

READER

VOLUME 17, NO. 9 MARCH 10, 1988 SAN DIEGO'S WEEKLY



A different breed of snowbird finds a town with no city limits.

The roosters start at exactly 4:52 a.m. At first it's just one restless old bird grumping about the long winter night. But before long, his rabble-rousing has stirred every chicken within a mile of town. By 5:00 a.m. the place sounds like the Chicken Tabernacle Choir, and nobody in Slab City can sleep. At least nobody with his hearing aid on. (continued on page 10)

By Steve Sorensen
Photographs by Robert Burroughs

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Some Credence

With reference to your recent article "Winter Storm" (March 3), it must occur to the readers it is written more to stir controversy than to be objective reporting. This would give some credence to the argument that the *Reader* is less a newspaper and more an advocate of certain views selected by the editor. That is not to say that the editor shares the views expressed. In matter of fact, it might well be just the opposite. The point being, of course, to create a controversy for the publicity it creates. Should this be the case, then the question might arise as to the editor's rights to run a red light or to yell in a crowded theater.

As for the Winters and the Fondas, they are never willing to explain why they choose to live in our society and advocate the loss of freedom for others. They never explain why it is more important to give their money and time to support people who are being exploited by their governments than to help people who enjoy freedom of opportunity afforded by their government. Having themselves chosen this path, they then accuse our government of doing the same thing. Should all this time and money expended to help Communist-dominated countries be spent in helping the poor of our own country, there would be no poor. But that would not support the needs of the Fondas and the Winters, which is to create ego trips for themselves. The surprising thing about the world they would create is that the first one to get shot would be the Fondas and the Winters. Seems almost worth it.

Jud Edridge
Mission Valley

LETTERS

The *Reader* welcomes letters for publication. Address them to: Letters to the Editor, Box 80003, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

The Tanja Question

I truly loved Jeanette De Wyze's article on local pro-Soviet, Marxist agitator Tanja Winter. I questioned Winter at one of her Sandinista slide shows: "When Soviet Bear bombers are based in Nicaragua and can cruise the West Coast of the U.S. with a capability of hitting Seattle to San Diego with cruise missiles within twenty-five seconds, would you oppose the Soviets there?" Winter's response was, "The Soviets would never do that, they are a peace-loving, open society." Sure... Tell that to what's left of the Afghan nation. The key thing about Winter is, she will go anywhere at any time at any cost to carry Daniel Ortega's water, bath the USA, and lie about the Nicaraguan contras. Mark Cantorini
San Diego

My Place Or Poland?

I loved your amusing article "Winter Storm," March 3. But I really think you should have handed the punch line for the end. After all Mrs. Winter's ranting and raving about the system (which I assume means capitalism, Democratic), we then should have discovered that this madon lives at La Jolla Shores. I'm sure she would have had the same economic opportunities to live the good life and the freedom to express her political views if she had chosen to live in a

Communist country. Perhaps Mrs. Winter should relocate in a country where she would really experience a great form of government: why not Poland or Cuba? I'm sure some oppressed Afghani would mind living the good life in La Jolla while she's gone.
L. Marino
Encinitas

Consistency

Ms. De Wyze wrote a very good article on local Marxist activist Tanja Winter. Mrs. Winter is very consistent about one thing. She will tell any lie in order to serve her cause and that of the Soviet Cuban-Sandinista Communists. Mrs. Winter tells us how wonderful the Sandinista leaders are, but she omits the horror of their leadership. While my father fought for the Sandinistas in 1979 and died for the cause of Democracy, the Sandinista comandantes corrupted their own revolution by stealing from the people and spending all government funds on military buildup. This was before there was a contra insurgency. In 1984 my brother was murdered in front of me by a Sandinista comandante, and his only crime... his only error... he sold four chickens to a contra platoon commander. My family is now mostly in Honduras, as almost one million Nicaraguans have voted with their feet and fled the Sandinista barbarism. There is only one hope for Nicaragua: Democracy, if the contra in alliance with the thirteen opposition parties in Nicaragua are able to overthrow Daniel Ortega's Communist regime. Arvid Gigerich
Friends of the Nicaraguan Resistance
Mission Beach

A Tad Surprised

Tanja Winter states that there are four priests in the Sandinista government. They are all Communists. Friends of the Nicaraguan Culture is a gross misnomer. The Sandinista genocide of Miskito Indians and Atlantic Coast blacks is legion. I am a tad surprised that the *Reader* would give this woman any forum at all. She is an incredible liar — particularly when she asserts that the Sandinista army is "an army that you don't feel all threatened by." The woman is either joking or is a joke.
Cheryl Murphy
Ocean Beach

Contra Productive

To say that the Nicaraguan Sandinistas are "totally committed to the campesinos" is a fraud, and so is the maker of that statement, Tanja Winter. But after reading the entire piece, with Winter's attack on the pope and her wildly ineffective debate, one conclusion does seem logical: that Winter is a CIA operative. Why else would she cause such a disaster for her own point of view that is so obviously pro-Communist, pro-Castro, and pro-Soviet? If I were a CIA logistician in Langley, one prime thought would be how to infiltrate the extreme Left in the U.S. and make its positions seem more ridiculous than they actually are. Winter does this.

Jim Hawley
San Diego
(continued on page 31)

CONTENTS

March 10, 1988

SECTION ONE

Hot Place in the Sun A place like Slab City can grow on you. By Steve Sorenson	1
Letters	3
City Lights The legacy, at the Quartz Crystal Social, birth blues for the Maritime Museum, flowers peddled in Carlsbad, the Rose Lynne rule, and the worm farms of Fallbrook. By Muriel and Maury Schmidt	4
Straight from the Hip Reprint right is and equatorial toilets. By Matthew Alice	6
Inside Story School bus drivers fight their bosses and a labor union, and does Bruce Henderson really want to vote? By Paul Krueger	8
A True Story about a Very Weird Afternoon The ad ran under a column called "Services" By Muriel and Maury Schmidt	16
San Diego Vice Grid A listing of San Diego's most infamous corners of crime. By Thomas K. Arnold	20
Theater Jeff Smith catches Subterranean Homestead Blues at UCSD's Warren Theatre	24
More Theater Further appreciation of the "Actors for Life" play-reading marathon. By Jonathan Saville	25
Sports John D'Agostino makes the pilgrimage to Yuma to catch a little Padres' spring-training action	26
Restaurants The apas taste terrific at Cilantro in Del Mar. By Eleanor Widmer	28
Quarter Notes Pianist Claudio Arrau in recital at the Civic Theatre. By Jonathan Saville	29



Page 3

SECTION TWO

Highlights of Upcoming Events St. Patrick's Day festivities, an Asian film festival, a marine biologist lectures on the fate of the abalone, an Olympics for toddlers, and a steamy words from a romance writer	1
Events Listings Outdoors, dance, film, music, lectures, in person, radio/television, sports, special, for kids, museums, galleries	3
Guide to the Theater	18
Music Scene The Red Hot Chili Peppers at SDSU, and the Bacchanal hosts violinist Doug Cameron and saxophonist Kirk Whalum this week. By John D'Agostino	21
Current Movies Capsule reviews and a complete directory	43



Page 1

SECTION THREE

Index to Specialized Display Advertising Automotive, help wanted, services, sports, and fitness	1
Ernie Pook's Comeek Extra credit. By Lynda J. Barry	5
Life in Hell Yo. By Matt Groening	7
Reader Puzzle Aisle try. By Don Rubin	9
Off the Cuff What's the most unusual work environment you've ever been in? By Lin Jakary	11
More Features	13
Restaurant Guide Recommendations for dining out in San Diego and Tijuana. By Eleanor Widmer	43



Page 3

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CITY LIGHTS

MINNIE'S SINGERS

BY JEANETTE DE WYZE

In 1986 a ninety-eight-year-old lady named Minnie Metcalf Swanson died. To the surprise of almost everyone, she was rich. By the time Swanson reached her late nineties, she had grown suspicious and stingy, one of her only social outlets was to sing with a local senior choral group known as the Cedar Corner

support and expand the financial assistance they give to the Cedar Center Singers. It's obvious why Swanson thought the community college district supported the chorus, the college district treats the choral group as a "class" offered through its "College of the Emeriti," and the district pays for the services of Stumman and the accompanist. But Swanson was mistaken in thinking that the City of San Diego or its parks department had any connection to the chorus. Although the city conceded that no connection existed, attorney Wilson says the

never showed interest in any of these alternatives. Only when Carroll finally mentioned the chorus did Swanson light up. Carroll says when Swanson was a member, the chorus had been forced by lack of funds to abandon plans for a singing tour of China, and Carroll believes the old lady thought the money would make such a trip possible. "As far as Minnie was concerned, they could have handed a third of her estate to Gwen [the chorus director] and she could have done whatever she wanted for the chorus. Minnie wanted to help



The working bees

Chorus. So when Swanson's will ordered that a third of her million-dollar estate should benefit the geriatric warriors, they were drilled. Now — almost two years later — they're about to receive their first payment from the bequest, but the choral group members have changed their tune.

The singers practice in a downtown hall every Monday morning, and they effectively renege anyone who would dismiss them as a group of querulous old codgers. Some of the voices tremble, but the oldsters nonetheless belt out zesty tunes as "When You're Smiling" and "Blue Tango." Eyes sparkling, they follow the direction of Gwen Stumman, their professional choral director. Though Swanson's generous legacy may have flustered them initially, Stumman and her singers quickly bubbled over with ideas for how they could spend the money on costumes, sound equipment, buses, musical scholarships, trips to wide-flung musical festivals. But instead of being given access to the funds to do what they want, the chorus has been told that they will only be able to draw upon interest from the \$350,000 — and for that they must go through elaborate bureaucratic channels involving two separate foundations.

Attorney Susan Stricklin Wilson concedes that perhaps it was "kind of silly" to split up the chorus's money between two foundations. The lawyer for the professional executrix named by Swanson, Wilson says the elaborate arrangement resulted from the language contained in Swanson's will, which apportioned thirty percent of the estate "in equal shares to Senior Citizens Services, Park and Recreation Department of the City of San Diego, and San Diego Community College District, to permit them to

city nonetheless wasn't willing to relinquish control of the funds. "It was really a political fight," she says. "It was the city and the community college district who muddled things up."

As a compromise measure, the city finally agreed to let the San Diego Community Foundation (a private group that manages some \$27 million in more than a hundred local trust funds) to administer "its" share of the money. The community college district's share is to be managed by the private San Diego Community College District Foundation, Wilson says. But Wilson reacts tartly when questioned about why Swanson's money has been put in trust, rather than given outright to the choral group. "That seems rather basic," she states, adding that the principal will generate much more money — in interest — than the choral group has been accustomed to receiving. "The money is really for the benefit of many people in the long run," Wilson says, contending that Swanson wanted to see the choral program supported — not the particular individuals who constitute the current chorus.

