case tractor to pull in two directions and inadvertently invented the wheel drive. He never patented his machine, which he called a "leap" after his middle two initials, but he did love to talk about it. He

showed it all over the state at fairs and Future Farmers of America meetings. A lawyer took an interest and invited him to be his "partner." That did John G.P. Smith discover his calling to gain and lose fantastic fortunes.

As an infantryman in Europe at the close of World War II, he was present at the taking of the city of Bonn. He learned what became of some \$300 million worth of stock in the Burek family of banking and pharmaceutical companies in that city. The West German government has

The Flute Sounds

Throughout the Eighteenth and Nineteenth centuries, instrument makers continually improved most of the woodwind and brass instruments, aiming at clearer and purer timbre, more precise intonation, greater agility, and the capability to meet greater and greater expressive and formal demands by composers.

In recent years, with these instruments virtually perfected, efforts to increase their versatility have moved in two directions: adding (substantiating) electronic effects and experimenting with new techniques of playing. The experimentation with playing techniques has resulted in a whole new range of sounds and articulations drawn from the traditional instruments.

The flute is one of the instruments whose technique has been extended in this



way. One of the foremost innovators of the new techniques is flute-composer Robert Dick, who will be performing in San Diego next week. In a career of two decades, Dick has made himself a master of flute sounds no nineteenth-century flutist would have dreamed of, and he has composed works making use of these unprecedented effects in strikingly musical ways.

A modern flutist, properly trained, can now play two or more pitches at the same time, using special fingerings or breathing techniques. Dick has employed these techniques to play transcriptions of the Paganini violin caprices that maintain the original doublestop — natural to the violin but, heretofore alien to the flute, which has traditionally been confined to a single melodic line. The sound of the instrument, it has been discovered, can be combined with vocal sounds made by the instrumentalist as he sings, hums, or whistles into the flute while at the same time playing it. A performer can add various percussive sounds produced by the tongue and fingers — devices Dick has used in creating

(continued on page 17, col. 4)

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego CA 92158.

Outdoors

Wilderness Bldg., early birds can meet with expert birders for a half-day event that takes place in the county's Wilderness Openlands Preserve near Pala. There have been 142 species of birds spotted in this 584-acre park. And raptors

has it that there will be carmelitas blooming along the route. Bismarck are welcome. Bring binoculars, or call to reserve a pair at the park office. The bird walk and talk will be held Saturday, April 4, 8:30 a.m. For reservations and details, call 745-1631. Take I-15 north to Route 76 (Pala Road). Go ten miles east to the park entrance.

Vernal Pools, a delicate local phenomenon, will be the subject for a guided hike this weekend on Kearny Mesa. Botanist Geoff Levin leads his two-hour excursion to view the concentric rings of wildflowers that bloom as the winter rains evaporate from these unusual pools. The number of participants is limited, and reservations are required. The hike will take place Saturday, April 4, 9 a.m. Call the Natural History Museum for further information. 232-3821.

Fortuna Mountain and vicinity in the area north and east of

Tierassana are the destinations for two guided nature hikes led by members of the Canyons. Both hikes begin at the end of Santo Road; short-trippers can hike for an hour, while walkers can cover the full four-hour course. The hike takes place Saturday, April 4, 10 a.m. Take the Claremont Mesa Boulevard exit from I-15, go east to Santo Road, turn left (north) and park at the end of Santo Road. Free. For details call 232-3821.

Herb Gardens, ripose through the tangle of the Taylor Herb Garden. This guided Wallabout stroll should smell wonderful. Meet in the Monte Vista School parking lot, Monte Vista Drive (one-half mile east of Santa Fe), Vista, at 10:15 a.m. Saturday, April 4. Free. For details call 231-7463.

Evening on the Embarcadero, one of a series of early evening walks through downtown

waterfront neighborhoods begins Monday, April 6, 6:30 p.m. from Harbor Drive at Ash Street in front of the Sun of India. Free. For details, call Walkabout at 231-7463.

Dance

Ballroom Dance Exhibition, the spring showcase of the local Emerald Ballroom and Dance Center features dance exhibitions and ballroom dancing for all. Dinner is included. The event will be held Friday, April 3, 8 p.m., Emerald Ballroom, 9141 Genesee Drive, Mission Valley. For reservations call 565-2727.

"Fragmented Justice," a dance-theater piece choreographed by Deven Amella, is an interpretation of the consequences of rape and other violence against women. Following the performance, a

panel of women from the community, including a San Diego police woman and a representative from the district attorney's office, will address the subject of making changes in the criminal justice system to help women victims. The event is sponsored by the Center for Women's Studies and Services and will be held Friday, April 3, 8 p.m., Mission Bay High School, 2473 Grand Avenue, Pacific Beach. 233-8984.


International Folk Dance, American-style dancing will be included in a program of dance and music from ten countries when the San Diego Folk Dance Ensemble performs Friday, April 3, and Saturday, April 4, 8 p.m., Studio Theatre room 208, Women's Gym, SDSU. 265-5542.

"Dance Festival 6," this international program sponsored by the San Diego Dance Alliance

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READER'S GUIDE

will feature Juan Isacio (13 Company), Pat Rincon (Jazz Unlimited), Mieczyslaw Morawski (American Ballet Ensemble), the San Diego Folk Dance Ensemble, and others. Sunday, April 5, 8 p.m., Mainstage Theatre, Civic Arts Building, SDSU. 265-6947.

Ballet, the Ballet Concierto de Tijuana will perform to selections by Strauss, Bach, and Pablos Montoya. Wednesday, April 8, 8:30 p.m., Performing Arts Theater, Tijuana Cultural Center, Paseo de los Heroes y Mena, Zona Rio Tijuana. 455-5465.

Film

"The Long Good Friday," John Mackenzie's 1982 film stars Bob Hoskins and Helen Mirren. It will be screened tonight, Thursday, April 2, 8 p.m., Mandeville Auditorium, UCSD. 534-4559.

"Salvador," Oliver Stone's 1986 study of an American photojournalist in El Salvador is the first of a series of free Friday-night movies sponsored by the Committee for World Democracy. This film will be shown twice, Friday, April 3, 7 p.m. and 9:30 p.m., room 107, Third Lecture Hall, UCSD. Free. 534-4559, 534-2016, or 534-3362.

"Toni," the 1935 Jean Renoir film of love denied will be screened Monday, April 6, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-5669.

"Portrait of Teresa," Pastor Vega's 1979 film about machismo and sexism in contemporary Cuba will be shown again this week, Monday, April 6, 7:30 p.m., room 130, Hexter Hall, SDSU. Free. 265-6685.

"Mr. Nemo Is Ivan Ivan's Childhood," the fourth of seven films in the Ivan Trakovsky retrospective tells the story of a young orphan who works with other children as an intelligent

scout for the Russian army around the time of World War II. The film will be shown in Russian with English subtitles, Wednesday, April 8, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-0261.

Music

"The Tone Ramblers," a contemporary sextet of flute, clarinet, trumpet, trombone, and percussion will perform a program described by Dave Holl as "an onslaught of serialism, distilled through Cagan chance music

and improvisation." Local musician-composer John Forville will be joined by musicians from New York, Los Angeles, and the universities of Illinois and Michigan in the very contemporary concert, today, Thursday, April 2, 8 p.m., Mandeville Recital Hall, UCSD. 534-5424.

Turkish Themes, the Pacific Chamber Opera offers a twin bill of comic operas from the Eighteenth and Nineteenth centuries, when anything Turkish was all the rage. Haydn's The Abduction and Carl Maria von Weber's one-act Abu Hassan will be performed today, Thursday, April 4, and Saturday, April 6, 8 p.m., next Thursday.

TO LOCAL EVENTS

April 9, 7 p.m., and matinee performance Sunday, April 5, and new Sunday, April 12, 2 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 231-9157.

Piano Duo Karla and Marielle Labèque, acclaimed French artists, offer a program that will feature a Baroque sonata for two pianos and an arrangement of music from *Woe Side Story* prepared for the season by Leonard Bernstein. Seating is limited. Call for tickets availability for this performance, Friday, April 3, 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 459-3724.

Outrigger Festival, Volunteer

Baritone Dier will perform a varied program including baroque works and contemporary South American music. Dier has appeared with the Caracal Philharmonic and performed in solo concerts around the world. He appears in concert Friday, April 3, 8 p.m., Grosvenor College Recital Hall. Dier will conduct a guitar clinic, which is open to the public, Saturday, April 4, 10 a.m. At 2:30 p.m. that same day, musician-educator David Maniot will present a lecture-demonstration on problems of volume for the guitar and illustrate the advances offered by the new bivalve guitar. Films of Andrea Segovia in performance will be shown that same afternoon at 4 p.m. The festival closes with local favorites Paco Sevilla and Rodrigo

performing flamenco music, Saturday, April 4, 8 p.m. All events take place in the Grosvenor College Recital Hall (room 210). The Dier guitar clinic, the lecture-demonstration by David Maniot, and the Segovia films are free. 465-1700/2554.

Folk Music and Stories will be offered by the venerable Sam Hinton, Saturday, April 4, 8 p.m., Words and Music book store, 1806 Fourth Avenue, Hillcrest. For reservations call 296-4011.

Piano Competition, the finalists in the third annual Joseph Fuchs Piano Competition will be performing. Three winners will be selected from the fifteen: to eighteen-year-old and the nineteen- to twenty-six-year-old

finalists. Each competitor will play one Chopin étude, one prelude and fugue from Bach's *Well-Tempered Clavier*, a major baroque or classical selection, and a major romantic or contemporary work. The event will be held Saturday, April 4, 8 p.m., South Recital Hall, SDSU. 265-6031.

Organ Concerts, guest performer Brett Michael Hauser will offer works by Lebeck, Buxtehude, Bach, and others, Sunday, April 5, 3 p.m., Speeches Chapel Pavilion, Balboa Park. Free. 295-6000.

Music from the Twentieths, Thirties, and Forties will be played by musicians from the same era. The Central Philharmonic Orchestra performs

Sunday, April 5, 2 p.m., House of Pacific Relations, Balboa Park. Free. 466-7654.

A Harp Recital by soloist Jenny Lincher, award-winning musician from Portland, Oregon, will be sponsored by the local chapter of the American Harp Society. Miss Lincher will perform works by Handel, Gluck, Rameau, Bach, and others, Sunday, April 5, 3 p.m., in the current center of (USD). Tickets will be available at the door, or call 282-0257 for reservations.

Choral Concert, the San Diego Men's Chorus presents its spring concert this weekend. The fifty-voice chorus and soloist Patricia McIntire will perform Schubert's *Sundgrenn*. Other works on the varied program include a selection from *Offenbach's*

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READER'S GUIDE

Banana, Randall Thompson's *Tanabata*, Copeland's arrangement of *Simple Gifts*, and popular works from Broadway shows. The concert takes place Sunday, April 5, 7:30 p.m. Mandeville Auditorium, UCSD. For program information, call 284-1515. For tickets call 534-2180 or 238-1810.

Flutist and Composer Robert Dick is considered a singular contemporary voice. He will perform a program featuring his own works (introducing selections with stories and commentaries), Monday, April 6, 8 p.m., Versailles Hotel, Westgate Hotel, 1055 Second Avenue, downtown. For ticket information, call 281-1744 or 291-0729 (See this article on page one of this section for details.)

Piano Recital, Scott Pratt, offers music of Mozart, Schubert, and Bartok, Tuesday, April 7, 7:30 p.m., third floor auditorium.

San Diego Public Library, 820 E Street, downtown. Free 696-9227.

Clarinetist and Friends, instructor of clarinet Robert Zelenka will perform with pianist Stefan Walew in three selections including Brahms's *Sonata for Clarinet and Piano*. He teams with Susan Barnett on oboe in Wagner's *In the Woods*. The final selection will be Quintet for Clarinet and String Quartet by Hindemith, Tuesday, April 7, 8 p.m., Mandeville Auditorium, UCSD. Free. 534-3229.

Live jazz, the first of two concerts this month features the local jazz quartet, The Group performs works by Weather Report, Joe Farrell, Dave Brubeck, and Chick Corea. The event gets under way Tuesday, April 7, 8 p.m., San Diego City College Theater, Fairmount and Camino, downtown. The

concerts are free and are broadcast live over KSDS-FM (88.3) 225-9504.

Lectures

South Africa is the subject for a panel discussion that will feature ACLU attorney Tom Canyon, MiraCosta College professor of sociology Tony Ningo, and Scott Daugherty, a young San Diegoan who was recently deported from South Africa. The four-hour event includes videotape and slide presentations, Saturday, April 4, 1 p.m., Christ the King Catholic Church, 200 Prospect Street, La Jolla. 454-3541.

Editor, Author, and Poet Sonia Sanchez will speak on the subject of barriers to racial justice in the United States. Ms. Sanchez is a

winner of a 1985 American Book Award for *Homegirl* and *Handcuffs*. She is currently a professor of English at Temple University and will be speaking here Monday, April 6, 7 p.m., First Unitarian Church, 4140 First Street, Hillcrest. 298-9978.

Current Trends in Video Art, Barbara London, assistant curator of video for New York's Museum of Modern Art, will be the next speaker in the series "The Art of Video: Eight Perspectives." Ms. London considers video the "art of our times" and "a field full of promise." She has organized many solo and collective video shows, including exhibitions for Laurie Anderson, Nam June Paik, and Terry Fox. London will be in San Diego Tuesday, April 7, 7:30 p.m., the Coast Room, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Education for the Twenty-first Century," the final event in this

series of panel discussions will be devoted to the subject of the teaching of thinking skills. Panel members will include Rita King from the city's Office of Education and Robert Filmer of the city schools' "Schools of the Future" commission. They will discuss new strategies for teaching the skills of critical and creative thinking. This discussion is scheduled for next Thursday, April 9, 7:30 p.m., Standley Junior High School, 6285 Radcliffe Drive, University City. 456-2227.

"Tort Law Reform" is the topic for UC Berkeley law professor Stephen Sugarman and a panel of experts. Sugarman proposes expanding existing disability and social insurance plans as an interim measure toward a world without high-profit tort law. The lecture and panel discussion are scheduled for next Thursday, April 9, 1:30 p.m., New University

TO LOCAL EVENTS

Center, Rooms A and B, USD. Free. 260-4531.

Photography, Ernesto Bazan, one of the exhibitors in an upcoming Museum of Photographic Arts exhibit, will be speaking on his work, next Thursday, April 9, 7:30 p.m., Grayson Boehm Lecture Hall, Room 11, Fleet Space Theatre, Balboa Park. 239-5162.

Radio/TV

Padra Beshall, the exhibition season winds down with a home game against SDSU, Friday, April 3, 6:05 p.m., and against the Cal Bears played in Denver, Saturday, April 4, and Sunday, April 5, 11:35 a.m. Then find the regular season gets under way. Opening day, Monday, April 6, finds the Falls in San Francisco for a game

broadcast on radio and TV at 1:05 p.m. The game, Tuesday, April 7, against the Giants will be aired on radio and TV at 7 p.m. Radio broadcasts are on KMRB (AM 760) and on KSDS (AM 1420). The games are televised by KUSI Channel 51.