That's precisely what the chorus members dispute, and support their position with evidence. Unlike Aalmeier, the private nurse who attended Minnie Swanson for the last six and a half years of her life, "Minnie did not plan to make a gift to the college district," Carroll exclaims. "I cannot believe this has gotten so far off the course." Carroll says she prepared long lists of possible beneficiaries when the old lady was revising her will, "and I never found anything she was willing to give five cents to." Carroll says the suggested donations to local nursing programs, or libraries, or needy children, and Swanson

people that she knew." Although Stumman and the chorus members ruffly agree with this, they are unwilling to undertake any legal challenge to the current arrangement. They say they're grateful for the money they will receive, but "We just feel like stepchildren," one of the singers said indignantly. ■



Brewing, growing, pos

THE OBJECT WAS ROSES

BY NEAL MATTHEWS

Each weekday morning at seven o'clock, a large warehouse next to Interstate 5 in Carlsbad does a pretty fair imitation of the Aalmeier, Holland flower auction. Unlike Aalmeier's, the Carlsbad auction certainly can't claim to be a tourist mecca in the flower capital of the world, but the first such flower auction in the United States does use the same "Dutch clock" method of setting auction prices as its forbear in Europe. As many as

RECRYSTALIZED

BY KARL KREATING

"Yes, my wife's a channel. She's writing Merlin's journal. Actually, it's being dictated to her by him. The title of the book will be *Merlin's Journal of Time: The Camelot Adventure*." Jon Starr was sitting behind a table outside the La Jolla Room at the Embassy Suites Hotel, taking names and registration fees from people who came to participate in a March 7 gathering called the Quartz Crystal Social. Chantelling, Starr said, is just part of what he and his wife Cara are involved in. Much of their time in recent years has been spent explaining the use of crystals.

He was asked more about Merlin. "Carla," Cara could hear Merlin talking, and he said he was pleased with what she was putting down. She has always had a way with words. There was one trouble, though. Merlin talked too fast for Cara to type. She usually has to pace him, slow him down, by sitting in a rocking chair.

"You mean she used the rocking chair as a metronome?" "Yes, but it didn't work. Here's an interesting point. In writing down the stories, there was a character Cara couldn't recognize. His name was Granger. I went to [Sir Thomas] Malory [author of *Le Morte d'Arthur*] and read him, but I wasn't able to find any Granger. It turned out Granger was the one who constructed the Round Table."

"You say this book is Merlin's journal, like a diary?" "Yes, but it's composed of stories. Each story deals with a metaphysical approach to solving one of today's problems. Merlin says there are no accidents. It's all fate. There is free will only when you choose your role in life. Keep in mind, though, that you're not the first to play that role. But once you play a role, once you choose it, you have no choice and you have to play it out."

"Why?" "Because life is like a play and other actors are depending on you to perform your part so they can perform theirs. The man who

"In high school I was in environmental groups like the Sierra Club, but I found it was easy to burn out without some spiritual background. So I turned to paganism."

played Hitler had to play that role once he chose it, and he played it well. "Maybe the people killed in the gas chambers with he hadn't chosen that role."

"But because he did, they had their roles to play, too."

"Why would someone choose to play Hitler's role in movies play heaves?" "Inside the La Jolla Room was a long table filled with crystals for sale. Most were quartz. One set of crystals was marked "healers," and the prices ranged from nine

(Continued on page 10)



Brewing, growing, pos

THE OBJECT WAS ROSES

BY NEAL MATTHEWS

sixty-nine buyers, mostly local retail flower shop owners, sit at desks in a sloped gallery and watch a digitalized display board count permits backward off the price of calls lilies or carnations or chrysanthemums, and when it nears a price they want to pay,

ways that San Diego County's \$237 million flower industry sells its product. The grower's co-op that operates the auction is made up of forty-five flower farmers who commit to selling a certain percentage of their crop there. According to the flower shop owners, prices for flowers at the auction generally are lower than those charged by flower wholesalers, the middlemen of the business. "The only thing that controls the price is supply and demand, so it's an excellent way to buy," explains John Higgins, who runs Fajal's Aladdin Flowers on Thirtieth and

(Continued on page 10)

CITY LIGHTS

TO GAS A GADFLY

BY BRIAN CANLEN

All citizens have the right to speak before San Diego's city council, as long as they do it at the appropriate time. But the council may soon pass a new rule that would limit those appearances to one hundred per year for any individual or organization. The purpose of this rule is to maintain control of the meetings by stopping those citizens who abuse the public input segment. But the only citizen who really fits that description is Rose Lynne.

Lynne has done for freedom of speech what James Huberty did for the right to bear arms. The seventy-three-year-old former schoolteacher has successfully gunned up the workings of city hall since 1982. She attends the city council meetings, puts in speaker requests for various agenda items, and then waits to be called for her public comments. Lynne does not always stick to the topic, though, and usually has more to say than the three-minute limit allows. "She starts to speak on the issue and then she goes off into space," says one observer. Some of Lynne's theories seem to have



Rose Lynne rights Deadwood and the boobhead

come from outer space; she often claims that millions of lives have been wasted because local politicians have had listening skills. City officials have tried various methods to muzzle Rose Lynne — throwing out her speaker slips, turning off the microphone, pleading, threatening — but nothing seems to work. In January of 1987, she was arrested for disturbing a public meeting (a violation of the penal code) and subsequently dragged out of the council chambers. A judge found her guilty of the offense but refused to allow the city to restrict the number of times she can speak at one meeting. The court

appearance only seemed to make her worse: she began attending the various council committee meetings and using the public input segment to preach about "omnibusism" (the ability to detect government waste and mismanagement) and suggest innovations like the creation of sunflower grove museums in the stairwells of city hall. The limit on public appearances would count, cumulatively, each oral communication to the council and its committees on any topic. This proposal is part of a larger overhaul of the council's rules to put them in compliance with revisions to the Brown Act. City manager John Lockwood, a

major foe of Lynne's (she calls him "Deadwood" because he won't talk to her), is the one who proposed the public appearance limit. He was unavailable for comment on the subject. Curtis Fitzpatrick, who is reviewing the

"They'll never get away with it. It's so illegal. They'll be ridiculed by the entire country."

proposal for the city attorney's office, said the rule is designed for those who waste the council's time and energy by abusing their right to make public comments. Concerning the rule's applicability to Rose Lynne, Fitzpatrick said, "I suppose one could suggest she fits into that category."

The new amendment is scheduled for a hearing before the council's rules committee on

March 16. His discussion was postponed from a prior meeting, according to sources, because Rose Lynne was present. The full city council will hear the proposed rule changes in early April.

Rose Lynne plans to be present and offer her opinion. "They'll never get away with it," she says of the public appearance limit. "It's so illegal. They'll be ridiculed by the entire country," Lynne, who believes that the new rule is aimed specifically at her, says she had stopped attending council meetings during the last few weeks because Mayor Maureen O'Connor lied to her. "That boobhead had me arrested," says Lynne, who claims that the mayor has denied her culpability in hauling the shrieking omnibusist out of the council chambers. But Lynne decided last week to start attending the council meetings again because lives are still being saved by politicians who refuse to listen to her. ■



Handling the pick of the dice

A WORM BED TO SLEEP IN

BY BOB McPHAIL

They came to Fallbrook in three chartered Greyhound buses from the Catalina Resort Hotel in Mission Beach, where they had been participating in a three-day international waste-management convention. Some of the 125 conventioners marched on complimentary doughnuts and sipped on free coffee as they stood within feet of a huge open-air vat of wet sludge, the solid stuff that is left over when most of the water has been removed from sewage. A few drank orange juice.

Ben Price, general manager of the Fallbrook Sanitary District, kept making comparisons between dried sludge and potato chips. "When it dries," said Price to the group last Friday, "it dries to the thickness of a thick potato chip. If we were to leave the water on here, it would eventually look like potato chips. It would get that dry."

The air was tainted with the odor of things long ago flubbed, but not overwhelmingly so. There was just a hint of it, for which Price told the group they should be thankful. "Fifty percent of the uglies have been removed," he said. "The rest is an excellent way to buy."

That's because the sludge had been treated before it was pushed through pipes from the waste-



meat plant a half-mile away

into the concrete vat before him. It was just one of twelve such receptacles for sludge constructed by the Fallbrook Sanitary District on a series of descending terraced hills, just off Alhambra Street not far from the fenced boundary of the Fallbrook Naval Weapons Station. They store unused napalm there.

But on the Fallbrook side of the fence, a grand experiment, undetermined by the ratplayers of



TWO TEN

the Fallbrook Sanitary District, is under way. Sanitary district officials call it the Vermicomposting Project, as in vermicelli, Italian for the spaghetti that looks like little worms. But the worms they are using in Fallbrook are real ones and, boy, do they have a nasty job.

After the sludge dries in the vats, it is mixed with bedding straw or wood chips, then the mixture is stacked into eight-foot-high piles, where Mother Nature takes over. Chemical reactions raise the temperature of the piles to more than 130 degrees, and the piles cook like that for at least three days. The sludge stew is then dumped onto long, thin worm beds as a sort of worm buffet. "Basically, what they do is graze through it," says Price of the common earthworms used in the experiment. "If we were to take time-lapse photography, you would actually see the bed undulate. The worms will eat its own weight in material every day."

Why is the Fallbrook Sanitation Station, they store unused

includes a visit about the Berkeley. Yet those losses pale against the cost of a much-needed overhaul for the *Medea*, the eighty-four-year-old steam yacht that rounds out the museum's nautical collection. The *Medea* hasn't been on display at the touristy emporium since 1984, when it was towed to a Shelter Island pier that offers better protection from buffeting bayfront winds. A routine Coast Guard inspection of the steam yacht last summer revealed that the vessel's hull is rotten and must be replaced. Museum executives shelled out \$15,000 for temporary repairs, but Coast Guard officials insist that the job be done right, which could cost several hundred thousand dollars. "That's a number you can't cope with," sighs Peter Branson, the maritime association's executive director.

Though Branson and his staff have collected about \$66,000 in a post-storm fundraising appeal, they'll be hard pressed to reel in the big sums needed to rebuild the *Medea*'s hull and maintain the *Berkley* and *Star*. So the museum's last resort of trustees, which includes former State Senator Jim Mills, naval architect

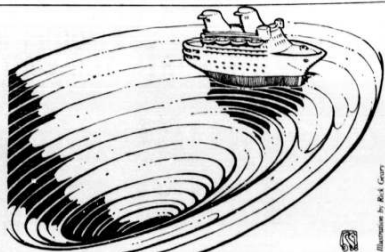
STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I've noticed that in the Northern Hemisphere, when you flush the toilet, the water swirls counterclockwise. I've been told, when you flush in the Southern Hemisphere, the water swirls clockwise. My question is, which way does it swirl if you were sitting exactly on the equator?

Mort Schwartz
San Diego

Oh dear, Mort. I'm afraid they got you this time. The old wives, I mean — those insidious tale bearers. Exactly how much time have you spent gazing into flushing toilets? Not much, I suspect. And did you keep accurate records of the direction of the resulting swirl? No? Well, that sets your whole scientific theory adrift like the Tidy-Bol man. But you're not alone in that boat. I'm sure everyone (except the terminally overeducated) believes that life drifts counterclockwise in the Northern Hemisphere and clockwise in the Southern. That may be true for some very large phenomena, but it's definitely not true of miniature systems like the whirlpools created in plumbing.