Sockers Soccer, this week's radio broadcasts of the Sockers' games include a match with Tacoma, Friday, April 3, a home game against Chicago, Saturday,

April 4, and one against Los Angeles, Tuesday, April 7. All games begin at 7:35 p.m. on KLTZ (AM 680) and in Spanish on KEXX (AM 1420).

Opera, this week's broadcast of New York's Metropolitan Opera Company production is Puccini's *La Bohème*, which airs Saturday, April 4, 11 a.m., KPSD (FM 94.1).

"Dastine 1767," a biweekly weekly radio series, superimposes

today's electronic journalism on the events surrounding the casting of the Constitution of the United States. In the weekly dramatizations, present-day journalists cover the Constitutional Convention from a modern-day perspective. Produced by National Radio Theatre, this series airs each Monday night, beginning Monday, April 6, KPBS (FM 89.5).

"M A-S-H," Robert Altman's 1970 film that spawned the TV show that spawned all these reruns, will air Tuesday, April 7, 8 p.m., KSTV Channel 6.

"Jazz Live," the local jazz band performs in the City College Theater (see the "Music" feature in this section), and the show will be broadcast live, Tuesday, April 7, 8 p.m., KSTN (FM 88.5).

"Voices of Latin America," the life and times of five major Latin American authors are illustrated

in this examination of literary themes in Latin American history. This episode of *Smithsonian World* airs Wednesday, April 8, 8 p.m., with a broadcast Sunday, April 12, 5 p.m., KPBS Channel 19. (See the article on page one of this section for details.)

The Annual Crew Classic is scheduled for this weekend. The event features nearly 2,000 athletes from seventy universities and rowing clubs, including elite competition from around the world. San Diego is represented by teams from USC, USCA, and the San Diego Police Department, several local rowing clubs, and one team, ZACU, competing in the women's master division. This is the fourteenth year for this exciting event in San Diego, which inaugurates the national crew racing season. The course is 2,000 meters long (one and one-quarter miles) and runs from the Atlantic Restaurant north across Fiesta

Sports

Morgan Horse Show, the fifteenth annual show by the San Diego Morgan Horse Club features professional, nonprofessional adult, and junior competition in all classes. Spectators can also tour the barn and talk to trainers about these fine American saddles and exciting horses. Show hours are Friday, April 3, and Saturday, April 4, 8 a.m., 1 p.m., and 7 p.m. The championship class competitions

will be held Sunday, April 5, 8 a.m. and 1 p.m. The show closes at 9 p.m. Friday and Saturday and 3 p.m. on Sunday. Visit Mar Fairgrounds, Via de la Valle, Del Mar. Admission is free. Proceeds from the event benefit the San Diego Humane Society and the SPCA. 755-7271.

The Annual Crew Classic is scheduled for this weekend. The event features nearly 2,000 athletes from seventy universities and rowing clubs, including elite competition from around the world. San Diego is represented by teams from USC, USCA, and the San Diego Police Department, several local rowing clubs, and one team, ZACU, competing in the women's master division. This is the fourteenth year for this exciting event in San Diego, which inaugurates the national crew racing season. The course is 2,000 meters long (one and one-quarter miles) and runs from the Atlantic Restaurant north across Fiesta

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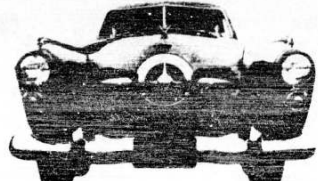
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Appearing April 2-5
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READER'S GUIDE

Run with the finish line along Crown Point. The best spectators are on Vacation Isle and along Crown Point Shores. Shuttle buses will run from Mission Bay High School on Grand Avenue in Pacific Beach to the viewing area. Viewing is free. The two-day event begins Friday, April 3, from 1 p.m. to 4 p.m. Racing concludes Saturday, April 4, with racing from 6:30 a.m. to 4 p.m. For additional information, call 765-5628.

The Padres versus SDSU, this traditional matchup is scheduled for Friday, April 3, 7 p.m. San Diego Stadium. 281-4494. Admission is free.

Kayaks, Canoes, and Surf Skis will compete in an event dubbed

the San Diego Kayak/Surf Ski Classic. Competitions will race from the beach south of the boat launch ramp on Shelter Island in San Diego Bay to Point Loma, and up the coast past Mission Bay to the finish line at the foot of Avenida de la Playa at La Jolla Shores. Nine classes of races will cover this twenty-mile course. Sunday, April 4, beginning from Shelter Island at 8 a.m., with the last races reaching the finish line around 1 p.m.

Sockers Soccer, the Socks will honor the local "Teachers of the Year" at half-time in their only home game this week against the Chicago Sting, Saturday, April 4, 7:30 p.m., San Diego Sports Arena. 224-6675.

"April Fools' Car Rally and Other Associated Nonsense," bring your sense of humor, a pencil, and a local map book if you have one, and join the San Diego Car Rally Club for a driving event of skill, not speed. Following a set of directions from checkpoint to checkpoint, you'll compete with others for most accurate time between checkpoints and probably have a scavenger hunt or other adventures along the way. This is definitely not submersed, traditional British rallying. (One of the top-ten finishing teams from their last event is named "Cow with No Legs.") According to the organizers, "You don't need a fast car, just one that runs" for this event, to be held Sunday, April 5, with registration

beginning at 10:30 a.m. The starting point for all competitors is the Tower Records store at 6405 El Cajon Boulevard in the College City area. Race will start at the Tower Records store at 6405 El Cajon Boulevard in the College City area. Race will start at the Tower Records store at 6405 El Cajon Boulevard in the College City area.

LPGA Golf, this year's Riviera Invitational will be held in Rancho Bernardo. Proceeds from ticket sales and profits benefit SDSU and the local chapters of the Child Abuse Prevention Foundation. The six-day event begins with a women's pro-am round. Monday, April 6, 7:30 a.m., you can watch Dan Fouts, Leslie Nielsen, and other celebrities in the celebrity pro-am. Wednesday, April 8, 7 a.m., and the first day of regular

tournament play tees off Thursday, April 9, 7:30 a.m. Jim Stephenson, Pat Bradley, and defending champion Patty Sheehan will be competing again this year. The event will be held at the Bernardo Heights Country Club, 16066 Bernardo Heights Parkway, Rancho Bernardo. For ticket information, call 560-0118. In North County, call 485-9006.

Boating Skills and Seamanship, the Coast Guard Auxiliary offers free classes for boaters. For seven consecutive Tuesdays, you can learn about all aspects of boat handling and boating safety, including rules of the road, legal requirements, trailering, and safety equipment. The first class of the series is scheduled for Tuesday, April 7, 7 p.m., Loma Vista Recreation Center, 1420

TO LOCAL EVENTS

Loma Lane, Chula Vista. Preregistration is a must. Call 772-8130.

Jai Alai, Tijuana is also reduce to open night, except Thursday, for singles and doubles matches. In alai is like a flashy, high-speed version of racquetball or squash, with participants hitting a ball with a mallet. Matches begin at 8 p.m. The jai alai palace is located at 201 Reclamation in downtown Tijuana. 260-0452.

In Person

Open Poetry Reading, everyone is invited to read or listen. Friday, April 3, 7 p.m., Ocean Beach.

Poetry Circle, Ocean Beach Women's Club, 2160 Bacon Street, Ocean Beach.

Poets Lovene Brown and Terry Henzler will read from their work, Tuesday, April 2, 7 p.m., Solana Beach Library, 9811 Solana Santa Fe Drive, Solana Beach. 755-1484.

"Poetry and Politics," Terry Henzler, Forest Cunn, Populus Melander, Kate Watson, and John Foxworth will read from their work with political themes. Wednesday, April 3, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. The evening begins with an open poetry reading at 6 p.m. 236-5830.

Special

Rabbits, rabbits, and more rabbits — over a thousand of the critters — will be looking their best in this weekend's statewide Rabbit and Cavy Breeds Association annual show. This two-day event is scheduled for Saturday, April 4, and Sunday, April 5, beginning at 8 a.m. both days, at the Del Mar Fairgrounds, Via de la Valle, Del Mar. Admission is free. 296-1441. (See the article on page one of this section.)

The Arts in San Diego County, the county's Public Arts Advisory Council (PAAC) will hold the second of five public meetings to introduce the members who

represent each local district and to provide an open forum for opinions and ideas from the community regarding the arts. One of PAAC's primary responsibilities is the organizing of arts funding from state and federal sources. (State applications for the fine arts will be available. This week's meeting introduces North County representatives Connie Beardsley and Kerly Roman, Saturday, April 4, 9 a.m., Public Safety Center, 2560 Ocean View. Admission is free. 296-7211.

Home Aquariums, want a great fish? Snuggles will tell you how to plan and maintain an aquarium that will keep you entertained in a workshop.

scheduled for Sunday, April 4, 10 a.m., Scripps Aquarium, 1 La Jolla Village Square. Reservations are a must. 534-4576.

Pegleg Liar's Contest, can you tell a good tall tale? Join the others around the campfire, and spin a thread yarn about Peg Leg or desert lore, or you can just listen. Bring the family. The event is free. Also Sunday, April 4, dusk (about 6 p.m.), Pegleg Memorial Museum, Highway 72-2 mile corner of Pegleg Road and Henderson Canyon Road, Bering Springs. 1-800-541-1. See the article on page one of this section for details.

Writers' Get Together, writers and people interested in writing

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Rome	\$698	\$808
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READER'S GUIDE

meet for coffee and conversation. Sunday, April 5, 9:30 a.m. Women's Possession and Haven, 1341 Adams Avenue, Norma Heights, 282-3163.

Tour of Historic Homes, the Escondido Historical Society invites the public to visit the Victorian home on Heritage Walk in Grove Day Park. Then enjoy a one-and-a-half-hour tour of historic homes in the area. The event takes place Sunday, April 5. The Victorian home is open from 1 p.m. to 4 p.m. The walking tour leaves Heritage Walk, Grove Day Park, Escondido, at 1:30 p.m. Reservations for the tour are required. Call 743-8227.

Public Hearing on the Media. The Community Media Task Force of the San Diego County Human Relations Commission is offering the public an opportunity to speak out on local media coverage of minority issues and community concerns. The issue

behind the local print and broadcast media cover minority issues realistically and accurately? Are they responsive to the concerns of your community? Do you believe you need advocacy or assistance in approaching the media with your concerns?

Anyone may speak for up to five minutes. It's first come, first heard. If you wish to speak, you can register at the beginning of the meeting, or you can submit written testimony. Members of the media have been invited to observe. Next Thursday, April 9, 6 p.m. to 7:30 p.m., room 822, County Administration Center, 1600 Pacific Highway, downtown. Free. 563-3178.

For Kids

Puppet Shows, Maria Hincosack Matonoc presents The Fairy Bones Show in four performances. Friday, April 3, 10:30 a.m.,

Saturday, April 4, and Sunday, April 5, 11 a.m., 1 p.m., and 3 p.m. Maria Hincosack Puppet Theater, Balboa Park, 466-1128.

"Day in the Park," to celebrate the Week of the Young Child, activities for kids and information for their parents will be offered by the San Diego Association for the Education of Young Children, Balboa Park at Sixth Avenue and Laurel Street, San Diego, April 5, 10 a.m. to 3 p.m. For details call 740-2206.

"Sammy and the Squawk," a musical play for children, will be performed this weekend. The story is about a girl named Sammy and a "squawk," a character from American folklore, who help one another solve their problems. The show will be offered Saturday, April 4, 4 p.m., and Sunday, April 5, 10:30 a.m., at the Calabas Cultural Arts Center, 1657 Mission Street, Carlsbad, 941-2901. The show will be

repeated Saturday, April 11, at the Palomar Theater, 421 First Street, Encinitas.

Storytime for preschoolers continues Wednesday, April 8, with a theme, 10:15 a.m., about a mouse dentist who has to treat a fox. A film or a story is presented each Wednesday, 10 a.m., lower level of the National City Public Library, 220 East Twelfth Street, National City. Free. 336-4285.

Galleries

Furniture and Lighting in a temporary gallery, space, SDSCU business student Chris Rhee will display furniture and lighting fixtures made from his own designs based on his interest in abandoned buildings. An artist's reception will be held on Thursday, April 3, from 7 p.m. to 9 p.m., 721 E. Street, downtown.

The exhibit will remain until April 14. Viewing hours are 10 a.m. to 5 p.m. Monday through Thursday, 11 a.m. to 7 p.m. Friday and Saturday, and 11 a.m. to 5 p.m. Sunday, 242-9335.

"Visible Differences," fourteen photographs of diverse ethnic backgrounds illustrate their views of what it is to be American. Betty Lee has created photomural collages of Asian faces and images from the popular American media. Tony Mendez examines our common human links through photographs of his family. Pulitzer Prize winner Jose Benito, Roland Freeman, Ernesto Bosc, Carrie Mae Weems, and Laura Aguilar are among the other photographers whose work is on display through May 17 at the Center Cultural de la Raza, 7270 Center, Balboa Park. Gallery hours are Wednesday through Sunday, noon to 5 p.m.

Color Photographs and Silverprints, the work of Minnesota photographer Byron Jones-Henrich is on display through April 26. The exhibit is a selection of color photographs and silverprints, emphasizing the ethereal quality of light. The photographs were taken at night, at dawn, and at dusk. Hecker's work can be viewed at the Photographic Arts Gallery, 1149 Twentieth Street (at B Street) in Golden Hill. Gallery hours are noon to

To Local Events

The show opens with an artists' reception, Friday, April 3, 5 p.m. to 10 p.m.

"The Biennial," twenty-nine artists working locally are represented in this inaugural show. The new, larger gallery space has paintings, multimedia sculpture, and small installations by Marty Farber, Patricia Lutzmann, W. A. Alexander, David Avalos, Margaret Honda, Chay Lloyd, and many others. The show runs through May 31 at Installation Space Two, 940 E. Street, downtown, 212-9915.

Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. An artists' reception will be held Friday, April 3, from 7 p.m. to 11 p.m.

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5 p.m. Wednesday through Saturday, 212-2757. An artists' reception will be held Friday, April 3, 5 p.m. to 10 p.m.

"911," this installation by the Roder Art Workshop is an one-man piece representing "a house gone wrong." The environment simulates a common room setting that incorporates oddly angled walls and floors, a ceiling fan that sounds like a helicopter, and other surprising elements. A small back room in the gallery is the artist's interpretation of the cardboard skeletons found along the border and includes commentaries on the media's view of this controversial area. The environmental installation will be on display through June 28, 242-9335.

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are represented in this show of contemporary multimedia work. The San Diego Art Museum, 1400 La Jolla Village Drive, San Diego, 524-1244 or 524-0448. The show opens with an artists' reception, Friday, April 3, 5 p.m. to 10 p.m. Chris Boudes will talk about his work in the show "Hand Dumb," a show of wheel-molded art as part of a performance piece in 1983. The talk is scheduled for Friday, April 3, 3 p.m. Manzanillo Regional Hall, UCSD. The event is free.

"Puckery and Drawings," the natural-fiber baskets of Polly Jackson and the bright, abstract drawings of Jennifer Lane will be on display through April 25, 5 p.m. to 9 p.m. 2442 Sunset, downtown, 212-9241. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday. The show opens with an artists' reception, Friday, April 3, 6 p.m. to 9 p.m.

"Sculpture Areas," as artists from Los Angeles and San Diego

are represented in this show of contemporary multimedia work. The San Diego Art Museum, 1400 La Jolla Village Drive, San Diego, 524-1244 or 524-0448. The show opens with an artists' reception, Friday, April 3, 5 p.m. to 10 p.m. Chris Boudes will talk about his work in the show "Hand Dumb," a show of wheel-molded art as part of a performance piece in 1983. The talk is scheduled for Friday, April 3, 3 p.m. Manzanillo Regional Hall, UCSD. The event is free.

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"Sculpture Areas," as artists from Los Angeles and San Diego

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READER'S GUIDE

pregnancy. (Guinea pigs will mate within twelve hours of giving birth, however.) Rabbits are silent during copulation, like it's some kind of chore, but guinea pigs make pleasure noises. Cavy experts have documented nine different guinea pig noises; the sex sound is a gentle purring. Guinea pigs do not get caught up in who approaches whom with the idea of mating, since males and females generally live together. Another admirable cavy trait is the "nanny" instinct of the male. If there is no female around to care for the young, male guinea pigs will become Mr. Mom without complaining or expecting some special recognition for pulling their considerable weight. This is not to say that

guinea pigs are better than rabbits. They are both, after all, rodents. Animal vovues can judge for themselves this weekend, when approximately 975 cavs and close to 1000 rabbits are expected at the Del Mar Fairgrounds. Professional rabbit judges will be looking for unusual colors, such as black, silver, red, and smoky pearl. Dwarf varieties, which weigh two pounds and under, and Flemish Giants, fifteen-pound tubs of fur, will win ribbons for size. The rabbit owners, who try to scrounge up or elongate their animals before the judging, should be an interesting sight. Lops, a variety of rabbit with long, floppy ears, will probably get the unofficial "cutest bunny" award, while the common

largo Easter bunny will be largely ignored. As for the guinea pigs, judges will be inspecting the long-haired, the short-haired, and the bushy-eyed. Some of the "smoother-looking" guinea pigs, according to one cavy breeder, have an important feature and are supposed to resemble rose petals. Color counts too, especially with the "rainbow" breeds. Look for the lilac, orange, and white guinea pigs. They're the ones with the pink eyes. This is the first year that the California State Rabbit and Cavy Breeders Association Annual Convention has come to San Diego, so let's show them a good turnout, rodent lovers. The judging will start at 8:00 a.m. each day and will run to noon on Saturday and

two or three o'clock on Sunday. Admission is free, and so is fairground parking. If you call in love with a certain rabbit or guinea pig, find the breeder and make an offer. Many will be for sale to make room for the results of prize acquisitions. The fairgrounds are on Via de la Valle in Del Mar. Call 296-1441 for more information. —Bae Cranen

Arts
An award from paper to sculpture and small installation pieces by such familiar names as Manny Farber, Patricia Patterson, Irano Scrago, Chip Lord, Gary

Ghirardi, Ernest Silva, and Eleanor Antin, and newcomers like Marian Olszowski, currently on the faculty of SDSU. Some of the installation artists — David Avalos, Elizabeth Sisco, Kenneth Capps, and Margaret Honda, for example — are represented here and in other shows opening the same evening. Installation, under new director Don Wadd, will hold an artists' reception, Friday, April 3, 7:00 p.m. to 11:00 p.m., at 930 E Street, downtown. This show, dubbed "The Biennial," will run through May 30. For more information, call the gallery at 232-9915. Gallery hours are Wednesday through Saturday, 11:00 a.m. to 4:00 p.m. Three blocks south and west of Installation is the Parameters 8 space of the

TO LOCAL EVENTS

La Jolla Museum of Contemporary Art. April 3 marks the opening of an installation exhibition, "911," a collaborative work by the Bunk Art Workshop. The intent of the piece, which is based on a common room setting, is to convey a sense of foreboding and sadness in "a house gone wrong." The show's title, of course, refers to the emergency phone number that summons the police, an ambulance, or the fire department. Our common "house" extends beyond the confines of any one family or one setting and includes the larger border community. In conjunction with the "911" show, Guillermo Gómez-Peña and Emily Hicks will perform a Gómez-Peña piece,

Documented/Undocumented. The multimedia performance addresses the way the Mexican and American media view one another across visible and invisible borders. The performance will take place at 8:00 p.m. that night at Parameters 8, 721 Eighth Street (between F and G streets), downtown. The exhibit and the performance are free and are co-sponsored by the Centro Cultural de la Raza. The space is open daily from 11:00 a.m. to 5:00 p.m. For more information, call the Centro (235-6135) or the La Jolla Museum of Contemporary Art (454-3541).

Moving on to the Golden Hill Ballroom, the shows of photography will

open with public receptions this Friday. "Visible Differences: Images of a Diverse U.S. Culture" is an exhibition by fourteen photographers from around the nation. Each interprets the meaning of "being American" from his or her own ethnic perspective. The exhibit includes photo collages by Los Angeles photographer Betty Lee, who merges the faces of the Asian population with popular American media images. Florida-based Tony Mendosa's family is the subject of his contribution, which includes personal narratives and reminiscences. Carrie Mae Weems's work is a study of racism in Southern San Diego. The exhibit also

includes works by Jose Barrera, a Pulitzer Prize-winning photographer; Roland Freeman; Ernesto Bazan; and others. The show, curated by Elizabeth Sisco, opens with a reception, Friday, April 3, 7:00 p.m. to 10:00 p.m., at the Centro Cultural de la Raza, Pepper Grove (Park Boulevard, across from the navy hospital), Balboa Park. "Visible Differences" will remain on view, Wednesday through Sunday, noon to 5:00 p.m., through May 17. Another quite different show of photographs is the "Transitions" exhibit at the Photographic Arts Gallery in Golden Hill. The work of Minneapolis artist Byron James Hechter includes night

photographs, many in color, along with black and white silhouettes. Hechter's concern in this series is with urban landscapes and the ethereal quality of the environment at dusk, dawn, and at night. "Transitions" opens with a reception for the artist Friday, April 3, 6:00 p.m. to 9:30 p.m. Photographic Arts Gallery, 1149 Twenty-eighth Street (at B Street), in Golden Hill. The show runs through April 26. Gallery hours are Wednesday through Saturday, noon to 5:00 p.m. Call 232-2787 for more information. If you interest or curiosity runs toward sculpture, a show by six Southern Californians opens at Mardville Gallery on the UCSD campus this Friday, San Diego's Kenneth Capps, Mathieu Gregoire, and

Balance Ballet Studio



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FREE.
Admission to PhotoInfo in the International Room of the Hotel Del Coronado, Sunday, April 12, noon-6 pm; Monday, April 13, 9 am-6 pm; Tuesday, April 14, 9 am-1 pm.

SPE/SD '87
The Society for Photographic Education is sponsoring PhotoInfo as part of its 1987 National Conference for photo educators and enthusiasts. Three-day conference fee—\$95.00. Individual events can be purchased separately at the door.

CALL.
For more information 584-4764

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Special presentation by Mike, Davey's House cat, host of Food of 1987's (in LA).
An evening of eating, drinking, dancing, and fun. Don't miss it!

Don't miss the special presentation of the movie "The Untouchables" at 10:00 p.m., Monday, April 7, from 7 to 8 a.m.
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FIRST HOME STAND

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- vs Cincinnati Apr. 17, 7:05 pm
- vs Cincinnati Apr. 20-22, 7:05 pm
- Apr. 21, 1:05 pm

PADRES SPECIAL EVENTS:

- Doors Opening Night Showtime
- Famous Cholesterol 13th Birthday
- 10th Day After X
- Open Night
- 50th Night
- Baseball 50th Day
- Lowest Night

OTHER EVENTS:

- S.D. Zoo
- Deluxe tour
- S.D. Wild Animal Park
- Harbor Excursion
- One- and two-hour excursions
- Dinner and champagne cruises
- Fishbowl with DO-3 Apr. 4, 8:00 pm
- Triton Pub, UCSD
- Beth's Requiem
- S.D. Reader's Digest Apr. 5, 7:30 pm
- First Presbyterian Church
- Lit Story
- Solo piano Apr. 25, 7:30 pm
- La Paloma Theater

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INTERNATIONAL ISSUES FORUM

Reflections on Current Contentions
WILLIAM F. BUCKLEY JR.

APRIL 16, THURSDAY, 8:00 PM
UCSD TRITON GYM
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APRIL 17 & 18

San Diego Civic Auditorium

7:00 p.m. and 9:00 p.m.

For information and ticket sale call 534-2864 or 534-0420

Marjorie Honda is represented in the show along with Chris Burden, Jill Giegerich, and Mark Lane from Los Angeles. Among the thirty pieces on display will be an outdoor piece by Kenneth Capps, one of his "Merced Atmosphere" series, Jill Giegerich's work, like other pieces in the show, uses plywood as a primary medium. She combines that material with ink, copper, aluminum, paint, pastel, and paper-mache. Marjorie Honda, who has been exhibited widely of late, will introduce all new works in this show.

"Sculpture Arena" opens Friday, April 3, with an artists' reception from 7:00 p.m. to 9:00 p.m., Mandeville Gallery, UCSD. Gallery hours are noon to 5:00 p.m., Tuesday through Sunday. The show runs through May 3 (closed Easter Sunday). For more information, call 534-2864 or 534-0420.

This art-rich week features several other gallery openings and new shows. See the capsule listings under "Galleries" in this section for a full rundown of the events.

— Lydia McRae

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April 17

L.A. events: U-2 ★ GRATEFUL DEAD

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Tomorrow Friday, April 3, 1987

Kona Kai Club

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Doors open at 7:30 pm

Dancing 8:00 pm - 2

Performance by Jazz Unlimited 9:30 pm

Tickets available at the door \$20

No host bar

For further information 246-5424

Voices

(Continued from page 1)

concerning Garcilaso de la Vega, the son of a Spanish soldier of fortune and an Incan princess and a contemporary of Shakespeare and Cervantes, describes his struggles to come to terms with his dual heritage and the prospect of dying in Spain, far from his birthplace in Cuzco.

The saddest tale is that of Sor Juana Ines de la Cruz, the illegitimate daughter of a Mexican landowner. She was born in 1651, and by age six, she had read every book in her grandfather's library. But the options for precocious, intelligent women of that era were few, "I became a religious," she wrote, "although I knew it involved many things repugnant to my nature. Still, compared to the total negation involved in marriage, it was the most decent path I could choose."

It is for commentators such as this that Sor Juana de la Cruz is considered the first feminist writer. Her wide-ranging intellect led her into conflict with the Catholic hierarchy, which eventually forbade her to write, read, or teach.

OKAY, the segment on Cuban poet Jose Marti is illustrated with photos from the Mexican revolution. Although it serves the purpose of conveying Marti's reputation as a "revolutionary poet," the inaccuracy manages to reinforce the filmmakers' idea that Latin America is monocultural, a "Yankee" notion that underpins this program's good intentions.

The observations of Elena Pomatowska provide some insights into the modern Mexican, if not Latin American culture. She says that in modern Latin American writing, "...the invisible is essential" which dovetails nicely with

TO LOCAL EVENTS

no one, I didn't wield a sword in battle. I am echo. Empires. Nothing."

Voices of Latin America, the next episode in the series of Smithsonian World documentaries, airs Wednesday, April 5, 8:00 p.m., on KPBS Channel 15. The show will be repeated next Sunday, April 12, at 5:00 p.m.

— Orlando Ramirez

Tell It

(Continued from page 1)

raken the companies over but still reserves a chunk of their book value for the holder of the stock certificates now worth \$12 billion.

Scholars know the certificates exist because of a U.S. soldier who, one clear spring morning after a heavy night of advance bombardment, was ambled along a ruined street when he noticed some brightly printed paper floating up from a

gaping cellar. The soldier, of course, was Smith. He pocketed one of the certificates and showed it to his sergeant, who showed it to his lieutenant, and so on up the line. Before the authorities realized what the soldier had found, another passer-by probably moved the hoard to another hiding place and died before retrieving it.

After the war, Smith settled in San Pedro, California. He never married. He became a longshoreman and pursued his various hobbies. He invented varieties of kites and built what he called "mule cars," the foremen of today's off-road vehicles. It was in one of these that he found and lost his greatest fortune of all. After carousing all weekend with friends in Yuma, he got a late start home. It was 1954, and the highway across the desert was not nearly as direct as it is today. Smith was desperate to get to work on time, so he turned off the road and headed straight across the desert plain.

Now between Yuma and

Los Angeles there is a stretch of fifty miles or so where the desert floor becomes rumpled in every direction, looking from above like a carpet over mounds. To get his bearings, Smith climbed the highest hill he could see. He noticed that this hill, and only this hill, was covered with a curious, sooty rock embedded with foil's gold - like mica, but softer and more solid. He arrived in Los Angeles three days later, having walked the last twenty-two miles out of the desert before being rescued. He lived ten days longer. Before he died, he told his nurse about his "gold mine" and gave her two stones he'd brought with him. The stones were laden with gold. Needless to say, the hills have since been prospected pretty thoroughly with airplane and satellite photography but without result.

Still, the stones remain. Perhaps Smith made them himself. In any event, the stones are on display in Borrego Springs at the John G. "Pegleg" Smith Memorial, which carries the inscription, "I am a big fat liar."

This mastery has produced a poem of praise for Dick's technique and musicianship. He has been called a modern-day Tzannini of the flute, has been compared to flutists Severino Gazzelloni and James Galway, cellist Pablo Casals, and rock guitarist Jimi Hendrix, and has caused various critics to think of the pipes of Pan, emergency warning sirens, a dragon, a poplar in the wind, Mel Blanc's impersonation of a sputtering Maxwell, and

(courtesy) the 1954 New York City Board of Education Civil Defense Manual. A formidable musician! The flute recital by Robert Dick, sponsored by the San Diego Flute Guild, will take place Monday, April 6, at 8:00 p.m., in the Versailles Room of the Westgate Hotel, 1055 Second Avenue, downtown. Tickets will be available at the door. For further information, phone 283-1744 or 291-0279.