The origin of the misunderstanding is a concept called the Coriolis force. It's not even a real thing, just an apparent thing. Here's a grossly simplified explanation. Imagine you're eating dinner in one of those revolving restaurants. The whole room is moving counterclockwise. You're about to dip into your turn of vishyssoise, when you spot this guy across the room who's owed you a hundred bucks for the last six months. He claims he's too broke to pay you back, but there he is eating the pleasant-and-lark's-tongues special — a \$250 meal. You grab a buttered hard roll and fling it at the deadbeat. To your surprise, the roll doesn't go where the guy's dome appears to be off to the right, and you bean a waiter four tables away. The dinner roll actually went in a straight line, but in the meantime, your target moved around the horizon (although it appeared to you as if the roll had veered off-course). Voila, Coriolis force. Substitute the Earth for the revolving restaurant and a plane for the



dinner roll, and you have the Coriolis effect on a global scale. If you take off from Dallas at noon and fly in a straight line toward Atlanta, by three o'clock, you'll probably be somewhere over Disneyworld if you don't correct your course to accommodate our friend Coriolis. This phenomenon is strongest at the poles and disappears completely at the equator.

The Coriolis force is one contributor to the tendency for storms and large air masses to drift clockwise or counterclockwise, depending on the hemisphere you're in. The force applies only to large phenomena (including oceans and rivers) or to projectiles or other free-moving bodies that cover long distances at significant speeds. The water in your plumbing doesn't qualify.

So to answer your question — in which direction would the water swirl if you're sitting on the equator in Sinsang, Borneo? — I say, any way it likes. The water swirls in either direction no matter where you are on the globe. Drains are more likely to be affected by mundane things, such as the shape of the bowl or the configuration of the pipes than

by the Coriolis force. That's particularly true at the equator, since the force is not with you there.

Dear Matthew Alice:
I've got a question about kindness. A book I'm reading, *The Flamingo's Smile*, is a collection of essays by Stephen Jay Gould. Most appeared previously in *Natural History Magazine*, but a few were published elsewhere. Here's where the kindness comes in. When the publisher of Gould's book, W.W. Norton, acknowledges the earlier appearance of an essay, they say "reprinted by kind permission." For example, "Leaving the Edge" originally appeared in *Vanity Fair* in March 1983. Reprinted by kind permission. But one essay, "Smile Three for Babe" from the New York Times, is merely "reprinted by permission." Why? Please help me unravel the mysteries of the publishing world.

Spencer Parks
College Area
Is *Vanity Fair* more soft-spoken and polite? Did they send a box of chocolates and a flattering note? "Hey, Steve! You had to ask!"

Please! Reprint in good health, and may you sell a million. We love you, baby. "V!" Did the *Times* send only a perfunctory postcard? "Mr. Gould. Reprint? All right, if you feel you must. Curtly yours, the *Times*." Not likely.

Gould apparently needed permission to reuse his own writings because he no longer held the copyrights; he relinquished them to *Natural History Magazine*, *Vanity Fair*, and the *Times*. The granting of permission to reprint is generally a routine exchange of letters between publishers. One writes to ask, "May we?" and the other writes back saying, "You may." As long as the reprint publisher has that on file, his butt is covered legally, which is really all anyone is worried about, as usual. Anything beyond that is dictated by the reprint publisher's editorial custom or inertia or whim.

Virtually every publication granting permission will state that the reprint publisher must include a credit line acknowledging the original source (author, publication name, copyright date). Sometimes the publication granting permission will supply the line verbatim, as they want it to appear in the new book. This is probably what happened in the case of the *Vanity Fair* credit. It was the magazine itself, not W.W. Norton, that decided it had granted the permission kindly (it's not called "vanity" for nothing, apparently). The *New York Times*, it seems, has no such pretensions, and they requested the more neutral "by permission." According to a staffer at Norton, its standard format for permission lines does not make any sort of value judgment. When its editors compose the lines themselves, they will say "reprinted by permission." But it's all arbitrary, insignificant, and of equal legal validity, and that's all that really counts.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, California 92138.

IT TAKES A LITTLE LONGER TO GET A KLIPSCH SPEAKER, BUT WHEN YOU GET YOURS HOME, YOU'LL KNOW IT WAS WORTH THE WAIT

In today's world of mass produced stereo commodities, Klipsch speakers are a rarity. You see, all Klipsch speakers are built to order. Breier Sound Center stocks the most popular Klipsch speakers in the most popular finishes. However, because Klipsch offers such a wide variety of cabinet finishes, many times it is necessary to call the factory in Hope, Arkansas and place the order for the model and finish of your choice.

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Julian Hirsch in Stereo Review Magazine reported: "Its distortion and sensitivity measurements are so outstanding that comparison with most speakers is impossible. In addition, these speakers just plain sound so good that we will have to pack them up and send them back to Hope, Arkansas in absolute terms, and especially at its price, the Forte would be hard to match, let alone surpass."

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THE INSIDE STORY

BY PAUL KRUEGER

FOR THIRTY YEARS, THE SAN DIEGO UNIFIED School District has trimmed its multimillion-dollar payroll by employing a platoon of part-time school bus drivers. Unlike other district employees, these 330 drivers are paid by the hour, receive no medical coverage, sick leave, or other benefits and aren't represented by a labor union. In December school district executives agreed to make many of the hourly bus drivers bona fide employees; but that capitulation isn't enough for a group of militant drivers, who have organized an association of their own to fight the district and the labor union.

It was a threatening November 16 memo from school district managers that prompted the formation of the Professional School Bus Drivers Association. The memo accused the part-time drivers of "insubordination" and threatened to suspend any driver without pay who failed to submit documents to prove his or her enrollment in college. Although state laws allow the district to hire college students on an hourly, no-benefits basis, drivers say the district hasn't worried about keeping enrollment documents current. "It was just a formality," says Bryan Jackson, a leader in the

drivers' organizing effort.

"Most of us never turned the paperwork in, and the district never did anything about it," Jackson and fellow organizers responded to the district's threat of suspension with a zeal that would make Walter Rostow's ghost smile. "We must demand that we be treated with the dignity and respect that is due any responsible professional employee entrusted with the safe transportation of school children," read one flyer distributed to drivers. Another message included a drawing of a clenched fist. Organizer Kadumu Moyenda says about a hundred of the part-time drivers, who make about \$8.50 an hour, attended the first organizing meeting at Wabash Hall in East San Diego. The prospective members were emboldened, in December, when the district ended its threats of suspension. "We'd made them at least for a moment back off their position, and that gave us momentum," says Moyenda. In the following weeks, the group signed up more than eighty dues-paying members. Last month the district officially recognized the bus drivers' association and agreed to let the group use district mail bins and bulletin boards to communicate with its members. The association has \$2,500 in the bank, Moyenda says, and has



Kadumu Moyenda, Bryan Jackson

met with several lawyers who are interested in representing the group.

Organizers Moyenda and Jackson hope the association's prospective members can convince a judge that the district has illegally employed the hourly drivers and will award them back-pay. The fledgling group may also challenge a labor agreement recently signed by the school district management and the California School Employees Association (CSEA), which represents the district's office employees, janitors, and other non-teachers. While the CSEA doesn't represent the part-time bus drivers, in December CSEA and district negotiators agreed on a five-

year plan that will eventually give 200 of the 330 part-time drivers full employee status. That concession, which will cost the district about \$30,000 a year in wage and benefits costs for each driver, isn't good enough for Moyenda, who says he and other association members want no part of a contract that will allow the district still to use a hundred part-time drivers.

CSEA negotiator Jim Walker feels Moyenda and his allies are too critical. "We believe the agreement is fair, and it's certainly better than what we've had until now," argues Walker. Moyenda, he says, doesn't understand the give-and-take of labor negotiating. Walker also points out that it was his union's

effort, not saber-rattling by the part-time bus drivers, which led to the district's capitulation on the college-enrollment requirement. And while he calls Moyenda's organizing efforts "admirable," Walker says CSEA organizers held two meetings with the fledgling labor association to talk about strategy and credits the union for being "semi-responsible" for the initial success of the Professional School Bus Drivers Association.

Relations between the part-time drivers' group and the CSEA are strained in other ways. One CSEA official recently sent Moyenda and his colleagues a letter, upbraiding them for a "lack of solidarity" and claiming that if they

eventually became part of the CSEA, they might "participate in union activities not for the good of the order, but for their own selfish needs." CSEA negotiator Walker says his colleagues may seek to represent the part-time drivers, while his group may affiliate with a bona fide labor union, he's not at all sure it will be the CSEA.

SAN DIEGO CITY COUNCILMAN BRUCE Henderson says he's "angry as hell" that an apparent conflict

of interest has kept him from voting on the Belmont Park shopping center project. But staying out of the Belmont Park project could be the biggest political blessing of Henderson's nascent political career.

Henderson says he supports the project, which would transform much of the old Mission Beach amusement park into a collection of oceanfront boutiques and restaurants. But the city attorney last month told Henderson that his ownership of SDQ&E stock could prevent him from voting on any aspect of the Belmont Park plan, since one of the firms involved in the project is an SDQ&E subsidiary. Henderson sold his SDQ&E holdings, only to be

advised last week that his previous receipt of stock dividends was reason to abstain from a council vote on the project. So the councilman, himself a lawyer, is now huffing and puffing that he'll personally analyze the conflict laws to determine whether or not he's got a problem.

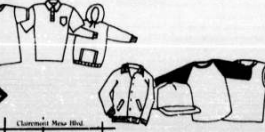
If he voted to let the project proceed, Henderson would find himself in a nasty confrontation with Mayor O'Connor, who has vociferously opposed the shopping center plan at every juncture. Unlike fellow freshman Bob Filner, Henderson has shown no inclination to spar with the mayor. His support would also further infuriate those very

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URGENT CARE FACILITY

THE INSIDE STORY

BY PAUL KRUEGER

FOR THIRTY YEARS, THE SAN DIEGO UNIFIED School District has trimmed its multimillion-dollar payroll by employing a platoon of part-time school bus drivers. Unlike other district employees, these 330 drivers are paid by the hour, receive no medical coverage, sick leave, or other benefits and aren't represented by a labor union. In December school district executives agreed to make many of the hourly bus-drivers bona fide employees, but that capitulation isn't enough for a group of militant drivers, who have organized an association of their own to fight the district and the labor union.

It was a threatening November 16 memo from school district managers that prompted the formation of the Professional School Bus Drivers Association. The memo accused the part-time drivers of "insubordination" and threatened to suspend any driver without pay who failed to submit documents to prove his or her enrollment in college. Although state laws allow the district to hire college students on an hourly, no-benefits basis, drivers say the district hasn't worried about keeping enrollment documents current. "It was just a formality," says Bryan Jackson, a leader in the

drivers' organizing effort. "Most of us never turned the paperwork in, and the district never did anything about it." Jackson and fellow organizers responded to it as a district's threat of suspension with a zeal that would make Walter Reuther's ghost smile. "We must demand that we be treated with the dignity and respect that is due any responsible professional employee entrusted with the safe transportation of school children," read one flyer distributed to drivers. Another message included a drawing of a clenched fist. Organizer Kadumu Moyenda says about a hundred of the part-time drivers, who make about \$8.50 an hour, attended the first organizing meeting at Wabash Hall in East San Diego. The prospective members were emboldened, in December, when the district ended its threats of suspension. "We'd made them at least for a moment back off their position, and that gave us momentum," says Moyenda. In the following weeks, the group signed up more than eighty dues-paying members. Last month the district officially recognized the bus drivers' association and agreed to let the group use district mail bins and bulletin boards to communicate with its members. The association has \$2500 in the bank, Moyenda says, and has



Kadumu Moyenda, Bryan Jackson met with several lawyers who are interested in representing the group. Organizers Moyenda and Jackson hope the association's prospective attorney can convince a judge that the district has illegally employed the hourly drivers and will award them back-pay. The fledgling group may also challenge a labor agreement recently signed by the school district management and the California School Employees Association (CSEA), which represents the district's office employees, gardeners, janitors, and other non-teachers. While the CSEA doesn't represent the part-time bus drivers, in December CSEA and district negotiators agreed on a five-

year plan that will eventually give 200 of the 330 part-time drivers full employee status. That concession, which will cost the district about \$30000 a year in wage and benefit costs for each driver, isn't good enough for Moyenda, who says he and other association members want no part of a contract that will allow the district still to use a hundred part-time drivers.

CSEA negotiator Jim Walker feels Moyenda and his allies are too critical. "We believe the agreement is fair, and it's certainly better than what we've had until now," argues Walker. Moyenda, he says, doesn't understand the give-and-take of labor negotiating. Walker also points out that it was his union's

effort, not saber-rattling by the part-time bus drivers, which led to the district's capitulation on the college-enrollment requirement. And while he calls Moyenda's organizing efforts "admirable," Walker says CSEA organizers held two meetings with the fledgling labor association to talk about strategy and credits the union for being "semi-responsible" for the initial success of the Professional School Bus Drivers Association.

Relations between the part-time drivers' group and the CSEA are strained in other ways. One CSEA official recently sent Moyenda and his colleagues a letter, upbraiding them for a "lack of solidarity" and claiming that if they

eventually became part of the CSEA, they might "participate in union activities not for the good of the order, but for their own selfish needs." CSEA negotiator Walker says his colleagues may seek to represent the part-time drivers, but organizer Jackson says that while his group may affiliate with a bona fide labor union, he's not at all sure it will be the CSEA.

of interest has kept him from voting on the Belmont Park shopping center project. But staying out of the Belmont Park tangle could be the biggest political blessing of Henderson's nascent political career. Henderson says he supports the project, which would transform much of the old Mission Beach amusement park into a collection of oceanfront boutiques and restaurants. But the city attorney last month told Henderson that his ownership of SDG&E stock could prevent him from voting on any aspect of the Belmont Park plan, since one of the firms involved in the project is an SDG&E subsidiary. Henderson sold his SDG&E holdings, only to be

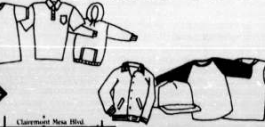
advised last week that his previous receipt of stock dividends was reason to abstain from a council vote on the project. So the councilman, himself a lawyer, is now huffing and puffing that he'll personally analyze the conflict laws to determine whether or not he's got a problem. If he voted to let the project proceed, Henderson would find himself in a nasty confrontation with Mayor O'Connor, who has vociferously opposed the shopping center plan at every juncture. Unlike fellow freshman Bob Filner, Henderson has shown no inclination to spout with the mayor. His support would also further infuriate those very

social Mission Beach merchants and residents who don't want an oceanfront version of Seaport Village along their boardwalk. Their relentless attacks on Henderson's Sixth District predecessor, Mike Goetz, a project supporter, helped drive Goetz from office. "Belmont Park is for the Sixth District," Henderson told with President Johnson, says one city hall observer. Even Steve Davis, lead developer on the shopping center project, has reason to thank Henderson for not voting on the matter. While Henderson's vote could help move the project along, it would also expose the councilman to accusations of a conflict of

interest, which would only further muddy Davis's prospects for approval. Even if he continues to play it safe by not voting on Belmont Park, Henderson could still help out developer Davis by appearing at pre-opening events staged by the developer at the Mission Bay site. Though Henderson talked with Davis about making a public appearance, the councilman's aides recently declined an invitation for him to attend one such prospective event. Yet Henderson insists he's not hiding behind the conflict-of-interest matter and will show his support for the project. "I didn't get into this job to duck things," he said last week.

SAN DIEGO CITY COUNCILMAN BRUCE HENDERSON says he's "angry as hell" that an apparent conflict

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HARBOR VIEW MEDICAL CENTER



URGENT CARE FACILITY

(continued from page 1)

The night was cool, as winter nights usually are on this patch of creosote-covered desert between the Chocolate Mountains and the Salton Sea. But the cold won't last. Yesterday the high in Pocatello was twenty degrees. Salt Lake City got up to twenty-three. Calgary was twenty-seven. Denver was a balmy thirty-six. But yesterday in glamorous Slab City, that Palm Springs on wheels, where snowbirds and chickens from all over the West make their winter roost, the temperature was a perfect seventy-one.

"Ah, there ain't so many chickens," Rusty Lee Jones drawls. Rusty is about the closest thing to a mayor Slab City has, and he doesn't like to hear anything bad said about the strange little town he has come to love. He pulls up his easy chair to a place facing the good, free, plentiful desert sun. "There used to be a lot more chickens running wild," he recalls. Then, with a sly grin, he adds, "I don't know what happened to them. They ain't around anymore, though."

Rusty's an easygoing fellow who has a talent for getting along with folks. He spends his days sitting under the awning of his fifth-wheel trailer, registering newly arrived residents at Slab City. He listens to people's problems, offers information and advice, and wishes everybody well. He's too laid back to be a politician. He wasn't elected, and he doesn't get paid. He's a volunteer. Nobody in Slab City does anything they don't want to do.

"Everything on this card is strictly confidential," he explains, to a newcomer. "If you don't want your wife Wanda to know you're at Slab City, then Wanda won't know. It's just in case of an emergency, then we'll know where to find you."

The new arrival, a retirement-aged man whose wife is waiting in their RV, listens carefully to Rusty's explanation, then



Rusty Lee Jones

politely declines. "No thanks," he says. "I guess I've filled out enough cards in my time."

Rusty understands. "No problem," he smiles. "Whatever you want. There's no rules here."

Almost everything about Slab City runs contrary to the normal patterns of modern,

civilized communities. There are no property taxes, no land ownership, no rent, no sales tax, no building codes, no sewer or

privacy. Overall, the population density in Slab City's 640 acres is probably about the same as any small town.

The residents of Slab City don't look like people living on the radical fringes of society, though that's exactly what they are. Most of them are retired grandmothers and grandfathers who can brag, as Rusty does, of not having had even a parking ticket for twenty-five years. It's almost as though, after a lifetime of perfectly normal behavior, they suddenly decided to chuck it all and become nomadic anarchists, pursuing their vision of absolute freedom in a place that, as one of them put it, "would be worthless desert if there weren't so many of us living here."

"You gotta live it to believe it," Rusty says. "I never woulda thought I'd be livin' like this someday. My wife and I stopped here in the fall, about six years ago, just to check the place out. Ended up staying for five months, and been back every year since. A lotta people here have had the same experience. Stay here a week, and you'll never wanna leave. The place grows

Maybe such strange behavior is the inevitable rebellion against a lifetime of conformity, of getting to work on time and paying the bills month after month. Or maybe it's just senility. It's hard to say what's gotten into old people these days. At any rate, the citizens of Slab City have created a town that has almost none of the stress and tension found in most cities.

"Oh," Rusty says with a wave of his hand, "you put four or five thousand people together and you're gonna have some squabbles. But in a city where you own the property you live on, you gotta put up with your neighbors. Here, if you don't like who's living next to your RV, you just move. That's why they all got wheels on 'em!"

It's not unusual in Slab City to see a retired executive living in a \$100,000 RV, complete with solar panels and satellite-dish TV, right next to a family of die-hard hippies living in a broken-down school bus with their children, chickens, and goats. "Everybody here's equal," Rusty says. "It don't matter if you got a million bucks in

the bank or living on social security. You never know. Some old boy you see walking down the road in a pair of bib overalls is liable to be a retired bank president."

Slab City takes its unpretentious name from the dozens of concrete building slabs left over from Fort Dunlap Army Base, one of the places where General Patton trained his tank troops during World War II. In the Fifties, after the base was torn down, the land was returned to the State of California, which owns it today. Before long, desert campers and weekend fishermen visiting the Salton Sea learned that the concrete slabs made clean and convenient places to set up camps. Guests staying at the spring spots north of Niland used to organize "slab" slabs, and eventually, retired people began making the trailers out to the slabs to spend the winter.

News of Slab City spread by word of mouth, and it grew steadily over the years. But as recently as five years ago, there were never more than 600 or 700 rigs parked at the slabs at any one time. Then, about four

"A lotta people came looking, just to check the place out," Rusty says. "Whoever woulda thought there'd be a place in the desert where you could come, kick back, stay as long as you like, and it wouldn't cost you a thing? People like us, who came saying they only wanted to stay a day or two, ended up here till it was too hot to stay any longer."

Rusty estimates this winter there are about 2000 RV rigs at Slab City. If there was an average of two people per rig, Slab City would have a winter population of 4000. Maybe seventy-five percent of the



residents are retired senior citizens; the rest include everything from migrant farmworkers to modern-day John the Baptists crying in the wilderness. In the summer, when temperatures in the Imperial Valley are often higher than 110 degrees, that population is reduced to perhaps fifty people — mostly squatters who have built semipermanent residences at the slabs. Some people are now beginning to wonder just how big Slab City can get before it becomes a problem. "I've had to see it get bigger and bigger," says one person. "I'm always telling my family, 'see people, too.' We could probably carry another thousand right in here, but boy, I'd sure hate to have to go try and find John Doe among them all."

When the campers register, they're given the phone number of the Imperial County sheriff, which they're encouraged to send home so relatives will have a way of getting in touch with them. And the sheriffs do stop by once in a while with messages: an illness in the family, or just news of a new grandchild. But Rusty says that in six years, there have only been two emergencies that were serious enough for the volunteers to place phone calls to the camper's relatives back home: one was a traffic accident, and the other was an elderly man living alone who had to be taken to the hospital.

Life in Slab City is so sedate, Rusty says, the only real problem is an occasional com-

plaint about somebody's dog. "A lot of campers do have dogs, and I don't blame them. When you get up into that age group, you need a dog to do your hearing for you, especially if you take your hearing aid out at night. Besides, a dog makes a good buddy. Sometimes, though, people let their dog run around somebody else's rig, or else they let their dog bark all night. It's no big thing, but it does happen."

"If there was a lawman out here and he was getting paid according to the number of problems he had to deal with, why he'd starve to death," Rusty says. "The basic law out here is, You be good, and I'll be good; you take care of me, and I'll take care of you."