— Thomas Arne

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26 APRIL 2 1987

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego, CA 92133.

BY JOHN DAGOSTINO

I have to admit that when, in late 1986, I opened the package from the Chicago-based Alligator Records and read the name Delbert McClinton on the enclosed album cover, it was a tonic. The promise of new material from the incessantly touring but infrequently recorded roots artist had me tearing at the protective shrink-wrap on *Honky Tonkin* (I Don't Me Some). And then I read the smaller print at the bottom of the record jacket: "Classic Recordings from 1974-76." If I felt a little disappointment at what apparently was yet another in a recent spate of retrospectives to glut the market, it didn't last beyond the record's opening cut. The music on *Honky Tonkin* not only has withstood time, it easily holds its head and shoulders above the floodwaters of the roots-rock craze that has made this stuff current again.

McClinton is the real deal—he was specializing in roots music long before it was called that. A product of that greenhouse of rock, blues, and country greats—Lubbock,



DELBERT MCCLINTON

Texas—the teen-age McClinton and his band, the Stralijackets, opened in black clubs for such notables as Big Joe Turner, Howlin' Wolf, and Lightnin' Hopkins. After playing electric guitar on the Lone Star honky-tonk circuit into the early Sixties, he switched to the harmonica after

hearing the incomparable Jimmy Reed. In 1962 he played the mouth-harp part on Bruce Channel's hit, "Hey! Baby," and shortly thereafter became a pop footnote by teaching a fuzz-faced John Lennon how to play the harp while McClinton was on tour in England. Aside from his voice, it is the

harmonica with which he is most identified today. That is, when he's identified at all. Unfortunately, McClinton never has broken through the barrier that separates cult acts from household names. Despite near-constant touring since the mid-Seventies, having recorded two fine albums on the now-

defunct Capricorn label, an appearance on the original-cast *Saturday Night Live*, having his songs covered by such as the Blues Brothers and Fanny Lou Harris, and scoring a Top 40 hit in 1980 with "Giving It Up for Your Love," McClinton isn't much better known today than he was before today's "American music" bands began acknowledging their musical debts.

That sad fact won't be much altered by *Honky Tonkin*, an album earmarked more for collectors and roots-rock fanatics than for the twenty-year-old trendie with ten bucks burning a hole in his pocket. And that's a shame, because *Honky Tonkin* is an endlessly enjoyable compendium of the mid-Seventies work that would come to define McClinton's particular niche. McClinton himself picked the record's twelve cuts, thus ensuring a valid representation of his funky craft. But one wonders if he was aware that the selections also provide a Whitman's sampler of his vocal styles.

Depending on who's doing the writing (and when), McClinton has been variously described as a country blues rhythm and blues, and rock singer, or, more accurately, as a combination of the four. On *Honky Tonkin*, he moves among those idioms with the grace of a mingling party host, in each case leaving enough of

(continued on page 26)

Budweiser
ROCK AND ROLL PRESENTS

THE SUPER FIGHT
THIS MONDAY
Choice Channel and Prime Ticket Present
The World Middleweight Championship
MARVELOUS MARVIN HAGLER
VS.
SUGAR RAY LEONARD
LIVES! from Caesar Palace, Las Vegas
Monday, April 8, 6PM
California Theatre
1122 4th Ave-San Diego
Economic
Club-Orleans
1075 Main
B-Cape
Park Plaza
1200 Broadway
1075 Main, 107
1075 Main, 107

BRUCE HORNSBY AND THE RANGE
GRAMMY'S BEST NEW ARTIST
WITH SPECIAL GUEST
CROWDED HOUSE
7:30PM
SUNDAY
APRIL 12
OPEN AIR THEATRE
1000 PM
12
RATT
WITH SPECIAL GUEST
POISON
7:30PM
THURSDAY
APRIL 16
SAN DIEGO SPORTS ARENA

Special Concerts, including May Co., Mad Jack's, Pavilion Brook Worm, Arts 14, the Artec Box Office, Civic Box Office, and San Diego Sports Arena. To charge by phone call (619) 231-2222, (619) 441-7400. Concerts at the California Theatre are produced by C.D.S. U. Admission: \$10-\$15. No bottles, cans, or alcoholic beverages permitted in or around the facility.

HUMPHREY'S CONCERTS
by the bay
ANNOUNCES OUR 6TH SEASON!
2 shows weekly, 7 and 9 pm. All ages welcome.
Steak & Lobster dinner package available.

<p>"Captain Fingers" opens the series! LEE RITENOUR Friday, May 15 \$15.00</p> <p>MCA recording artists YELLOWJACKETS Saturday, May 16 \$15.00</p> <p>Singer-songwriter HOLLY NEAR Sunday, May 17 \$15.00 One special show: 6 pm</p> <p>Electric and acoustic guitar LARRY CARLTON Friday, May 22 \$13.50</p> <p>A new small-ensemble performance GROVER WASHINGTON, JR. Friday, June 12 \$20.00</p> <p>Windham Hill recording artists SHADOWFAX Sunday, June 14 \$15.00</p> <p>"The King of the Blues" B.B. KING Sunday, June 21 \$17.50</p>	<p>An evening with DONOVAN Saturday, June 27 \$12.50</p> <p>Folk music majesty JUDY COLLINS with very special guest LEO KOTIKE Friday, July 3 \$15.00</p> <p>Back from U.S.S.R. tour DAVE BRUBECK QUARTET Friday, July 10 \$16.00</p> <p>Comedy Spectacular LOUIE ANDERSON ROSEANNE BARR Saturday, July 11 \$15.00</p> <p>25th Anniversary Reunion RIGHTEOUS BROTHERS Friday, July 17 \$17.50</p> <p>The heart and soul of country music EMMYLOU HARRIS Thursday, July 27 \$16.50</p>	<p>L.A. jazz-rock giants HIROSHIMA Sunday, July 26 \$17.50</p> <p>Thailandian Master CHUCK MANGIONE Thursday, July 30 \$17.50</p> <p>Soprano saxophone supreme GEORGE HOWARD Friday, July 31 \$13.50</p> <p>The original outlaw WAYLON JENNINGS Sunday, August 9 \$20.00</p> <p>Humphrey's welcome back SPYRO GYRA Saturday, August 15 \$15.50</p> <p>Rising country superstar RICKY SKAGGS Thursday, August 27 \$15.00</p> <p>The genius of soul RAY CHARLES Saturday, September 19 \$18.50</p>
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Humphrey's • Shelter Island Drive • "by the bay"

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Humphrey's concert line 224-9438

TICKETMASTER
At May Company, Mad Jack's, Civic Box Office, Pavilion Brook Worm, and Arts 14. To be released change (619) 278-7555.

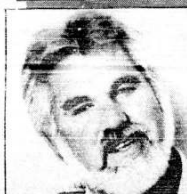
SOUTHWEST CONCERTS

SEASON '87 SERIES SUBSCRIPTION

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

SAME GREAT SEATS TO EVERY SHOW!

PACKAGE #1



KENNY ROGERS
WITH SPECIAL GUEST
RONNIE MILSAP
AND
T. GRAHAM BROWN

MAY
25



ANITA BAKER

DATE
TO BE
ANNOUNCED



AL JARREAU

JULY
12



**MIAMI
SOUND
MACHINE**

JULY
24

5th Show To Be Announced

PACKAGE #2



ANITA BAKER

DATE
TO BE
ANNOUNCED



GEORGE BENSON
WITH SPECIAL GUEST
KENNY G

JUNE
13



DAVID SANBORN

AUGUST
11



PAT METHENY

AUGUST
24

5th Show To Be Announced

Budweiser
HOLKAND-HOLLIPRESENTS

PACKAGE #3



KENNY ROGERS
WITH SPECIAL GUEST
RONNIE MILSAP
AND
T. GRAHAM BROWN

MAY
25



**WILLIE NELSON
AND FAMILY**

DATE
TO BE
ANNOUNCED



HANK WILLIAMS, JR.
WITH SPECIAL GUEST
MASON DIXON

JULY
26



JIMMY BUFFET
AND THE CORAL REEFER BAND

AUGUST
12

5th Show To Be Announced

Open Air Theatre
SAN DIEGO STATE UNIVERSITY

PACKAGE #4



NEW ORDER

**ECHO AND THE
BUNNYMEN**

DATE
TO BE
ANNOUNCED



**MOODY
BLUES**

DATE
TO BE
ANNOUNCED



**HOWARD
JONES**

MAY
16



**SAM
KINISON**
LOUDER THAN HELL

DATE
TO BE
ANNOUNCED

5th Show To Be Announced

OPEN AIR THEATRE SEASON '87

SERIES SUBSCRIPTION ORDER FORM

NAME	SERIES	PRICE PER TICKET	QUANTITY (MAX OF 4)	TOTAL AMOUNT
Address (Please Use Street Address)	PACKAGE #1 (Kenny Rogers, Anita Baker, Al Jarreau, Miami Sound Machine TBA)	\$123.00		
City	PACKAGE #2 (Anita Baker, George Benson, David Sanborn, Pat Metheny TBA)	\$116.00		
State	PACKAGE #3 (Kenny Rogers, Willie Nelson, Hank Williams, Jr., Jimmy Buffet TBA)	\$116.50		
Zip	PACKAGE #4 (New Order, Moody Blues, Howard Jones, Sam Kinison TBA)	\$106.50		
Daytime Phone Number	TOTAL CHARGE (HIDDEN HEREWITH)			
Charge this order to my: VISA MASTERCARD	TICKET RESERVE			
Account number (all digits please)	P.O. BOX 7669			
Expiration Date	LOS ANGELES, CA 90005			
Signature	Individual shows do not go on sale until a later date			

Price includes surcharge - 2.50 Ticketmaster Charge
Limit of four tickets per person per customer. Charge by phone by calling (619) 278-7755

Budweiser

THIS IS FOR YOU

Analogue

(continued from page 22)

an impression to invite companions with great singers associated with those individual styles. His vocals on "Lesson in the Pain of Love" and "Lovey Dovey" saw the Naxos funk of Dr. John to the blues white of Leon Russell. The otherwise philandering "Thouled Women" benefits from a loping vocal in which McClintone mournfully slides up to reach notes like Jerry Lee Lewis at his most hurtin'. Elsewhere, McClintone surveys Texas shuffles, rock and roll, down-home blues, horn-blasted rhythm and blues, and punched-up country (most notably on "Two More Bottles of Wine," the tune that was a number-one country hit for Emmylou Harris a few years back) with the clarity of a veteran, capy rocker to whom those styles are practically indistinguishable.

Attendees in last summer's Michelson Street Scene will recall that McClintone and his crack band had people kicking up quite a cloud of dust with their grided rhythm and blues. I remember standing next to one small group of movers and shakers (in the tepalcopan and not the political sense) who seemed transfixed by the band and by McClintone's clasp shouting, "Who is this guy again?" one of them kept asking. If there's any justice in this world, someday that question won't have to be asked. McClintone and his cohorts will be at the Belly Up Tavern tonight, Thursday. Michael Kramer will open. In other concert news, a rily-big country show featuring Alabama, Merle Haggard, and the

motherdaughter team of the Judds will be given some local flavor by the late addition of the Savory Brothers to the concert bill. The band earned the right to play tonight, Thursday, before a huge Sports Arena house by winning a recent county-wide country competition. Friday's only show of note brings Rob Mullins to Bella Via in Cardiff for the first of a two-night stand; while Saturday's other gigs have BREXHOSE, DCS, and Wheel T'Nango at USC's Triton Pub, Sacramento's Blue West at the Spirit on a bill with the Accessories, Konix, and the Resistance.

Sunday looks like the busiest day this week with a show at the Backchall featuring Blood, Sweat, and Tears, with David Clayton-Thomas at the mike, a concert at the Belly Up Tavern featuring the Golden Palominos, and a jazz affair at Bella Via featuring Tommy Tedesco. On Monday, Pat Travers will share the evening with Mickey Bryon and the New Frontiers of the Backchall; while Tuesday's shows bring local band Forecast to the San Diego City College Theater in a continuation of the "Jazz Live" series; and the rather interesting Concrete Blade to the Backchall. The week closes strongly on Wednesday with a concert at the Belly Up Tavern featuring former Bill Chris Hillman and his Desert Rose Band. You can keep your Alabama and all the other pretenders who keep racking up country-music awards. For genre-wise, contemporary country, there isn't a better band anywhere than this one.

CONCERTS

Alabama, Merle Haggard, the Judds, and the Savory Brothers

Sports Arena, Thursday, Thursday, 7 p.m. 224-4176.

Delbert McClintone and Michael Kramer

Belly Up Tavern, Thursday, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rob Mullins: Bella Via, Friday, April 3, and Saturday, April 4, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

BREXHOSE, DCS, and Wheel T'Nango at USC's Triton Pub, Sacramento's Blue West at the Spirit on a bill with the Accessories, Konix, and the Resistance.

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Concrete Blade: Backchall, Tuesday, April 7, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Chris Hillman and the Desert Rose Band: Bella Up Tavern, Wednesday, April 8, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Big Bang Band: Bella Up Tavern, Thursday, April 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Prime and Arlo Guthrie: San Diego Symphony Hall, Friday, April 17, 8 p.m., 720 B Street, downtown, 232-0800.

Luther Vandross and Shirley Maerzke: Sports Arena, Friday, April 17, 8 p.m., 224-4176.

Buddy DeFranco: Bella Via, Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

John Carlini: Carlsbad Cultural Arts Center, Saturday, April 11, 8 p.m., 3557 Monroe Street, Carlsbad.

Bruce Hornsby and the Range and Unwashed Horses: SDSU's Openair Theatre, Sunday, April 12, 7:30 p.m., San Diego State University, 232-0800.

Joe Scarpie: Backchall, Sunday, April 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

170 and Love Justice: Sports Arena, Monday, April 13, 8 p.m., 224-4176.

Hiroshima: Backchall, Tuesday, April 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

"Jazz Live" featuring Robin Hemmel: San Diego City College Theater, Tuesday, April 14, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Pat Travers and Monty Bryon and the New Frontiers: Backchall, Wednesday, April 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

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Alabama, Merle Haggard, the Judds, and the Savory Brothers

Sports Arena, Thursday, Thursday, 7 p.m. 224-4176.

Delbert McClintone and Michael Kramer

Belly Up Tavern, Thursday, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Rob Mullins: Bella Via, Friday, April 3, and Saturday, April 4, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

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Felix Cavaliere: Bella Up Tavern, Friday, April 24, 7:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Ratt and Poison: Sports Arena, Thursday, April 25, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

David Lindley and El Rayo-X: Bella Up Tavern, Thursday, April 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Prime and Arlo Guthrie: San Diego Symphony Hall, Friday, April 17, 8 p.m., 720 B Street, downtown, 232-0800.

Luther Vandross and Shirley Maerzke: Sports Arena, Friday, April 17, 8 p.m., 224-4176.