Imperial County's chief deputy in Brawley, Michael Schneewind, confirms Rusty's report of a trouble-free community. "They're primarily senior citizens who have successfully made it through life and are now enjoying themselves. They look after one another. If somebody's sick, they haul him into town. There are no significant law-enforcement problems out there."

Is it possible that when people are put in a situation in which there are fewer public services and less governmental control, they know they have to take responsibility for themselves, to look out for each other, and to get along with each other? Rusty sours at the thought. "It's not that you have to," he says, "it's that you *want* to. Once you get out of that old situation where you're punching a time clock and doing what somebody else tells you to do, why, you're free. You do what you want to do. Out here, people *want* to get along with their neighbor. I tell you, it grows on you. That's all there is to it."

(continued on page 12)

"It may not have all the comforts of home, but I always say, if you want all the comforts, you should stay home."

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Solar panel on Swap Meet Row

SLAB CITY

(continued from page 11)

Out on Swap Meet Row is Slab City's commercial district. It's something like the combination of a Third World street market, hippie love-in, auto wrecking yard, and Christian revival. There are people there selling everything from used trailer windows and doors to week-old cauliflowers, rain-soaked romance novels, fresh eggs, TV antennas, and the rear end from a '74 Ford. The Christian doomsday literature is free.

Most of the people strolling up and down Swap Meet Row's quarter mile might be considered window shoppers — if there were any windows. In Slab City, the most exciting happening of the week might be to drive over to the state campground at Bombay Beach to empty your septic tank. For the rest of the week, the only action in town is on Swap Meet Row, and on a sunny day, the town's residents come to check out what's for sale today, which more often than not is the same thing that was for sale yesterday, and the day before that.

One man looking up and down the rows of just about everything a person would never have any use for — broken power tools, rusted fenders, airplane parts, worn-out tires — says regretfully, "I guess I've thrown away about a million dollars' worth of stuff in my life."

"Look here, Honey," another man says to his wife, shopping in front of a used-book stand. "There's enough books here for a whole winter of reading."

The woman's face scrunches up into a frown. "Every time I try to read lately, I get a terrible headache."

"It's those high-brow books you read," the man says, and he picks out a good western novel for her.

Slab City readers are partial to western novels. Almost every book stall has a sign that reads: Books 50 Cents — Except Louis L'Amour \$1.25.

One of the most popular items at Slab City's swap meet this year is solar panels. An enterprising young man, working out of an old bus, has just about cornered the market. He has an attractive display, with a panel of photo-voltaic cells running a small fan. People crowd around to hear him explain how a \$300 panel hooked up to a twelve-volt battery and a voltage regulator can be used to power the television, radio, and lights for their RV. "Of course, you have to have sunshine, too," the man says, "but the satellite's free here in Slab City."

Swap Meet Row evolved from what are known in Slab City as "hookers and lookers," women who like to sit in the sun, knit or crochet, and watch the day go by. As the knitting and crochet work began to pile up and Slab City was in danger of being buried under tons of baby booties and doggy jackets, the hookers and lookers had to come up with a way to dispose of their wares. So some of them moved their lawn

chairs over to the main drag and began selling their crafts to the gawkers and looky-loos who came to Slab City. But before long, the success of the hookers and lookers in selling their crafts began to attract swap meet professionals from all over the West. These pros travel the swap meet circuit during the warmer months, then settle down in Slab City to wait out the winter. "This is some of the most widely traveled junk you'll see anywhere," boasts one swap meet pro who specializes in rusted hand tools and boxes of freight-damaged shampoo.

Not everyone in Slab City approves of Swap Meet Row. Some people think it's too commercial for their reclusive little town. "Oh, I guess you gotta have someplace to buy and sell stuff," grumbles Rusty Jones. "I just wish they'd move it in the back someplace where you can't see it. But I'm not for making any kind of rule against it or anything like that. Once you start making rules, there might not be any end to it."

One of the people selling wares on Swap Meet Row is an eccentric craftsman from Washington, about forty years old, who has his entire wood shop in the back of an old school bus. He earns his living by making novelty windmills. One windmill is patterned after the Roadrunner cartoon character: when the wind blows, the Roadrunner's legs go round and round, just like in the cartoon. Another of his windmills is in the shape of a flying duck. "I didn't design that one," he explains happily. "That's an antique design, probably a hundred years old." He's an optimistic soul who is striving for an improved product. "I'm gonna start using a better grade of plywood so they'll hold up better in the rain," he says. "I'll have to charge more, but then I expect to sell a whole lot more too." In the meantime, he sleeps in the bus, next to his tools.

At another stall on Swap Meet Row, a young woman is tending a heap of scrap metal her husband has gathered together to sell. Business isn't exactly booming, so the woman is using her time to do a load of wash, while her naked children root around



A Wednesday dance for the LOR's. Dancers on Wheels of Slab City Singles

Some of the squatters would be called homeless in San Diego or any other big city.



Slab City's main drag. Swap Meet Row

the yard like happy little piglets. The woman's husband has fitted the old wringer washer with an ingenious device, made with a piece of plastic pipe, so his wife can crank the washer by hand. "A lot of people stop by here and say, 'Yuck, woman! Why you crankin' that thing by hand? Why don't you just go on into Niland and use the Laundromat?' But they don't understand that the Laundromat costs money. I got more time than money, so I might as well just stand here and crank it by hand."

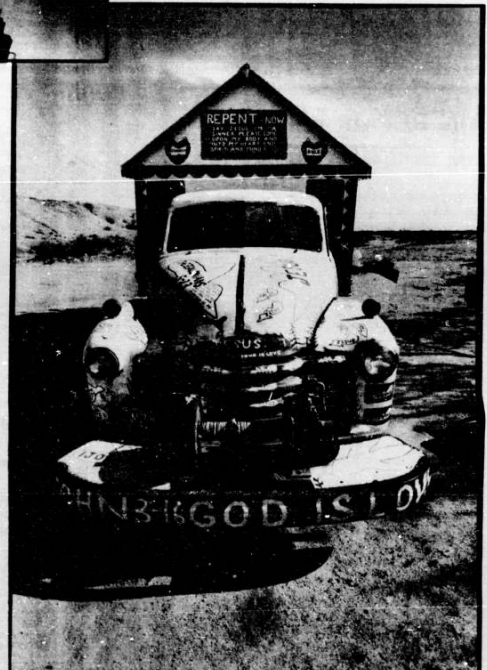
The citizens of Slab City are great admirers of resourcefulness, since it's their freedom. One man has fashioned a unique camper from the top half of a trailer and the bottom half of a 1972 Oldsmobile Toronado. There are entire dwellings put together with nothing but scrap lumber and plastic tarp. One young, enterprising resident, recognizing the lack of trash disposal services in Slab City, painted a sign on the side of his trailer: "Trash Hauling — Big Sack 50 cents — Small Sack 35 cents."

To compensate for the lack of a town newspaper, the citizens have set aside an hour every evening, between six and seven,

for public announcements over their CB radios. The hour serves as a kind of classified ads: Somebody has a generator he'd like to trade for a solar panel, somebody else is driving to El Centro tomorrow to buy groceries and can take passengers. The time is also used to discuss community concerns: shouldn't there be a mail-collection box so everybody doesn't have to drive into the post office in Niland?

And to help compensate for the lack of medical care, Rusty's wife, who is an emergency medical technician, holds a Tuesday-morning clinic, at his trailer, during which anybody can come to have his blood pressure checked. If the people can't make it on Tuesday, then any other day is fine, too.

Just this year, an informal sort of club was formed, called Slab City Singles. The club has an area where single snowbirds are invited to park their rigs in a circle surrounding a large communal space, where they socialize. "Just because people are



Leonard's converted camper

single, or divorced, or widowed, or whatever doesn't mean they have to be isolated from everybody," Rusty explains. "They have their happy hour every day, they have their bonfires, and they play cards and horseshoes. There's a lotta darn good people over there."

One of the first things you see when driving into Slab City is the artwork of yet another local eccentric, a middle-aged fellow named Leonard, sometimes known as "The Preacher." Leonard, who lives in a camper that he has decorated to look something like a gyro wagon, spends most of his time working on a kind of Christian Mt. Rushmore. Using an adobe-like mixture of dirt, straw, and old paint, he's decorating the bluffside above his campsite with a colorful, evangelical mural of biblical passages, crosses, all-seeing eyes, and other mysterious items known only to Leonard.

There are a lot of born-again Christians in Slab City. They hold Sunday services outside somebody's trailer and baptize each other in the Coachella Canal. The loud, droning sound of tape-cassette readings of the Bible can be heard just about any time of the day or night, punctuated with barking dogs, crowing chickens, dirt bikes, and RV generators.

Slab City is divided into several neighborhoods: Poverty Flats, Niland Heights, Little Canada (where the Canadiana gather), Slab City Singles, and Drop Seven and Drop Eight (named for the nearby signposts on the Coachella Canal). But the strangest neighborhood of all is located in the suburbs just south of town. The neighborhood doesn't really have a name, but if it did, it might be Squatter's Thicket.

Squatter's Thicket is made up of more or less permanent dwellings hidden in the dense mesquite and creosote bushes that cover the area. Some of the dwellings are no more than tents; some are campers and mysterious items known only to Leonard.

(continued on page 14)

MARCH 10, 1980 '85

SLAB CITY

(continued from page 11)

trailers that are slowly evolving into houses — a porch here, an extra bedroom there, others are made of plywood, plastic bags, aluminum cans, old tires, dead cars, mounds of wine bottles, chicken feathers, and goat turds.

Most of the residents of Squatter's Thicket are migrant fruit pickers. "They call themselves fruit tramps, but I call them fruit pickers," Rusty says, giving them the benefit of the doubt. "They go up north to work in the summer, then they come down here to wait out the cold weather. If they're any good, they can earn enough to kick back all winter." There are several families of fruit pickers who have school-aged children. A school bus stops in Slab City



It's a kind of Christian Mt. Rushmore, designed by Leonard — The Pioneer

to take them either to the elementary school in nearby Niland or the high school ten miles away in Calipatria.

Some of the squatters are people who would be called homeless in San Diego or any other big city. They are the unemployed, or the unemployable, anti-social, stubborn, eccentric, or crazy. Their dwellings violate just about every state or

county health and fire code. Their septic systems consist of old-fashioned outhouses, open latrines, or simply a trail into the bushes. Their water systems consist of everything from galvanized tin holding tanks to plastic jugs, all of which they carry into Niland to refill at the Black Gold Gas Station — a service the gas station owner, Ahmed Naem, says he is happy to provide.

The squatter's dwellings are a building inspector's worst nightmare: homemade wood stoves, highly flammable construction materials, crudely designed electrical systems, living quarters that double as outhouses, Imperial County officials, though, have chosen to take a tolerant view of Slab City's less affluent residents. Chief deputy sheriff Schneid explains it this way: "The county understands we're an agriculturally based community. We have a high unemployment rate, and we understand that some of the people are hard put to make a living. The standard of living there [at the Slab], though it may not be as good as you or I are used to, is certainly better than living on the street. It's a little warmer, a little cleaner, and maybe a little more humanitarian. ... They don't have a legal right to that property, or a right to build on it — they're squatters — but I think the general view of the county, and the people in the county, is that at least it's safe, clean, and affording them an oppor-

tunity to get back on their feet."