Buddy DeFranco: Bella Via, Friday, April 17, and Saturday, April 18, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

John Carlini: Carlsbad Cultural Arts Center, Saturday, April 11, 8 p.m., 3557 Monroe Street, Carlsbad.

Bruce Hornsby and the Range and Unwashed Horses: SDSU's Openair Theatre, Sunday, April 12, 7:30 p.m., San Diego State University, 232-0800.

Joe Scarpie: Backchall, Sunday, April 12, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

170 and Love Justice: Sports Arena, Monday, April 13, 8 p.m., 224-4176.

Hiroshima: Backchall, Tuesday, April 14, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

"Jazz Live" featuring Robin Hemmel: San Diego City College Theater, Tuesday, April 14, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Pat Travers and Monty Bryon and the New Frontiers: Backchall, Wednesday, April 15, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

"Jazz Live" featuring Forecast: San Diego City College Theater, Tuesday, April 7, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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Liz Story: La Paloma Theater, Friday, April 24, 7:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Neaerthi Backchall, Saturday, April 25, 8 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Roomful of Blues: Bella Up Tavern, Sunday, April 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Doug and the Stage: Bella Up Tavern, Monday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Nina Simone: Bella Via, Thursday, April 30, 9 p.m., Friday, May 1, and Saturday, May 2, 8 p.m. and 10 p.m., 2591 Highway 101, Cardiff, 942-1108.

Club listings are compiled by Ron Jennings. If you wish to be included, please call 255-5392. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Bella Via Restaurant and

the Golden Palominos, rock

Sunday, Soul Patrol, Motown

rhythm and blues. Monday: the

International Reggae All-Stars,

reggae. Tuesday: Chris Hillman

and the Desert Rose Band, rock

and country rock, and Jack

Tompin and the Seclusions, rock

and country rock. Wednesday:

Afternoon Concerts: the Chicago

Six, Irishland Jaz, 5:30-6 p.m.,

Friday, the Bob Long Band, pop

and boogie 5-8 p.m. Saturday:

Tobacco Road, vintage jazz and

swing, 6-8 p.m. Wednesday:

The BookWorks/Pennside

Coffeehouse, Flower Hill Center,

2670 Via de la Valle, Del Mar,

735-3735. Holly Hoffman and Ron

Saterfield, jazz, 8 p.m., Friday.

Borelli's Back Room, 2677 Vista

Way, Oceanside, 722-5400.

Mir: ght Delight, contemporary.

Tuesday through Saturday.

Casualty Inn, 887 San Marcos

Boulevard, San Marcos, 744-1332.

The Paradise Street Band, Irish

music, Friday, Cella, variety music

on fiddle, guitar, and keyboards,

Saturday.

Coffee by the Sea, 1953 San Pijo

Avenue, Cardiff-by-the-Sea,

436-1231. Joe Kimmel, folk,

8:11 p.m., Friday, Friday, Frog

Shannon, folk, Saturday; Mark and

the OLD pacific beach CAFE
4287 Mission Boulevard Pacific Beach 270-7522

Thur-Fri-Sat
HOLLIS GENTRY'S NEON
San Diego's finest jazz • Dining 'til 3 am Fri. & Sat.

Sunday
ELLA RUTH PIGGEE
Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz • Jazz

Mon-Tues
NOTICE TO APPEAR
Mon.—R&B FM Night • Tues.—Restaurant Employee Night

Wednesday
KING BISCUIT BILLIES
Wed.—Mexican Lobster Night \$7.99 • Margaritas \$1.50

OLD del mar CAFE
2730 Via de la Valle Del Mar 455-0929

Thur-Fri-Sat
NOTICE TO APPEAR
Rock and Roll • Dance • Dining 'til 3 am Fri. & Sat.

Sunday
THE WANDERERS
Rock and Roll • Dance • Rock and Roll • 9-11 pm

Monday
COUNTRY CASSANOVA
Country Western • Country Western • Country Western

Tues-Wed
ELLA RUTH PIGGEE **NOTICE TO APPEAR**
Tues.—Complete prime rib dinner \$5.99, 4-11 pm
Wed.—Restaurant Employee Night

original, inspirational, and folk music, 7:40 p.m., Sunday evening.

The Countryside Restaurant and Lounge, 430 Louisa Drive, Oceanide 757-0660. New Country, country, Wednesday through Sunday, late Star Country, country, Monday and Tuesday.

El Coco Loco Mexican Restaurant and Lounge, 3296 Mission Avenue, Oceanide 757-7757. Live Afro-Cuban and Latin music, Thursday through Sunday, call club for information.

El Comal, 523 Encinitas Boulevard, Encinitas 944-1575. Storm, dance music, rhythm and blues, Latin jazz, and Top 40, Friday and Saturday.

El Comal, 1284 Poway Road, Poway 436-1010. Ron Bell, contemporary and country, Thursday through Saturday.

Firestone Lounge, 439 West Washington, Escondido 745-1931. The Agents, rock, Thursday through Saturday.

Fish House West, 2633 South Highway 101, Carlsbad 735-6438. The Bob Long Band, pop, boogie and jazz, Thursday through Saturday. Tony Ortega hosts a jazz jam session Sunday.

The Flying Bridge, 1103 North Hill Street, Oceanide 722-1904. Tom Curran, nostalgia music, Wednesday through Sunday. Denny Tynes, country and contemporary, Monday and Tuesday.

Gentleman's Choice Restaurant, 1020 San Marcos Boulevard old California Market, San Marcos 744-5215. Denny Tynes, country and contemporary, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido 480-0420. Blind Date, contemporary, Tuesday through Saturday. Road and Frank, contemporary, Monday.

The Grouchy Gansco, 20000 Lake Road, Valley Center 749-0041. Chuck Penka, «dies, ballads, country and western, and contemporary, Friday and Saturday.

The Grove, 3232 Mission Avenue, Oceanide 757-7711. Trade Secret, contemporary, Friday and Saturday.

The Harbor House, 1950 Old Highway 101, Leucadia 942-7114. Mark Lovell and Larry Moore, jazz, Sunday brunch.

Harbor Lights, 264 Harbor Drive, Oceanide 722-4855. Don Tension, country and contemporary, 8:30 p.m., Monday and Sunday.

Henry's, 264 Elm Street, Carlsbad 729-9444. Tony Suave and Co., contemporary, Tuesday through Saturday, with Judy Ames. Thursday, the Rialto Blues, vintage rock, Sunday and Monday.

Hungry Hunter/Bando Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo 566-2400. The Sugar Trio, jazz, Friday and Saturday.

Ireland's Own, 656 First Street, Encinitas 944-0237. Sean McVicker, Irish music and contemporary songs, Thursday. Sean McVicker, Paul Dunn, and Miles Tynes, Irish and contemporary, Friday and Saturday. Brian Connolly, Irish, Sunday.

The Jazz Factory, 125 West Grand, Escondido 747-3163. Scott Jagan, piano solo along the music, Wednesday and Thursday, jazz session, Sunday afternoon and Tuesday evening. Live dance music, Friday and Saturday.

Jolly Roger/Oceanide, 1910 North Harbor Drive, Oceanide 722-1851. Dana and Warren, contemporary, Thursday through Saturday. Jim Mundy, country and music, Wednesday.

bahia
RESORT HOTEL • 908 W. Mission Bay Dr. • 486-0551

EVERY THURSDAY
JAZZ DANCE NIGHT
with Mark Walton of Channel 10, Thursday, April 2

FORECAST
Complimentary hors d'oeuvres beginning at 6:00 pm
Gemini Fashions presents their
Fashion Auction starting at 7:00 pm
Dancing begins at 9:00 pm

FRIDAY THROUGH TUESDAY
CLASSIC OLDIES PARTY
Complimentary hors d'oeuvres beginning at 6:00 pm
Gemini Fashions presents their
Fashion Auction starting at 7:00 pm
Dancing begins at 9:00 pm

THE JETS
featuring Kenny Morris
April 3-7

Every Friday Fantasy Fashions Auction 7:30 pm
Dancing begins at 9:00 pm

WEDNESDAY
KIFM 98.1 Live Out JAZZ
with Art Good of KIFM 98.1, Wednesday, April 8

Neon
Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their
Fashion Auction starting at 7:00 pm
Dancing starts at 8:00 pm

DON'T MISS OUR SUNDAY BRUNCH
Includes one complimentary cocktail
All you can eat \$10.95

San Diego RESTAURANT-PIZZERIA

OPEN FOR LUNCH/DINNER
SUNDAY BRUNCH/COCKTAILS/
DANCING DURING REMODELING
"Come watch us change"
Call for information regarding banquets & parties in our completely remodeled east wing • 299-2828

EVERY THURSDAY-FRIDAY-SATURDAY
DANCE ON DOWN
IN OUR CABARET
with DJ
FELIX TAVERNA
FRIDAY IS JAZZ
Friday, April 3
KIFM 98.1 JAZZ HAPPY HOUR
with guest host Art Good • 5:00-7:30 pm
Complimentary hors d'oeuvres
Doubles out of the well \$2.25
House wine \$1.50

ELLA RUTH PIGGEE
FRIDAY & SATURDAY
Friday & Saturday, April 3 & 4

SUNDAY
Sunday, April 5
BUFFET BRUNCH
10:00 am-2:30 pm
Over 40 items plus complimentary champagne

Come and watch us change to
THE ORIGINAL CAL-MEX CUISINE
HAPPY HOUR
Monday-Friday 5:00-7:30 pm
Doubles out of the well \$2.25
House wine \$1.50

7828 Camino del Rio South, Mission Valley 299-7818

Kypling's, 927 First Street (in the Lumberyard Shopping Mall, Encinitas 942-6561. Caden Wilber, New Orleans jazz, Sunday through Tuesday live music, Wednesday through Saturday call club for information.

La Costa Hotel and Spa/Travelt Cabaret, Costa Del Mar Road, Carlsbad 435-9111. The Horny Class Orchestra, big band swing, Monday through Saturday.

La Tapalia, 340 West Grand, Escondido 747-8282. Live Latin music, Friday through Sunday, call club for information, the Mariachi La Tapalia performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 650 West San Marcos Boulevard, San Marcos 744-4121. Alaska, country, Wednesday through Sunday, guest band, Tuesday.

Leo's, 1963 East Valley Parkway, Escondido 745-7038. Steppin' Out, country rock, Tuesday through Saturday.

Little Florida, 6009 Paseo Delicias, Rancho Santa Fe 750-3305. Joel Nash, piano show tunes, Wednesday through Saturday; Tripp, jazz, Sunday through Tuesday.

Mission Inn, 502 East Mission, San Marcos 471-2979. The Belair Horn, vintage rock, Thursday through Saturday; Dan Austin, country, country rock, and oldies, 6-8 p.m., Tuesday through Friday, and 6-9 p.m., Sunday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanide 722-3474. Mark Cuernon, contemporary, Wednesday through Saturday.

Mulwasey's, 340 East Grand Avenue, Escondido 741-0935. Native Son, rock, Thursday through Saturday; Flano Bar, Buddy Robner, Thursday through Sunday.

Osborne Lodge, 18900 Oakdale Road, Escondido 749-3103. North Forty, country, Friday and Saturday, and hosting a jam session, 4-8 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614. Notice to Appear, rock, Wednesday through Saturday; the Wanders, vintage rock, Sunday; Country Classics, country, Monday; Ella Ruth Piggie, jazz and blues, Tuesday.

Old Time Cafe, 1654 North Highway 101, Leucadia 436-4030. Even Carman, harmony dulciana music, 7:30 p.m., Thursday; the Critton Hollow Sizing Band, old time, country and folk, 7 and 9 p.m., Friday; Jane Voss and Hoyle Osborne, blues, voodoo, jazz, and swing, 7 and 9 p.m., Saturday; the Louisiana Cajun Trio, Cajun music, 7 p.m., Sunday; Old Time Host Night, Tuesday, Phil Cross, singer-songwriter, will perform accompanied by Lenny Hole, dobro and banjo player, 7:30 p.m., Wednesday; Sunday brunch concert, Melissa Morgan, harp music.

Pas Soup Anderson's, 850 Palomar Airport Road, Carlsbad 435-0880. Frank Rice and West Wind, jazz show tunes, contemporary music, and more, Tuesday through Saturday; live country dance lessons, Wednesday, with Frank and the horn playing country tunes.

The Powerade Club, 12237 Powerade Road, Poway 746-1135. The Savory Brothers, country, Thursday through Saturday.

Powdermill, 1670 Coast Boulevard, Del Mar 750-9645. Barrie Cunningham, contemporary, Friday and Saturday; the Del Mar Beach Club, jazz and world rhythms, 2-4 p.m., Sunday.

Poway Mine Company, 12375 Poway Road, Poway 745-296. The Nifty nifty, Wednesday through Saturday.

TONYBET, Thursday, April 2, 9:00 pm *
DELBERT McCLINTON
(With The Best Band Yet and guest MICHAEL KRAMER)
Friday, April 3, 9:30 pm

Mr. Everything PRESTON SMITH
Saturday, April 4, 9:30 pm
Caribbean Rock 'n' Roll

ALL Star Rockers
GOLDEN PALOMINOS
featuring Arion Fier, Peter Bregvad, Judy Harris, Robert Hickey, Syd Stron, Matthew Sweet and Dennis Worrell
Monday, April 6, 9:00 pm

SOUL PATROL
Tuesday, April 7, 9:30 pm

INTERNATIONAL REGGAE ALL-STAR
Wednesday, April 8, 9:00 pm *

Chris HILLMAN
5-PIECE DELBERT ROSE BAND and guest JACK TILPSON & THE DELBERTS
Coming Thursday, April 9, 9:00 pm *

THE Bay Area's #1 Newage Band
BIG BANG BEAT
Coming
Friday, April 10: UNLEASH BACK
Saturday, April 11: POLAROID PARADE & THE CARBELLAGE
Sunday, April 12: RUSTY COUNTY CRYSTALIZER
CONJURING PARTY
Wednesday, April 15: FRANK CAVALLERIE Leader of Rashtu
Thursday, April 16: DAVID LINDLEY
Wednesday, April 22: BOONVILLE OF BLUES
Thursday, April 23: JAMES PEARCE & THE HEAVY ATTACK
Friday, April 24: THE BAY-OPS
Saturday, April 25: BOONVILLE OF BLUES
Monday, April 27

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-8:00 pm: Gleneden Jazz • CHICAGO 6
Saturday, 5:00-8:00 pm: Boogie Woogie • BOB LONG
Wednesday, 5:00-8:30 pm: Vintage Jazz & Swing • TOBACCO ROAD
FOR INFORMATION CALL 481-9022
143 SOUTH CECILIA AVE. • SOLANA BEACH, CA 92075

*Tickets available at:
Rock-O-Rama, Belly Up and Off The Record

Rajah and Eddie's, 390 Grand Avenue, Carlsbad, 728-2989: Country and the Dogs, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 92126: Sound investment, contemporary, Tuesday through Saturday; the Red Crucifix Band, odds music, Sunday and Monday.