It's probably a fact of life that anytime there is something as popular and successful as Slab City, somebody will try to figure out a way to make money on it. A developer from Brawley, Doyle Cape, has acquired Imperial County's approval of his plans to build an RV park at Slab City. The plans include water, sewer, and electrical hook-ups, as well as a small market. Cape has not been available for comment on his project, which has actually been under consideration for more than a year now.

News of the project last winter caused a lot of anxiety in Slab City, where residents were disgusted with the idea of somebody trying to make money on their town. "It stirred a lot of people up," Rusty says. "A lot of us didn't know what the heck we were gonna do this winter. But we came back anyway, just to check and see if the place was still open. It was."

Cape's plan seemed to lose momentum, and most people considered it unlikely the project would ever materialize — until

recently, when the talk began again. Cape still has to acquire a lease from the state lands commission, which owns the property, but the lands commission, which hopes to earn revenue from the lease for the state teachers' retirement fund, says it will give Cape his lease as soon as he has acquired funding for his project.

For several years, the merchants in nearby Niland, where there's a gas station, a laundrette, a couple of grocery stores, and a few other small stores, have been making bundles of money from the Slab City snowbirds. Naturally, most of those merchants resent any plan that would reduce the number of snowbirds who come to the area, but they also doubt the viability of an expensive RV park at Slab City. Suet Mei Fong, owner of the United Food Market, which seems to be by far the most prosperous business in Niland, says, "I think it's very bad idea. Right now the people [snowbirds] are happy because it's free. If they have to pay, why come to Niland? Already, lotta snowbirds not come this year. And just across the street, Ahmed

Naem, owner of the Black Gold Gas Station, says, "If they put in park over there, people not come. People like to pay free. Already people not come this year because they hear it costs money now. If that slab closed, this town should be dead."

But the most serious objections to the proposal to develop Slab City come from the residents themselves. They point out that there are already developed RV parks in the area. Just fifteen miles to the north is the Fountain of Youth Spa, which offers sewer and electrical hook-ups, has seven heated pools, a grocery store, a beauty shop, and even a massage. The cost per day, with complete RV hook-ups, is \$32.50.

"I could afford to go up there and stay at the spa if I wanted to," Rusty says. "I think most of us could. But we like it here." Also, Rusty points out that a developed RV park really couldn't offer the snowbirds very many conveniences they don't already have. Rusty's mostly solar-powered rig, like those of most other residents, is equipped with water tanks, toilet, hot shower, kitchen, forced-air heating, TV, and even

two VCRs. "It may not have all the comforts of home," he says, "but I always say, if you want all the comforts of home, you should stay home."

But Slab City has something that almost no commercial RV parks have. "Room to move!" Rusty says. "In one of those private parks, when you put down your awning, it's hitting the guy parked next to you. Here everybody's got all the room they want."

In the meantime, the residents of Slab City realize they're in a vulnerable position. Almost none of them is a resident of Imperial County, and most of them aren't even residents of California. They don't pay property taxes here, and they don't vote here, so they can't expect to have much influence on the county's planning process. What they do have, though, is the freedom, the mobility, and the money to go anywhere they want. If they don't like what they see happening to Slab City, they'll just roll up their awnings, toss their lawn chairs on the roof, and move their RVs somewhere else. As Rusty says, "That's why they got wheels on 'em!"

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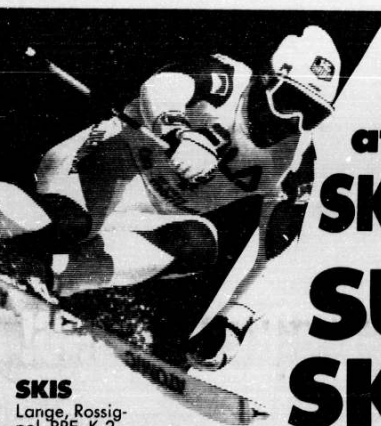
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TRUE STORY

(continued from page 17)

what is within, not on the TV."

"These are good oatmeal cookies. Have one." Maury held out the plate.

"I'm trying to watch eating that sort of stuff," Derrick held up his hand, traffic cop style. "I'm watching my weight. You bit your thirties and you start sagging. I'm going back to the gym. I'm going to get rid of my fat handles."

He pushed up the cuff of his pajamas, looked at his wristwatch. "May I use the bathroom?" he addressed the question to Maury, who looked to Maury, as if for the answer.

"Yes," said Maury, rising from the table, pointing down the hall. "It's right there."

The bathroom door closed. "What did you think of in that pack?" Maury asked Maury put his finger to his mouth.

Sixty, ninety seconds passed. "What's he doing?" hissed Maury.

Maury shook his head, again put his finger to his lips. He wanted to hear the toilet flush. He figured he mustn't tell her, Maury's touch his nose, mustn't whisper, in her ear, what he suspected. Derrick emerged again into the kitchen. The toilet had not flushed.

"So, what have you guys done since you've been here?" A lively line replaced the worn-down voice in which he'd asked to use the bathroom. His eyes sparkled.

"Went out to the whole place," said Maury. "Wanted to see Shamu."

"Ah, you mean Sea World?" Maury nodded assent, and Derrick rushed on, pell-mell. "They have sharks there, too. Have you been to La Jolla?"

"No," said Maury. "What's that?"

"It's a part of San Diego that's north of here. It's real pretty—it's old money, it's very established. La Jolla means 'the jewel.' And you should go to the Hotel del Coronado. It's beautiful. Many movies have been made there. That's where I love to take people."

Maury asked, "Where else would you recommend?"

"Julian." Derrick's middle-range voice peaked, spiking the town's name up almost as high as its altitude.

Jacked, Maury recognized. High La Jolla looks on the sky. Right there in the bathroom, opening up that dented day pack, he took out his tiny val. Thrilling at those two yodels out there chomping oatmeal cookies.

Knowing the guest's rush would soon wane, Maury tapped his fingers on the table. "What's that? Julian?"

"It's a little village up in the mountains. Settled during the Gold Rush. A lot of history. People go there to eat pie."

"Eat pie?"

"Julian apple pie."

"Eat pie, huh?" Maury said with a wooden little chuckle. "That's right up my alley. More juice?"

"No, I'm fine, thank you."

"Yes," said Maury, rising from the table, pointing down the hall. "It's right there."

The bathroom door closed. "What did you think of in that pack?" Maury asked Maury put his finger to his mouth.

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Maury asked, "Where else would you recommend?"

"And we've got dip. Maury, honey, which dip did you get?"

"I don't know. I didn't have my glasses on. Couldn't read the packages." She was taking double time.

"We've got vegetable dip, and herb 'n' dill, and this avocado dip."

"My goodness, you guys would throw a party or something." He appeared incontinent. Glittering.

"No. We're shy. Too shy."

"She's even shyer than I am, if you can believe it." Maury batted his black eyebrows. "I'm just not a real talker, socially. Around people I feel comfortable with, I don't mind so much talking."

I bet you'd like us to throw a party. Maury thought. I'd get to play queen bee to a whole host of we-deliver sex types. I'd just sit here at the kitchen table and

produce cash while the worker bees wiggled around. The hairy armpits hee. The wacky feet hee. Master bee. Slave bee. Alpo bee. Little stingers all trussed up in leather. He'll go back to his buzzing hive and go into some dance telling one and all where there's easy money to be made. She felt dizzy.

Maury leaned back. "Yeah, you don't know how good you've got it until you leave. I'm home, all year, turning 'em out, and I get to thinking, 'Gotta get away.' Then I get away. I kinda miss it. We turn out a real good product, in our factory. What do we do?"

Derrick had been in the Pacific Northwest for one night, he said. And if he weren't "no weather conscious," he added, if he didn't have so much trouble with his nose, he could imagine living

there.

I was just saying about the cat seats, that it works, that we don't use, for the back seat and front seat we use real sheepskin. On the sides we use a really fine acrylic, so you can't really tell that it's not sheepskin, but I venture to say that actually it's about thirty-eight percent acrylic." Maury could see it, though. Stranger things had happened. Get Derrick up there to the ranch, give him a bag of yellow sheepskin all his own, get him up early on those gauzy mountain mornings to the sharp bleats of woolly ewes ready to drop their foals or whatever it was sheep dropped. Let this sad thwarted underdressed, placenta glistening on his forearms, just once cradle a newborn lamb. Let him feel its heart thump against his own chest. He'd look up at me from under the hem of his Seattle Seahawks cap, his eyes brimming tears, say, "Ah, shucks." No man could remain unchanged. Derrick still was a virgin to some things, wasn't he?

Maury slapped the table and smiled. "Say, Derrick," he said who sheepskin seat covers?"

"No. I want to get some. To protect my leather upholstery."

Derrick looked sheepish. Oooh. What do you drive?"

"A BMW." "A BMW, ooooh. Brand new?" "Eighty-four."

"Eighty-four. That's a nice car, a really nice car."

Maury got a steady look in his eye. Maury knew: his liberal moorings were slipping.

It was too late. The idea of this little joker zipping from one trysting place to the next in his '84 BMW? Hell, he'd worked his whole life with those damned sheep, never laid a hand on 'em other than to check the depth of their fleece. Ruined his neck doing that, day after day. And what did he have to show for it. Some beat up "mini-Winnie," that in a real pinch sleeps two. Fly blown and speckled with salmon scales. And Maury's derelict harlequin eyeglasses clutched in his dashboard.

Derrick spotted the book of crossword puzzles Maury had left on the counter.

"Yes?" "Do you do crossword puzzles?"

"It was a yearning 'yes' she gave him, and thinking at last she had discovered what they had in common, she asked, 'Do you do them?'"

"No." He told them that he didn't like puzzles, but any kind. His mother likes them. They infuriate him. His mother does them. Has books, stacks of books of

puzzles. She also does logic puzzles. She always sets those up on the holidays. Out on a can't table."

"See, Maury," Maury looked at her. She was wringing her hands. "Here's another guy who doesn't like word games."

She gave a weak smile.

Maury turned to Derrick. "Doesn't it bother you, here in California, all the word people? You must run into some real wonders doing this kind of work, huh?"

"Most of the time I just leave the address of where I'm going with my roommate. Tell him when to expect me back. That's the most you can do."

"Most you can do? Good God. The most you could do would be to leave this line of work entirely. Go out. Get a decent job. Sling some burgers. The worst thing you'd come home smelling of would be a little grease, for Christ's sake."

"Tell me," said Derrick. "Are you two related?"

"More or less." Maury fluttered a hand.

"Everybody," said Maury shakily. "Is related."

He looked to one and then the other of

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"Everybody," said Maury shakily. "Is related."

He looked to one and then the other of

them, back and forth, as if tracking a tennis match. At precisely the same moment, as if their minds were one murky room in which the light switch had just been snapped on, both Maury and Derrick recognized that even then, Derrick was waiting for what he thought he had been called for to happen.

Maury decided to give it to him. "Yep, one helluva drive from there to here." Maury took his neck in his hands, he twisted his head. Cartilage popped.

Maury finished the sentence. "Your ad said you do massage? Would you give Maury a little neck rub?"

"No, no. I have a dinner date in just a few minutes, then my meditation class."

He started to rise from the table.

"Oh," said Maury.

She went to the bedroom, plucked the envelope off the dresser top, walked back into the kitchen, handed the envelope to Maury. He lifted the flap. "Seems about right to me, Maury." Holding out the envelope, Maury turned to Derrick and said, "So, what's the most interesting conversation you've ever had?"

"Oh, definitely this one. Definitely." Maury grinned as he handed over the envelope.

His glance devoid of pretense that anything but the bills interested him, Derrick put in one hand. "Ten, twenty, twenty-five," counting aloud, he flipped through the three bills. "Why, that's very generous," he smiled. "Thank you."

He was on his feet, moving to the door. Host and hostess vying him on his way. The picture Maury wanted to etch onto the unblemished surface that was Derrick's mind was the two of them, he and Maury, standing in the doorway, smiling. Waving good-bye.

Derrick had other ideas.

Before Maury could pull Maury aside, Derrick grabbed her and wrapped her into a full-on bear hug.

Maury disappeared. "My God," she thought, "he's trying to see if I'm wired for sound."

He was suddenly larger than he had seemed at the table, and she much smaller. All that was visible of her as he embraced her were her eyes and forehead above his shoulder.

Maury had never seen her eyes that way before.

"Maury," she asked, when the door was closed behind their guest, "what do you suppose was in that pack?"



He was suddenly larger than he had seemed, and she much smaller.



puzzles, and tears and rips them out of newspapers, not bothering to see if she's torn something out that "you would like to read." He pointed at himself, at the opening in his white hooded jacket, when he said "you." He went on angrily, his lip twitching. "There's a certain type of mind who likes that sort of thing. Like

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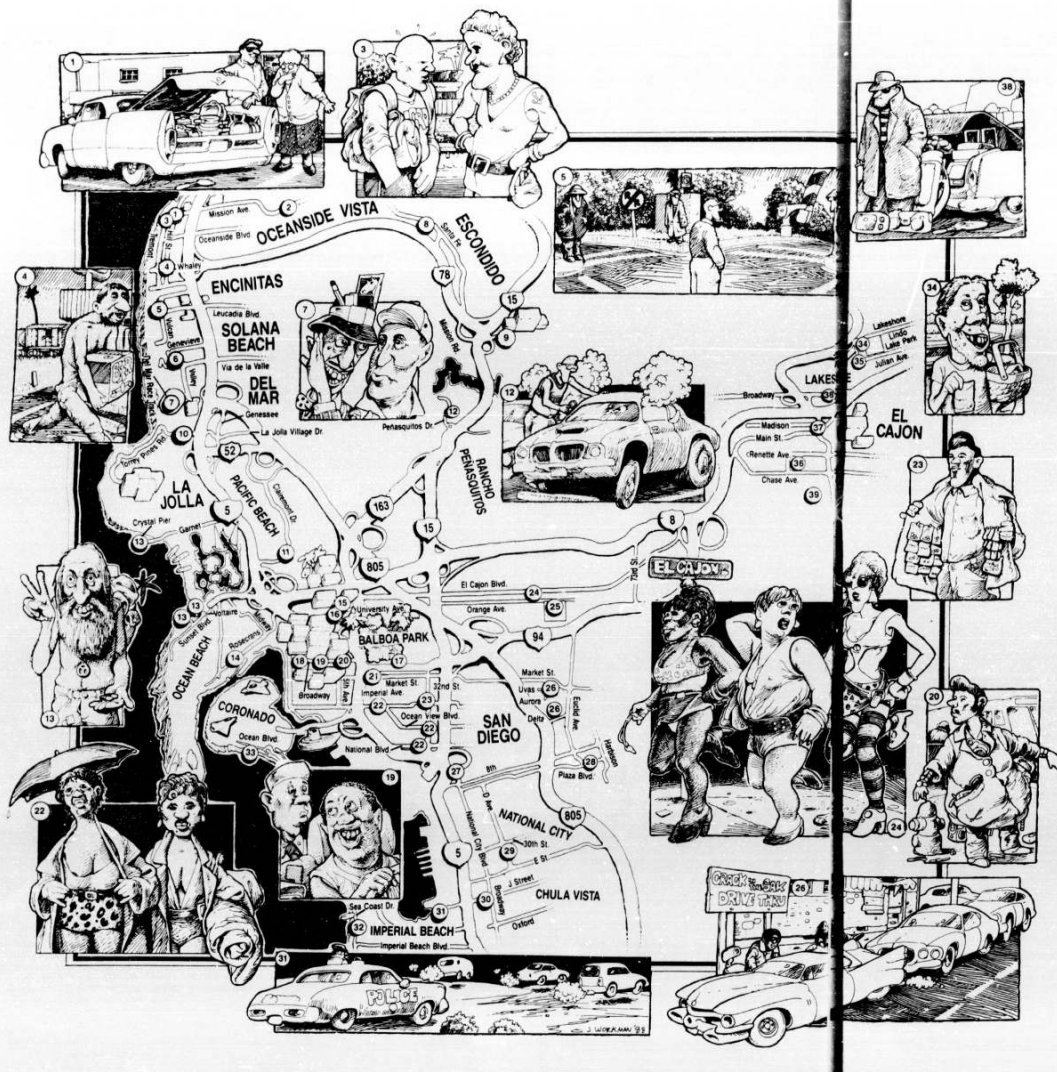
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SAN DIEGO VICE GRID

According to local law-enforcement officials, there are certain spots in the county where hookers, hustlers, and hucksters are known to offer their wares. Here is a listing of San Diego's most infamous corners of crime:

NORTH COUNTY / COASTAL

1 Hill Street and Mission Avenue, Oceanside: High-quality, stainless-steel pots and pans, along with other cooking utensils, are sold from the trunks of cars parked for two to three blocks from each corner of this intersection, usually during daylight hours. Prices range from one-half to one-tenth the retail value, with twenty-five-dollar pots and pans selling for twelve dollars or less. Oceanside Police Sergeant Bill Kruglevich says some of the wares have been legitimately purchased at manufacturers' distress sales, but a significant amount has also been stolen from commercial warehouses in San Diego and Orange counties by professional burglary rings, then sold through a network of small-time street fences. Kruglevich cites another location a half-mile east, in the parking lot outside the Mission Square shopping center (Mission Avenue and I-5), where stolen cooking utensils are again sold from the trunks of cars. Here the quality isn't so high, but neither is the price: brown paper bags filled with pots and pans normally sell for three to five dollars.

2 Valley Drive-In, 1480 Mission Avenue (two miles east of I-5): Oceanside: When the swap meet takes over this venue — on Fridays, Saturdays, Sundays, and Mondays — there are usually several cars parked outside the main gate with "for sale" signs in their windows. Often, however, according to Kruglevich, it is a vehicle's contents, not the car itself, that is for sale: a trunkload of stolen stereo components, TVs, and VCRs. Most of the goods, still in original boxes, have been lifted from North County retail stockrooms.

3 North County Transit Center, 311 South Fremont Street, Oceanside: Prostitutes wander around inside this bus station day and night, offering sexual services for twenty to sixty dollars, "depending on the bawdiness of the act involved," Kruglevich says. Most of their clients are Marines from nearby Camp Pendleton — and a number of the "working women" are actually transvestites.

4 The parking lot outside the 7-Eleven store, Hill and Whaley streets, Oceanside: Thieves snatch cashloads of beer from the Santa Fe Railroad freight cars stopped on the railroad tracks just two blocks west, then sell them for approximately half what the stores charge. "The managers have cooperated fully with alleviating sales from the premises immediately surrounding the business," Kruglevich says.

5 Lucanilla Boulevard and Wilson Avenue, Encinitas: Small quantities of drugs — a gram or two of marijuana, a gram or less of cocaine, crack (smokable cocaine), and crystal methamphetamine (speed) — can be purchased on all four corners of this intersection at virtually any time of the day, according to a detective with the San Diego County Sheriff's Department stationed at Encinitas. The dealers are young white locals working to support their own habits.

6 Valley Avenue in Eden Gardens, Solana Beach: Again, local dealers stand along the main street — from Genevieve Street south to Via de la Valle — of this mostly Hispanic neighborhood and sell a variety of drugs at all hours. Most of their customers also live nearby, but a growing number are coming from the newer condo developments closer to the coast.

7 Del Mar Racetrack, Del Mar: During the annual summer thoroughbred horse-racing season — which starts in late July and lasts seven weeks — bookies roaming the racetrack grandstand take bets from well-heeled "clients" in pre-arranged transactions. The advantages are the tote board odds don't change, and bookies generally take credit. The disadvantages are if you're caught, you'll get busted. According to Sheriff's deputies, bookies frequent the Brigantine Restaurant, 3263 Camino Del Mar, across from the racetrack, particularly on weekends. They also like the Winners Circle Beach and Tennis Resort on 550 Via de la Valle. "The restaurants themselves aren't involved in any way," cautions Detective Tom Fields. "Bookies and their customers tend to pick their only because they're so close to the track."

NORTH COUNTY / INLAND

8 500 block of South Santa Fe Avenue, between Guajome Street and Pala Vista Drive, Vista: This street runs straight through what sources in the Sheriff's Department's Vista station call the heart of North County's worst ghetto. The cluster of run-down apartments on this block, in particular, is home to a substantial number of unemployed junkies, who support their habits by selling drugs, themselves, or both. Heroin, cocaine, and crack sell for ten to a hundred dollars; prostitutes charge anywhere from twenty dollars to fifty dollars. Transactions take place on the sidewalk during afternoons and evenings.

9 Escandido Drive-In, 635 West Mission Avenue, Escondido: Escondido police say that at the weekend swap meet held on these grounds, stolen heavy-duty tools, pilfered from machine shops and construction sites, are sold through fences to unsuspecting bargain hunters at an average price of sixty dollars apiece.

SAN DIEGO / SUBURBAN

10 La Jolla Village Drive, between North Torrey Pines and Regency roads, Golden Triangle: Police crackdowns have moved into the rest rooms of such yuppie restaurants and nightclubs as Torrey's (on the ground floor of the La Jolla Marriott hotel) and the Rusty Pelican to apprehend well-dressed cocaine dealers, according to sources with the San Diego Police Department's Narcotics Street Team. The dealers are mostly young, white males, and so are their customers. Transactions are usually concealed in a handshake, and the cocaine is snorted inside a locked stall.

11 Clairemont Village Shopping Center, 3000 Clairemont Drive, Clairemont — San Diego's first retail suburb — is seriously challenging East County's status as the crystal methamphetamine capitol of the West Coast. Narcotics Street Team sources say. Increasing amounts are produced in makeshift laboratories set up in private homes and sold through a network of independent street dealers. On most days, according to police, a number of them wander around this shopping mall, selling ten- to hundred-dollar quantities.

(continued on page 22)
MARCH 10, 1988 21

Signs of Movement



Mark Chernick, Matthew Shepley

In Gale's play, both Robert and Thomas show signs of this lingering infection, in reverse (i.e., who has fallen farther from atop Mt. Hipp).