The Red Coast Inn, 135 North Pine, Escondido 92026: Prime suspect, rock, Thursday through Saturday; Midnight Express, rock, Sunday and Monday; the Rhythm Method, rock, Tuesday and Wednesday.

Ruth's Hidden Acres, 3700 Carmel Valley Road, Del Mar 92015: Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf

Club Drive, Bonita, 758-3762: The Crescendo big band dance music, 8:30 p.m., Friday and Saturday, and 7 p.m., Sunday.

Stage Coach Inn, 1863 Vista Way, Vista 92080: CW Express, country, Friday and Saturday; Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-2541: Harry Paul and Tom Connor, country, light rock, and Fifties music, Thursday through Saturday.

Treppes Room, 1270 Main Street, Ramona, 798-3785: Key Largo, contemporary rock, Friday and Saturday.

That Place Place, 2022 E. Camino Real, Carlsbad, 434-3171: Bluegrass Rev., Mandreux, Saturdays.

Time Machine/Ches Orleans, 302 Midway, Escondido, 743-1772: Flyway, rock, Thursday and Friday; the Agents, rock, Tuesday and Wednesday.

The Top Spot, 205 Laurine Lane, Fallbrook, 728-9108: The Rhythm Method, rock, Thursday through Saturday; Neandergrah, Wednesday.

Valley Center Inn, 27555 Valley Center Road, Valley Center, 749-1656: Dakota, country, rock, Thursday through Saturday; VFW Hall, 12345 Pomerado Road, Poway 92063: Ron Morin, country, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista 92082: Jockey Room Cinema, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway 92064: Richie Garry and Sandown, country, Wednesday through Sunday.

Whiskey Creek, 14240 Poway Road, Poway 92064: Sunday features a jam session beginning at 5:30 p.m., with singer Gail Lee, Friday and

Saturday; Spring-A-Miss, country, Monday and Tuesday; clogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 743-6640: Dave Houston, rock, Thursday through Sunday; American Cafe, rock, Monday through Wednesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 743-6640: Bay Lounge/San Diego Princess, 104 West Vacation Village Road (off Ingram), Mission Bay, 274-4630: Jesse Davis, contemporary, Tuesday through Saturday.

Bullfight, 5046 Newport Avenue, Ocean Beach, 225-5306: The Fast, rock, Thursday and Friday; Duke Groovy and the Paisley People, featuring Dick Debonaire, rock, Saturday; live rock, Sunday and Monday; call club for information: Starline, rock, Tuesday and Wednesday.

Amanti's Restaurant, 875 Prospect Street, La Jolla, 434-4288: George Heron, pianist performing pop, jazz, blues and

country, 7 p.m., Monday through Saturday.

Rahia Hotel, 988 West Mission Bay Drive, Mission Bay 92041: Forecast, jazz and rhythm and blues, jazz, Thursday; the Jets, featuring Kenny Hornell, vintage rock, Friday through Sunday; Hollis Gerby's Neon, jazz, Wednesday.

Bay Lounge/San Diego Princess, 104 West Vacation Village Road (off Ingram), Mission Bay, 274-4630: Jesse Davis, contemporary, Tuesday through Saturday.

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THURSDAY, TOMORROW The debut of **NEIGHBORHOOD WATCH** with **JAGUARES** and **MITTERS** plus **UNCALLED 4**

FRIDAY, APRIL 3 Award Release Party for **NIMBUS OBI** and **THE SEVENTH** and **THE BRIDGE** plus **RELY** and **THE PUMPS** open at 8pm

MOVING EYE MUSIC REPORTS Mar 20th. My eyes kept twinning, signs like the three crosses in a slot machine. Planted seed and get ready. We arrived in a good Usual Suspects meeting place. Questioning a bunch of subliminal homages, these found good but unwell, their crowd stayed away. Both has a TV premiere on Channel 24 on April 2nd at 8:30pm. Everyone says it. It might be worth something if they sit... it's not sold it to their minds. The first musical artist, someone popular's playing. I made an announcement if there's a audience in the audience, come to the back booth and we'll put you to work. Guess that scared them, no one showed. The house is getting stuffy. I had to keep pushing the ones inside back, so I could get out. Bloom for one more. I did a lot of reaching that night, even the audience had to leave. The video brought on Pinky Slim and seemed to have done everything right. You were there weren't you? The Best closed well, cutting their act up time in half and leaving the crowd wanting more. Sat. Mar 21st. Local Tropical Bluebird No. 2 says the rain and cold weather outside, heat and music of bombing dancing for people inside. The Bluebird is performing in the world that their next song is dedicated to the all the folks who, little ones, turn ones, disabled, even some that's four times in a row... all Little Slam jams are here to see the guys that forget their pole but not their hearts. Baroque Y Loco closed... take about 68 old Sontana, throw in Third World rhythms and dress them up like a beach market Jango music and you've got the perfect. Steve from Daring Delight said it was a fun night, so let it be. Thursday!

SATURDAY, APRIL 4 (CMT) revealing artist from Sacramento: **TRUE WEST** (duky "Tender Sam") with **THE ACCESSORIES** and **KONYX** plus **THE DISCANCE** and **BLINDNESS WILD** in their debut featuring Shane, Juke and Terry (formerly of Subject to Change)

TUESDAY, APRIL 7 (MUSIC) PARADISE BAY presents **ARCHER and AMARAY and MCNOLITH**

WEDNESDAY, APRIL 8 "REGAL GONE LIVE" featuring **CORNERSTONE** and **THE GARDIFF REFERS**

TOMORROW'S are DR. QUADRANCE, THE NYON, and USUAL SUSPECTS, AND THE BURNING BRIDGES, JOSE SINATRA & TROY DANTZ, JACK HOPK, LANDMARK, and WHITE LARK at 7:30pm. Also PLAYGROUND SLAP, KITH, THE STANDARD, HIDEAWAY, and IMAGE HUNTER!

430 BUENOS AVE. 276-0993 • COCKTAILS, DANCING, AIR CONDITIONED • SAT-ON UP • TRY THE LUCKY FROM FRESH FLAVOURS

LABOR DAY JAZZ

Tuesday, April 7
7:00-11:30 pm

Neon

Wednesday-Saturday
Shine It On

Monday-Friday
the finest seafood
happy hour in San Diego

Anthony's Harborside

Acoustically rated as one of the finest all-weather lounges
Larger dance floor • Wide screen TV • Move rooms to dance & party
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Tuesday-Saturday from 9 pm

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Happy Hour
Tuesday-Friday 5 pm to 7 pm
Complimentary hors d'oeuvres and live music

Free Parking
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Carlin Murphy's, 1904 Quivira, Brea, 714-991-1111: The Show with Tom Collins, rock, Sunday and Monday.

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 274-8556: The Price, rock benefits on acoustic guitar, Friday and Saturday; Buckle Up and the Norman Bates Choir, rock, Sunday through Thursday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 434-5325: Mr. Nick Gue, jazz, Wednesday through Saturday; live jazz, Sunday, call club for information.

Florida's, 4258 West Pointe Loma Boulevard, Loma Portal, 225-9559: Fleet Feet, rock, Thursday; Phoenix Hour, rock, and 8th, rock, Friday and Saturday; a weekend sound production hosted by Ruben, 7 p.m., and starring the Flashback, rock, Tuesday and Wednesday.

Holmer's Steak House, 4250 West Pointe Loma Boulevard, Loma Portal, 223-0151: Florida and live, contemporary, Wednesday through Saturday; silent night, Monday.

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Featuring **TOM COLLINS**
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California Seafood & Crab Bar
LIVE MUSIC EXTENDED!
Tuesdays-Saturdays
Tuesday, March 31—
Saturday, April 4

FRANCE
Coming Wednesday, April 3—Saturday April 11
THE AUTOMATICS
Every Friday, 7:00 pm
GABRIEL'S FASHION AUCTION

PARADISE BAY
California Seafood & Crab Bar
LIVE MUSIC EXTENDED!
Tuesdays-Saturdays
Tuesday, March 31—
Saturday, April 4

FRANCE
Coming Wednesday, April 3—Saturday April 11
THE AUTOMATICS
Every Friday, 7:00 pm
GABRIEL'S FASHION AUCTION

B STREET CAFE & BAR

LIVE JAZZ

MARK LESSMAN BAND
Featuring: Mark Lessman • Jeff Schneider
Rick Gilbert • Larry Moore • Steve Chelino
Friday & Saturday, April 3 & 4, 10 & 11
8:30 pm-1:00 am

GEORGE EMERSON
on keyboards
Wednesday through Saturday • 8:30 pm-1:30 pm

425 West 8 Street at Columbia, downtown • 236-1767

Thursday, Friday & Saturday, April 2, 3 & 4



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JAM SESSION

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MONK'S

BAM BAM

The Bay Area's hottest dance band
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Join us for the
HAGLER-LEONARD FIGHT
Mon., April 6th

Beat yourself to a
RARE ILLUSION
All-lady dance band
Tues., April 7th through Sat., April 11th

Dinner dancing to the
Big Band sound of
DICK BRAIN'S ORCHESTRA
Sun., April 5th, 19th & 26th

ONLY \$1 COVER WITH THIS AD ON FRI. & SAT.

McDeli's Pub, 1921 Bacon Street, Ocean Beach, 222-6822; Sun. 10:00 a.m. - 1:00 a.m.

McP's, 1107 Orange Avenue, Coronado, 435-5280. Live music, nightly, call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; Dean Atkinson, Top 40/rock and roll, Friday and Saturday; Piano; Nan Bundy Brucher, Sunday through Thursday.

Milligan's, 5786 La Jolla Boulevard, La Jolla, 459-7311; Charles Rutherford, standards, contemporary, and requests performed on keyboards, Tuesday through Sunday.

Moxy Moxy's, 3590 Sports Arena Boulevard, Loma Vista, 323-5396; Top, rock, Thursday through Sunday; Circles, rock, Sunday through Wednesday.

Mulroney's, 1021 Orange Avenue, Coronado, 435-4610; Brian Stevens, contemporary, Friday and Saturday; King Casey hosts Talent Night, Sunday.

Old Pacific Beach Café, 1587 Mission Boulevard, Pacific Beach, 270-7522; Hollie Gentry's Neon Jazz, Thursday through Saturday; Ella Ruth Pledge, jazz and blues, Sunday; Notice to Appear, rock, Monday and Tuesday; King Elzavitt Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335; France, rock, Thursday through Saturday; Automatics, rock, Tuesday and Wednesday.

Pax Bar and Grill, 1023 Prospect Street, La Jolla, 454-9711; Bob Andrews and Bob Hamilton, with vocalist Elliott Lawrence, jazz, Friday and Saturday; Bob Hamilton, jazz piano, Sunday through Thursday and Sunday.

Putnam/Cofield Inn, 910 Prospect Street, La Jolla, 454-2181; Forrest Wardbrook, pianist, performs standards and jazz, 4:30-7 p.m., Friday and Saturday.

Ricky's Balboa, 4625 Abouzarque Street (at Garnet Avenue and Mission Bay Drive), 270-6050; Live music in the dining room, Friday and Saturday; call club for information; live sports on television is offered daily.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 467-1896; Imposter, contemporary, Tuesday through Saturday; Most Valuable Player, danceable jazz, 8-12 p.m., Sunday; Falligates, jazz, 6 p.m., Monday.

The Seisem House, 2770 Quivira Road, Marina Village, 273-2204; Floyd Garvey, contemporary, Thursday through Saturday.

San Diego Business, 825 Prospect Street, La Jolla, 456-2944; Bobby Gordon, jazz, 5:15 p.m., Wednesday and 14 p.m., Saturday; Joe Marlin, jazz, Friday and Saturday; Linda Chase and Roger Dempsie, jazz and classical (newest) music, noon-2 p.m., Sunday.

Standart Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3214; Ed Ellis and Tapestry, jazz, rock/pop; blues and contemporary, Thursday through Saturday and early evening Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1123; The Vandies, rock, Friday and Saturday.

Spice Rock Restaurant, 4315 Mission Boulevard, Pacific Beach, 463-7666; Robert Wetzel, classical music, Wednesday through Saturday.

Stage Door, 4506 Ocean Boulevard, Pacific Beach, 454-6174; Jonathan Barry, acoustic guitarist performing rock, contemporary music, and requests, Sunday through Saturday; Kenny Hopard, variety, Sunday and Monday.

SDSU CULTURAL ARTS BOARD presents

THURSDAY, APRIL 2 — 8:00 PM
MONTY'S DEN
"JAZZ IN THE DEN"
FATTBURGER

Tickets: \$2 SDSU students, \$3 general public

SUNDAY, APRIL 5 — 8:00 PM
MAINSTAGE THEATRE

SAN DIEGO AREA DANCE ALLIANCE

Tickets: \$5 SDSU students, \$7.50 general public

SATURDAY, APRIL 25 — 8:00 PM
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9/10 LISTEN TO THIS

HUNTERS & COLLECTORS

with special guests — and
RICHARD FILACCO

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Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street, Pacific Beach, 463-7103; Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday through Sunday; call club for information.

Teas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895; Tim "Cat" Courtney, blues, Thursday; The Barbican Fight, American roots rock, Friday and Saturday; live music, Sunday through Wednesday; call club for information.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7179; Bill Wright, Gershwin, Parker, Sondheim, et al., on the piano, Wednesday through Sunday.


Triton Pub, UCSD Campus, 1410 Village Drive and Gilman Drive, La Jolla, 524-1616; rock, DC3, rock, Wheel Wheel Thang, new psychedelic rock, 8 p.m., Saturday.

Vic's Bar and Restaurant, 7895 La Jolla Village, La Jolla, 456-3789; Live jazz every night of the week except Sunday; call club for information.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871; Downtown, Norman Clifford and Friends, contemporary, Wednesday through Saturday; Gary Jennings, contemporary, Friday and Saturday.

V.I.D. Pub and Co., 2901 Nimble Boulevard at Rosecrans, 224-3655; Ramelet, classic rock, Thursday through Saturday; Star Party, recorded music and video audience participation presentation, Tuesday and Wednesday.

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11-10-1982 10:00 11-10-1982 10:00

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766-4288: Live music, Saturday.
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The Ox Bow Inn, 9815 Campo Road, Spring Valley. 469-9516: Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

WIn Cody's Saloon, 240 West Main Street, El Cajon 440-9247.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566; Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday; and

29-8045: Bobbie Cardozo y El Golpe, and mariachis, Latin music/Thursday: Colour, Latino music, Friday and Saturday: Bobbie Cardozo y El Golpe, Latino

PERFORMERS

Circles: *Dance Machine, Money's*
Danny and the Dogs: Ralph and
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Morrill: Sheraton Harbor
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Kicks: Navajo Inn

The Show with Tom Collins:
*Carlos Murphy's La Jolla and
Marina Village*

The Siers Brothers: *José
Murphy's, Crystal T's*

Dean Atkinson: *Mexican Village*
 Devin Bailey: *Hotel San Diego*
 Baja Strings: *the Moonglow*
 Don Beck and Brown Sugar:
Don's West

Judy Ames: *VFW Hall/Kearny Mesa, Henry's*
Dean Atkinson: *Mexican Village*
David Bailey: *Hotel San Diego*
Baja Strings: *the Moonglow*
Don Beck and Brown Sugar: *Don's West*

Pea Soup **ANDERSEN'S**
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The
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"Soldier Boy"

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April 11 - Two shows 8:00 pm & 10:30 pm
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PRIVATE DOMAIN
Tuesday & Wednesday

SIERS BROTHERS
Thursday-Sunday

THE AUTOMATICS
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BLONDE BRUCE BAND 4-6 pm
Tonight, Thursday April 2 • 8:00 pm

Bon Voyage Bash
Honoring the Siers Brothers
They're off to Alaska 'til June
\$1.50 Snowshoes • \$1.00 Coors drafts
Entertainment by the Siers Brothers
"This will be the social event of the season!"
— Kevin, owner Jose Murphy's

**2nd Annual
Tax Trauma Party**
Extension forms & mail
drop provided
12 noon-1:30 pm

APRIL

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
				2 Postcard exchange 9-11 pm	3 Tax Day in the Coffee 11:30 am- 1:30 pm	4 Taxes done at private West Side
1 Peggy Worsham 9-11 am	6 Lunch March 31 11:30 am-2 pm	7 Free Informational break at 4 pm.	8 "Open House" March 30 11:30-2 pm	9 Taxes done 9-11 pm	10 Tax Day in the Coffee 11:30 am- 1:30 pm	11 Taxes done at private West Side
12 Peggy Worsham 9-11 pm	13 Lunch March 31 11:30 am-2 pm	16 Free Informational break at 4 pm.	15 The women panel 11:00-12:00 pm	16 Business Breakfast before Prayer 9-11 pm	17 Tax Day in the Coffee 11:30 am- 1:30 pm	18 Taxes done at private West Side
19 Peggy Worsham Branch 10-9 9:00 am-11:30 a.m.	20 Lunch March 31 11:30 am-2 pm	21 Free Informational break at 4 pm.	22 "Open House" March 30 8-11:30 pm	23 Postcard exchange 9-11 pm	24 Tax Day in the Coffee 11:30 am- 1:30 pm	25 Taxes done at private West Side

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Bogart: Thompson's
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Cantina, Drouzy Maggie's
Brent Bowers: Kelly's Pub
The B Street Band: the
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Jerry Burchard: Bonadicks
Restaurant
California Transfer: Anthony's
Harborside
Callahan and Callahan: Blue
Beach Lounge
Roger Carr: Bay Club
Grace Case: Frimby Nouriselles
Cellar: Camelot Inn

Centerfold: Anthony's La Jolla
Chain Reaction: Bull and Bear
Joey Chessa: the Whitehouse
City Lights: Joey's
Nervin Clifford and Friends:
Victor's
The Claque with Judy Ames:
VPW Hall/Cornwall
Colour Martini
Ray Corvas: the Whitehouse
Donna Cotes: Tom Ham's
Lighthouse
Cand Crawford: Doc's Landing
Barrie Cunningham: President
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Cathy Curtis: Drouzy Maggie's
Jesse Davis: Bay Lounge/San
Diego Princess
Devoan: Sheraton Harbor
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Duan/Warren: Jolly
Rogers/Keanu
Dusty and Melissa: Jim Ham's
Lighthouse
East Coast: Cafe La Mote
Easy Gold: Island Lounge
The Elements: Island Lounge
Ed Ellis and Tapestry: Sandbar
Lounge
First Effort: The Levi's Mission
Cafe
Foolish Pleasure: The Levi's Mission
Mesa
Fortune: Arden E. Lee's
Frankie and Paul: Helmer's
Slack House
Full and Coverage: Rosie
O'Grady's, The Levi's Mission
Flood Gains: Salmon House
Gary and Company: Gibby's

Cocktail Lounge
Wayne Giv: Dock's Cocktails
Gret Glover: Rossi's
Eddie Gold: Jovine Lounge
Bonadicks Restaurant
Mark Guerrero: Monterey Bay
Cantina
Imposter: Rusty Pelican
John Ingram: Kelly's Pub
Gary Jennings: Victor's Deck
Frankie: Carlos
Murphy's Grossmont Center
Shirley Marie: Kahlman's Jolly's
Mike Lamy: Gabriel's Drille
Abbey Restaurant
Louise and Louise: Change: Joey's
Melissa McCracken: The
Levi's Mission Gorge
Midnight Delight: Horrell's Back
Room

Joni Mitchell: Emma Murphy's
Cantina
Nick Montana: Da Vinci's
Jim Moore: Carriage House
Charlie Morse: Hamburgers
Nunadada: Arroyo's
One Plus One Plus Jackie:
Rancho Bernardo Inn, Pavilion
Lounge
Passion: (from San Diego):
Santitas Hotel
Harry Paul and Tom Connor:
Sunset Lounge
The People Movers: Hilton Hotel
Perfect Balance: Holiday
Benjamins/Cadence
Pier Group: Sternhecher
Shorebar
Roger/Super Village: Carlos
Murphy at Del Norte
Tito Portugal: El Torito/Chula
Vista
Raul and Frank: Gibby's
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Juan Robles: Da Vinci's
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Jolla
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Shoreline Restaurant/Pam
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Sheri and the City Street Band:
Adios Bar!
Shine It On: Anthony's
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Chuck Showalter: Carlos
Murphy's La Jolla
Tony Sorrell and Company:
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Sound Investment: Rancho
Bernardo Inn
Brian Stevens:
Muhoney's/Cornado
Storm: El Comal/Encinitas
Fred Thompson and the
Guadalupe National
Philharmonics: Ramada
Inn/Old Town
Bert Torres: Sheraton Hotel
Trade Secret: the Grove
True Spirit: Pousay Nine
Company

Denny Tynes: Flying Bridge
Gardens/Chico/San Marcos
The Variations: Hotel del
Comodo
David Watson and the
Catherines: San Diego Harbor
Cantina
Brian Whitaker: Kelly's Pub
Lee Whittington: Crown Room

Country/ Country Rock

Alaskan: Lee's Little Bit of Country
Alma and the Oz Bone Country
Ladies: La Jolla Inn
Amber Starr: Redon Room
Dan Austin: Mission Inn
Bob Bell: El Comal/Encinitas
Big Sky: Film Savings Inn
Bramble: Ramada Inn
Country: Casanova Old and New
Cafe: Circle D Inn
The Crittenton: Mission Valley
Band: Old Time Cafe
Cross Cut: Alhambra Country
Solera
Crosstown: Wampler's Room
C.W. Express: Stage Coach Inn
Dakota: Valley Center Inn/Santa
Ellen, J.P., and the Country
Gold: Dan's Cafe
Rusty Fells and the Red River
Band: Alpine Stage Depot
Riddle: Garry and Sundown
Whiskey Creek
Gold Dust: Wampler's Room
Gold's West Coast Bar
Haywire: Wampler's Room
Chris Hoffman and the Desert
Rose Road: Bully Up Tavern
Hot Shot: Lee's Little Bit of
Country
Jim and Jan: Alhambra Country
Solera
Red Lane: Ramada Inn/La Jolla
Lore's: the Depot
Lone Star: Country: Country
Restaurant and Lounge
Midnight Fire: Ocean Club
Rex: Ramada Inn/Harborview
Film Savings Inn
New Country: Country
Restaurant

North Party: Oakdale Lodge
The Severy Brothers: Pioneer
Club
Linda Sherwood and Sorefire:
Jacks
Carl Simmons and Eddie King:
Country Rumples
Steer C: Wampler's Room
Stephan: Out La
Selling: A-1/111 Whiskey Creek
Jack Tompkins and the
Seductions: Bully Up Tavern
White Horse: Alpine Stage Depot

Folk/Ethnic

Blondies: El Torito Plaza Place


Bordertown: La Hacienda
Cantina, Drouzy Maggie's
Marta Bowers, Don Cahoon,
and Charlie Holdaway:
Drouzy Maggie's
Bobbie Cardozo y El Golpe:
Harriet Lounge
Eamon Carrell: Blarney Stone
Pub
Joanna Caden and Fonglore:
Old Time Cafe
Colors: Merlot
Brian Connolly: Ireland's Own
Crittenton: Mission Valley
Time Cafe
Tony Cammin: Blarney Stone
Bar
Paul Dennis: Ireland's Own
The Flaminco: Pousay Nine
Harem: Casanova Belladance

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Los Lopez: Merlot
Louie and Louise: Change: Joey's
The Louisiana Cajun Trio: Old
Time Cafe
Sean McVicker: Ireland's Own
The Jaime Moran Latin Jazz
Ensemble: La Hacienda, Casa
Don Diego/Beula
Mosses: Natural Lounge
Paradise Street Band: Camelot
Inn, Drouzy Maggie's
Tito Portugal: El Torito/Chula
Vista
The Billy Ray Band: Straw Hat
Pizzeria/Cajon
Rita Zentile's

Blues/R&B Reggae

The Blonde Band:
Patrick's J. And Murphy's
Bordertown: Blarney Stone
Wind
Cardiff Brothers: Spirit
Dr. Chico's Islands Sounds:
Cocoon's Restaurant
Conversations: Spirit
Tom "Cat" Courtney: Texas
Tobacco
Ed Ellis and Tapestry: Sundrop
Lounge
Forefront: Hotel Hotel
Rich Galey and His Super
Barracudas: Reba

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DUDE GROOVY & THE PAISLEY PEOPLE
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9:00 pm

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April 7



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The Casino Bar presents
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Congo Bar. Seeing great old
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sit down, enjoy your favorite beverage
and dance, dance, dance.
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Saturday from 8:30 p.m. to close.

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HUMPHREY'S

Prime Time
Piano & Food Bar

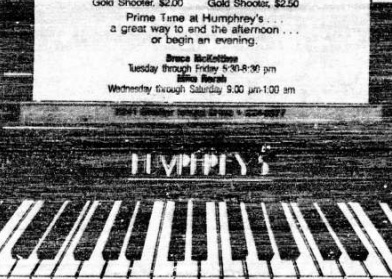
It happens every weekday from 4:30-6:30pm.
Relax to the sound of live entertainment in
Humphrey's piano bar while you partake from a menu
that changes every evening.

PRIME TIME MENU
MON. CARVED ROAST BEEF SANDWICHES
TUES. PEEL YOUR OWN SHRIMP
WED. 50¢ SEAFOOD BUFF
THURS. TACO BAR WITH ALL THE FIXIN'S
FRI. THE BOTTOMLESS CHILI BOWL

Giant Margarita (16 oz.) with a
Gold Shooter, \$2.00
Raspberry Margarita (16 oz.) with a
Gold Shooter, \$2.50

Prime Time at Humphrey's...
a great way to end the afternoon...
or begin an evening.

Drugs Medication
Tuesday through Friday 4:30-8:30 pm
Miss Rorah
Wednesday through Saturday 9:00 pm-1:00 am



"SHUT UP & SPIN"
1st Annual
Amateur D.J. Spin-off Contest
begins Wednesday, April 8

**\$7500 cash to each
weekly winner**

\$2000 cash to the monthly winner
(Each weekly winner spins off again at the end of the month.)
The monthly winners then compete in the finals in September
for the grand prize:
A complete home D.J. system


**Amateur D.J. Spin-off Contest
Entry Form**
(Please print clearly)

Name _____
Age _____ Phone # _____

Have you ever worked as a club or radio disc jockey? Yes ☐ No ☐

If yes, where, when? _____

Also, indicate a list of your ten favorite recording artists. Entry form may
be mailed or dropped off in person at the location. Contestants will be
notified by phone. For more information, contact Phil 276-4653.



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Ella Roth Pigeon: Old Pacific
Beach Cafe, Left's Greenhouse
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Humphrey's Boho Hotel
The Rebel Rockers: Belly Up
Tavern
Preston Smith and the
Credentia: Belly Up Tavern
The Token White Boys: Spirit

Jazz
Carlos Angeles: Humphrey's
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Gennar Riggs and Mike
Walden: Our Place Pub at
Mikson's
The Bob Tomes: Nite (Grady's)
The Brightman Preservation
Band: Pal Joey's, Oasis Club
Parker's II
Henry Butler: Elario's
Bill Cantos: Franchi Marceller
The Del Mar Beach Club:
Pardon Restaurant
Judy Dupke and Friends: Escape
Lounge
Cath Eckert: Our Place Pub at
Mikson's
Ed Ellis and Tapestry: Sandbar
Lounge
Fanthorpe: Billy Pelton
The Aubrey Fay Trio: San Diego
Harbor Excursion
Forecasts: Bahia Hotel
Hollis Gentry's Neon: Bahia
Hotel, Rusty Pelican
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and Restaurant
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Nightclub, Harbor
House/Escondido
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Sweet Cafe, Harbor
House/Escondido
The Bob Long Band: Belly Up
Tavern, Port House West
Fran Loskotas: San Diego Harbor
Excursion
The Joe Martillo Quartet: Bella
Via Restaurant, San Diego
Tavern
Peggy Minifie and Friends:
Abbey Restaurant
Paul Montano: Viceroy Hotel
Larry Moore: Vic's Bar and
Restaurant
The James Moran Latin Jazz
Ensemble: Casa Don Diego
Restaurant/Bella Via
The Most Valuable Players: Pal
Joey's/Camp Rusty
Pelican
Rob Mullins: Barchana
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Tina Ortega: Fish House West
Del Picone: Our Place Pub at
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Ella Roth Pigeon: Old Pacific
Beach and Del Mar Cafe
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The Polk Brothers: Roger's
Randy Porter: Elario's
Nick Rabinowitz: Roger's
George Reno: Aardvark Restaurant
Secrets: Bella Via Restaurant and
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The South Market Street Jazz
Band with Bill Hunter: Hotel
San Diego
The Sugar Trio: Hungry
Hunger/Rancho Bernardo
Tommy Tedesco: Bella Via
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Coral Thurst: Drusky Moggie's
Frenchy Mercuriale
Tobacco Road: Belly Up Tavern,
Kensington Club
Topaz: Mike Flours
Jesse Vase and Myrtle Osborne:
Old Time Cafe
Windows: Hilton Hotel
Gaylen Wilburn: Angling's
Zaazhi: Humphrey's

Everything Else
Andy and Donna: contemporary
and oldies, Old Time Cafe
Barker and Ortiz: north and
music, Jolly Roger/Superior
Village
Phil Reuben: classical guitar,
Shoreland
Restaurant/Shoreland Harbor
Island Cafe, Horton Plaza
(Monday, noon-3 pm, Palazzo
level)
Roger Bellows: classical guitar:
the Lighthouse
Judy Richards: imaginary and
suburban songs, Boardwalk
Restaurant
John Austin Batschi: classical
and contemporary piano,
Sandbar's Lounge/Shoreland
Harbor Island Cafe
Evan Carawan: hammer dulcimer
music, Old Time Cafe
Tom Carawan: western music,
the Flying Bridge
Linda Chase and Roger
Dawson: light classical
music, Drusky Moggie's
The Chicago Six: (Lundberg jazz,
Belly Up Tavern
Colours: Latino and Top 40 music,
Marcel
The Red Credit: Blue, oldies,
Rancho Bernardo Inn
The Crecendos: hip-hop dance
music, San Luis Rey Drama
Golf Course Country Club
Dan Crocker: music, Frenchy
Marcel
Gail Dietrich: classical harp,
Shoreland
Restaurant/Shoreland Harbor
Island Cafe
Ed Ellis and Tapestry: jazz,
modern jazz, and
contemporary, Sandbar
Lounge
George Emerson: keyboardist,
Secret Cafe
E-L Jones II: Blues and Rhythm
and country rock, Old
Wayne Hotel

The Flamenco Four: flamenco
music, Jolly Raba
Nathan Pope: all-around
entertainment, Escape Lounge
The Many Faces Orchestra: hip-
hop swing, La Costa Hotel
and Spa
Patti Glenn: piano bar, Dookies
Paul Gregg: piano bar, Dookies
Paul Gross: singer-songwriter, Old
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Eileen Hays: hosting a talent show
and host night and performing
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and contemporary, Jim's
Hickory Wood Barbecue
Craig Jones: swinging favorites,
ballads, jazz, and a bit of
country, Kelly's Steak House
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Mike Langs: show tunes, requests,
and elegant dinner music,
Gabriel's Grille and the Abbey
Restaurant
Janey La Valle: pianist,
Tupacig Restaurant
Don Libbey: pianist, George Jo's
Restaurant
Kathy Lloyd: contemporary harp,
Parillon Lounge
The Dick Lopez Trio: swing,
country, and a little bit of
standards Hotel
Sybil Lorraine: pianist, Westgate
Hotel
Luigi and the Via Veneto
Singers: Italian pop songs, Via
Veneto Restaurant
Rob MacLeod: piano and vocal
cover, Cafe Del Rey More La
Valencia Hotel
Jerry Melnick: contemporary,
originals, standards, and jazz
on the piano, Hotel del
Comodoro
Nick Montana: contemporary,
country, oldies, and Latin
music, La Uncia
Melissa Morgan: harp music, Old
Time Cafe
Mason: salsa and cumbia music,
Marcel
Jim Mouth: music and
entertainment, Carlos
Murphy: J/Crossroad Center,
Jolly Roger/Oceanside
Jed Nash: piano show tunes,
Mike Flours
James Parikh: pianist, Hotel del
Comodoro
David Paul: original,
inspirational, and folk music
on guitar, Coffee by the Sea
Cafe/Pavilion oldies, ballads,
country and western, and
contemporary music, Grouchy
Cafe
The Pleasure Hounds: country
punk music, Club Calivert
Express
George Reno: pop, jazz, blues,
and boogie, Aardvark's
Peter Rubenfeld: pianist, U.S.
Grant Hotel
Carl Ross and the Whatever
Band: variety from country to
rock, LaBelle Resort
Charles Rutherford: standards,
contemporary, and requests
performed on keyboards,
Milligan's
Herman Salazar and the
Salazar Sisters: Italian pop
songs and opera highlights, Via
Veneto Restaurant
Joe Sauter: pianist, Hotel's
Mark and Sarah Schlebecker:
classical guitar, Coffee by the
Sea, Comptons's Restaurant
Sharon: singing with piano
accompaniment, Gourmet
Lounge
Richard Shavers: classical guitar,
Book and Candle
The Spad Brothers: swing,
blues, oldies, and modern
standards, Hotel del Comodoro
Star Party: recorded music
entertainment presentation, W.D. Pabst and
Company
Susan Miles: pop, contemporary,
rock, and a little bit of
everything else, Kensington
Lounge
Jay Trefors: classical guitar,
Comptons's
Jo Trefors: piano variety, the
Willowood, Handquarters
Dale Vernon: piano variety,
Kensington
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Author	Year	Country	Sample Size	Study Design	Findings
Wang et al.	2010	China	1,000	Cross-sectional	High prevalence of mental health problems among adolescents.
Li et al.	2011	China	1,200	Cross-sectional	Increased risk of mental health problems in urban areas.
Zhang et al.	2012	China	1,500	Cross-sectional	Significant association between family structure and mental health.
Chen et al.	2013	China	1,800	Cross-sectional	Higher prevalence of mental health problems in females.
Qin et al.	2014	China	2,000	Cross-sectional	Increased risk of mental health problems in adolescents with a history of trauma.
Wu et al.	2015	China	2,200	Cross-sectional	Significant association between school environment and mental health.
Xu et al.	2016	China	2,500	Cross-sectional	Higher prevalence of mental health problems in adolescents with a history of abuse.
Yang et al.	2017	China	2,800	Cross-sectional	Significant association between social support and mental health.
Guo et al.	2018	China	3,000	Cross-sectional	Increased risk of mental health problems in adolescents with a history of neglect.
He et al.	2019	China	3,200	Cross-sectional	Significant association between parental involvement and mental health.
Li et al.	2020	China	3,500	Cross-sectional	Higher prevalence of mental health problems in adolescents with a history of bullying.
Wang et al.	2021	China	3,800	Cross-sectional	Significant association between teacher support and mental health.
Zhang et al.	2022	China	4,000	Cross-sectional	Increased risk of mental health problems in adolescents with a history of peer rejection.
Chen et al.	2023	China	4,200	Cross-sectional	Significant association between self-esteem and mental health.
Qin et al.	2024	China	4,500	Cross-sectional	Higher prevalence of mental health problems in adolescents with a history of social isolation.
Wu et al.	2025	China	4,800	Cross-sectional	Significant association between coping strategies and mental health.

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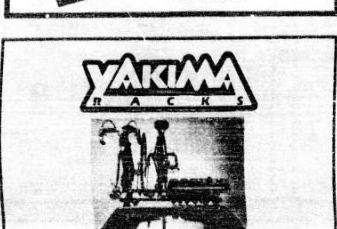
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MODEL	DESCRIPTION	ENGINE ONLY	COMPLETE INSTALLATION	
C. Corolla	1166cc year 69-79	\$295	\$625	
C. Corolla	1600cc 1970-79	\$335	\$650	
C. Corolla	1800cc 72-74	\$425	\$750	
C. Civic	2000cc 17-80	\$515	\$950	
C. Civic	1700cc 80-82	\$445	\$800	
Jeep	1432cc 81-85	\$495	\$950	
Jeep	1452cc 96+	\$125	\$950	
2	1000cc 24cc	73-79	\$290	\$575
2	1200cc 73-79	\$390	\$675	
2	1700cc 73-80	\$365	\$725	
2	2800cc 73-80	\$500	\$850	
2	2730cc 73-80	\$600	\$1190	
2	1952cc 81-84	\$515	\$975	
2	1952cc 85-88	\$490	\$950	
2	1952cc 89-91	\$290	\$725	
2	1996cc year 73-79	\$355	\$675	

3 cord	16200	80-82	\$511	\$975
2 port	16000	75-78	\$385	\$725
4 port	17200	78-80	\$463	\$925
	17500	80-84	\$535	\$995
800, G/LC	12200	year 76-78	\$331	\$650
G/LC	14100	78-80	\$380	\$725
BL/ROD, sid. 808	15000	77-77	\$465	\$750
Coupler r't. disc	17900	74-78	\$475	\$925
Couner - PU	20000	70-82	\$490	\$925
G3, GL, DL, FWD	13600	year 73-76	\$370	\$750
77, w/EGR valve	16900	76-84	\$425	\$875
60 Lux	19900	year 72-75	\$535	\$750
802, Lux	48000	70-80	\$463	\$850
32, Coll.	13900	year 71-74	\$375	\$700
32, Coll. Arrow	19500	73-77	\$465	\$850
32, Silent Start	17500	76-80	\$475	\$750
32, Silent Start	19500	78-83	\$480	\$895

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Served 4:00 PM - 10:00 PM

MANHATTAN

10450 Friars Road
Shawcross Center
280-6933

50% OFF BREAKFAST OR DINNER

May use meal at regular price and get the second meal with 50% off! Coupon expires 4/30/87

SEA THURSDAY

All You Can Eat Seafood Buffet Every Friday

A bountiful harvest from the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and one whole, live Maine lobster.

Only \$15.95

Outdoor seating available (weather permitting). Reservation: required. Fridays from 5 pm to 10 pm.

Torrey Pines Inn

11480 North Torrey Pines Road
La Jolla 453-4420

Rubio's

all the time!

THE NEWEST CONCEPT IN MEXICAN FOOD EATERIES

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Now available... FISH TACO PARTIES

We can now bring our fish tacos to you! We have on-site cooking stations that can provide the same unique menu that is served in our restaurants. Give your guests something special.

RUBIO'S CATERING

4504 N. Mission Rd., Suite 100, San Diego 92108
Call 770-3557 for further information

Saccio's Fish Factory Restaurant

SUNDAY CHAMPAGNE BRUNCH 5-7:30

FRESH SEAFOOD DINING AND ENJOY A WALK ALONG THE WATERFRONT

For Reservations 238-0151 Open 11:30 Daily Next to Seaport Village at the foot of Market Street

Cakes

on the bay Mission Bay's best kept secret dine inside or out and enjoy One draft beer for \$5.00 or a glass of house wine for \$4.00 or one free salad, coffee or tea with any lunch entree or sandwich. Monday thru Friday 11 am-5 pm with this coupon thru 4/23/87.

Free fresh, hot homemade bread to enjoy with any purchase of two or more dinner entrees \$5.00-plus.

Located in Oceanside on the bay 2201 Pacific Beach Drive Phone 434-5500

French Gourmet Cafe

Restaurant • Bakery • Catering "A Great Dining Experience"

Chief Christian Anand, formerly of The Cove

Free lunch or dinner entree With the purchase of one dinner entree, get the second of equal or lesser value FREE! Entrees priced from \$10.00-\$17.95. Express 4:30-5:30 PM. Dinner served 5:00-9:30 PM. Reservations suggested.

Try our "Early Bird" specials - Only \$5.95 3:30-5:30 pm daily

Please inquire about our special monthly gourmet dinner on April 13!

Live entertainment Monday and Friday evenings Pull bar, imported and domestic wine and beer

Bucarcas Square 9800 Carroll Canyon Rd. (Just east of I-15) 15 minutes from La Jolla and downtown 565-5000 MasterCard/Visa

Mrs. Mesa Bell, Carmel Canyon, Miriam Pomeroy

ANTHONY'S STEAK OF THE SEA 2100 Divisadero Drive, Apt. 210, San Francisco. This restaurant has been a San Francisco institution for over 20 years. It's a place where you can enjoy the finest seafood in the city. The menu is extensive, featuring a variety of fresh fish and shellfish. The atmosphere is casual and friendly, with a focus on excellent service.

BARBECUE HOUSE 411 West Harbor Drive, San Francisco. This restaurant is known for its delicious barbecue dishes. The menu includes a variety of meats, including brisket, ribs, and pulled pork. The atmosphere is casual and friendly, with a focus on excellent service.

LA BRISA TAPAS 411 West Harbor Drive, San Francisco. This restaurant is known for its delicious tapas dishes. The menu includes a variety of small plates, including paella, seafood, and meat. The atmosphere is casual and friendly, with a focus on excellent service.

ATHEMIS MARKET 109 West 13th Street, San Francisco. This market is known for its fresh produce and seafood. The menu includes a variety of fresh fish and shellfish, as well as a variety of produce. The atmosphere is casual and friendly, with a focus on excellent service.

RECREATION PLACE 714 Broadway, San Francisco. This restaurant is known for its delicious seafood dishes. The menu includes a variety of fresh fish and shellfish, as well as a variety of produce. The atmosphere is casual and friendly, with a focus on excellent service.

LA BRISA TAPAS 411 West Harbor Drive, San Francisco. This restaurant is known for its delicious tapas dishes. The menu includes a variety of small plates, including paella, seafood, and meat. The atmosphere is casual and friendly, with a focus on excellent service.

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Banno's Giant New York Pizzas

Large 16" pizza \$5.75
Extra large 20" pizza \$6.75
Giant 32" pizza \$11.95

Extra toppings included. Pick up only. Expires 4/9. Free refills on Pepsi.

We cater parties up to 400. 574-1633 3787 4th Avenue

EAST COUNTY

B.E. AMER'S 4000 Alameda, San Francisco. This restaurant is known for its delicious seafood dishes. The menu includes a variety of fresh fish and shellfish, as well as a variety of produce. The atmosphere is casual and friendly, with a focus on excellent service.

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SUSHI BAR HAPPY HOUR

12-6 pm & 9-10 pm Monday-Thursday

All you can eat for \$10.95 (per person) Good through 4/16/87 with this coupon

HANA SUSHI

1200 University Ave., San Francisco. This restaurant is known for its delicious sushi dishes. The menu includes a variety of fresh fish and shellfish, as well as a variety of produce. The atmosphere is casual and friendly, with a focus on excellent service.

THUANA

1000 Alameda, San Francisco. This restaurant is known for its delicious Thai dishes. The menu includes a variety of fresh fish and shellfish, as well as a variety of produce. The atmosphere is casual and friendly, with a focus on excellent service.

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CHINA KING RESTAURANT II

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CHINA KING RESTAURANT I

1041 FOURTH AVENUE, SAN DIEGO (NEXT TO HORTON PLAZA) 233-3389

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READER'S GUIDE TO RESTAURANTS

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WEEKEND LUNDS CHINESE BUFFET

14 COURSES

LUNCH 11:00 AM - 3:00 PM \$3.45

DINNER 3:00 PM - 9:30 PM \$4.45

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5 YR. WARRANTY 1 yr. warranty on all parts, 4 yr. warranty on labor. Electronics parts all under warranty when purchased from Mad Jacks. No replacement warranty. Includes 1 yr. 24 hr. service on all products. 24 hr. service on all products. 24 hr. service on all products. 24 hr. service on all products.	FINANCING • No payment for 90 days • Interest rates 7.9% - 12% • From 100 to 1000 • Easy credit for delivery \$1.1 and shipping over 125 lbs.	SERVICE Factory authorized in or out of warranty service - In San Diego, call 583-4005 or in San. County, call 721-7511	PRICE GUARANTEE Difference + 10% If you find a lower price elsewhere for the same item, we'll refund you the difference. In San Diego within 30 days, we'll refund you the difference plus an additional 10% of the difference.
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