JEFF SMITH

I can think of few things as grueling to a writer as having to produce a large creative project — such as a full-length drama with acts, scenes, and everything in between — on a strict deadline. Creation by egg-timer is a horrifying way to work. And a playwright having to function under these circumstances is certain to enter to turn out junk or to end up cutting out paper dolls at a nearby fanny farm. Already this year, we have witnessed the unsatisfactory results of scripts coaxed into being by MFA requirements and the pressures of an academic calendar. Last weekend at UCSD's Warren Theatre, however, Richard Gale's new play, *Suburban Homestead Blues*, received its premier staging, and although some of the text could use more seasoning in the work of Mr. Gale's imagination, he has produced a good working draft of a potentially intriguing play. In the Sixties, Thomas Dunton and Robert Gaddis went to San Francisco State and founded the Bay Area, performing pranks for peace and other acts of folly to what was in those days called the Movement. The two were inseparable, at least until the early forties and haven't seen each other for twenty years. Although he's now a physicist for Lawrence Livermore, the nuclear defense lab that drew more protesters than Palfrey drew flies, Robert still dresses like an ad for Flower Power — in a brain-boggling rationalization — swears he hasn't lost the

idealism of his youth. Thomas, who shows up at Robert's East Bay, Victorian-style house early one morning with a woman named Lizzie, also appears to have done the unrepentable. A pharmacist in a small Oregon town, he surely has bought the system once and for all. Or has he? In a turn of events we see coming from almost the first drumming of the houselights, Thomas isn't what he seems. He and Lizzie are actually those who resist the papers have been screaming about who are on the loose and blowing up whatever lies in their path. They have come to enlist the services of Robert and his "old lady significant other" Pamela for an assault on the labs at Lawrence Livermore.

It takes all of act one to reach this point and the audience, already having figured out the "revelation," has been here for some time. *Suburban Homestead Blues* has, in effect, a long, slowly developing first act — a prologue, actually — and a decent second act. At first Thomas and Robert are opposites, formally so. Robert was drawn to the surface trappings of the Sixties, to the "scene," while Thomas was into the "action" and couldn't care less about that sticks or tie-dyed clothes. Initially, these oppositions are too neat: style versus substance, outside versus inside, and even, if you will, the Beatles versus the Stones (a distinction Stephen P. Erb's soundtrack at UCSD could have made use of). What the playwright does well, in act two, is shake them up. All four characters undergo changes. Both women we see as if for the first time. Robert, in the end, is less shallow than he seems (he could be even less so; however, his speeches persuading Thomas away from his calling need to be much more convincing), and the

resolute Thomas discovers a San Andreas Fault in his convictions.

These transformations are the center of the play, which moves from simplicity and stereotypes to nicely turned complexities (and could move faster if it were cut to a ninety-minute sprint without an intermission). At the same time, though, the play's circumference is lacking convincing details. The two men talk superficially about youthful idealism and love beads, but at no point does the play open up the decade and give us the feel of the Sixties in the Bay Area (this is particularly important since other major cities, like Los Angeles, missed the Sixties altogether). What did Berkeley's Telegraph Avenue look like in the summer of '68 — on a calm day or during the People's Park protests, when then-Governor Reagan ordered helicopters to tear gas the city at random? Or the Haig/Abbey in '67, when eight million imitation hippies showed up and punished for spare change and allegedly free love? Or the Stones' concert at Alamo, the day the music died? How could the same event politicize one person and apoliticize another? Even though we are told that Robert and Thomas lived it fully, we never get very close to the period. Nor does the play say much about what it's like for someone from the "Never Trust Anyone Over Thirty" generation to be the Big Four.

The playwright does touch on one of the real oddities of the era, what came to be called in the Bay Area the "Groovier than Thou" syndrome. Because the times they were a-changing, people felt compelled to change too, daily, and then to mark, almost on graphs it sometimes seemed, how far they had come and how far out they now were. The second phase of this syndrome was to measure themselves against others. Given their particular persuasion, people had to be either more political, more stoned, less materialistic, more Zen, or more groovy than thou. This plague of comparative scrutiny reached epidemic proportions by the late Sixties when history itself became these folks' toughest competition. In Gale's play, both Robert and Thomas show signs of this lingering infection, in reverse (i.e., who has fallen farther from atop Mt. Hipp), and the playwright could do much more with this very fertile territory, especially in the weak first act.

Aside from some rough-draft problems, there is a play lurking in Richard Gale's new script, and the fine mounting of *Suburban Homestead Blues* at UCSD's Warren Theatre last week should help give him a good read on what to leave in and out. Very well directed by Jim Carmody — this guy's impressive — the production certainly enhanced the play. Little touches were apt (when they played the title song, Mr. Dylan's first foray into electric music, the record had accumulated twenty years of needle scratches), and Carmody's feel for the larger rhythms of the play was very sound. As was Robert Bril's set. Robert Gaddis's Having-It-All, East Bay, Victorian home was packed with the status details of the late Eighties, from a \$3000 stereo to Perrier bottles lined

four deep at the bar. All in white, the set had a huge roll of cellophane draped at its top corners — a wonderful suggestion that Robert's possessions were no nouveau upstart but that he had barely unwrapped them. Barack's Randy's costumes and Randy's hair's Bar's lights both worked fine as well.

Although no one in the four-person cast came anywhere near the age of his or her character, they more than made up for this visual anomaly with good acting. While Donald Richberg's Thomas grew almost sight-unseen before our eyes, from a seeming airhead to a sensitive and perceptive woman, Carolyn Swensen's excellent Lizzie emerged full blown at her first entrance. Lizzie comes in after a good job, and it is clear from the start that this puffing and pouting woman (later revealed to be a radical abolitionist) does nothing halfway. Matthew Wright was very strong as Thomas Dunton, a role antithetical to his memorable work in the musical *Of Thee I Sing* and yet one he played most convincingly. And Mark Chernick found well as Robert, the least well drawn character in the play, out of whose mass of contradictions and hypocrisies the playwright could begin to forge a sounder script. He is certainly off to a good start.

All this talk about the Sixties brings to mind a single incident that, I contend, sums up the entire decade. This is what the Sixties were really all about.

It was late in the whole thing, maybe '69 or even '70. About 200 of us had assembled in a lecture hall at Stanford University. We were going to march over to the SRI (Stanford Research Institute, creators of human defibrillators and other fantastic atrocities), just as soon as David Harris, one of the movement's self-appointed leaders, showed up. There weren't too many familiar faces in the crowd from the old Free Speech days. Most had succumbed to drugs or disillusionment or had just dropped back into school. You could tell the vets, though: they wore knee and elbow pads and were dipping their handkerchiefs in vinegar in case of tear gas, and it was clear from their eyes that the Gandhian ideals of non-violent *Satyagraha* and "moral jujitsu" were sounding more and more like a crock.

Harris finally arrived with the status symbol of the Sixties: bodyboards, six evil-looking thugs and a woman so beautiful she belonged in the Louvre. The seven took positions at the blackboard and stood, legs apart, at parade rest. Harris was waving his spirit before the latter militarian of their species could sink in.

"At the end of a lengthy tirade, Harris asked the crowd, 'Are we ready?'"

"Yeah."

"I can't hear you," he cheered.

"Yeah."

"I still can't hear you!"

"Yeah!"

"Okay, great," he said as the crowd picked up placards and got ready to leave. "Are there any questions?"

"Yeah," came a full voice from the back row. "Who's the bread?"

Speech Acts, Part Two



The authentic writer is dominated by experience, the artist's true nourishing mother.

JONATHAN SAVILE

Last week I wrote about the "Actors for Life" benefit for the AIDS Assistance Fund, a twenty-four-hour play-reading marathon of remarkable humanitarian and artistic consequence. Part of that consequence was the opportunity it gave the theater audience in San Diego to become acquainted with some significant modern plays, which even without full staging managed to communicate a large part of their meaning and artistry simply through first-rate acting. I wish I could have heard more of these readings, those I did hear were fascinating and provocative.

Emily Mann's "documentary" *Still Life*, is undoubtedly one of the most important of those plays that have struggled to confront the experience of the Vietnam war. During the war itself, it was political opposition to its continuance that fueled much theatrical treatment of the Vietnam experience. This was, by large, aggro theater, seeking to stir up political passions for immediate ends, rather than (in the manner of less intentionally utilitarian theater) attempting to give audiences insights into the complexity and pathos of human behavior. There were good people and bad people, and the bad people were depicted to be scorned, not to be understood — that is, if they were depicted as human beings at all.

Still Life moves way beyond this approach. Its central figure is not some wicked caricature of Lyndon Johnson but an ordinary soldier, whose life has been radically changed by what happened to him in Vietnam, and who, now back in civilian life and trying to

build a family, is undergoing severe problems of readjustment. The chief issue is violence. The continual killing of a relentlessly vicious and destructive enemy, the participation in atrocities against children and civilians (including children), the loss of buddies who have become the only human beings one can feel solidarity with — these have transformed Mark into a person in whom violence is a natural way of feeling and reacting, in which every aspect of life is touched with it. He has internalized warfare; it is part of his identity; it colors his family relationships, his attitudes toward society, his attitudes toward sex. The urge to dominate, to hurt, to victimize, never leaves him.

But as Mann portrays him, he himself is a victim, his humanity reduced and distorted by what he has had to go through. The play urges us to condemn the historical occasions for unbridled violence, but rather than condemning Mark, it forces us to understand him, to have compassion for him, and to identify with him. As is the case with all true theatrical art, *Still Life* makes us recognize within ourselves the moral failures embodied in the fictional character.

To concentrate on this psychological moral issue, the playwright has dispensed with most of the traditions of the realistic theater. There is no plot, no action, no interaction, no dialogue. The characters Mark, his wife, and a friend — speak directly to the audience, narrating events of their past and present, describing their feelings, reflecting on their choices, trying to explain themselves and each other to us. The results of this unusual theatrical form are a certain respects contradictory. Each of the characters is fully

before us at all times, not forced — as in conventional realism — to wait for an appropriate increment in the plot to reveal himself or herself through action and speech. On the other hand, the method distances us from the characters by interposing an additional level of being between them and us. We do not encounter the characters directly; their reality is mediated by what they tell us about themselves. It is that telling that gives the play its special flavor or tonality, and that — in spite of the playwright's compassionate insight and deep humanity — links *Still Life* with the aggro theater it otherwise so triumphantly transcends.

In the simpler forms of political theater, the play is dominated by ideas: usually, political notions of which policy or party is praiseworthy and which is contemptible. The actualities of human personality, the ambiguities of morality, the contingent facts of individual lives and events — none of these is permitted to interfere with the persuasive statement of the political ideas. In *Still Life* the understanding of human nature is much more sophisticated, and the ideas are political only in the deepest sense (ideas about power and bonding in society). But here, too, the idea is uppermost. The central character, I argue, but his reality seems to have been put together as a concrete illustration of a set of socio-psychological propositions about the effect of the Vietnam war on veterans.

The statements made by the wife and (above all) the friend are even more dominated by ideas, by theory. There are ideas about the relationship between sexuality and violence, ideas about the identity problem of women in marriage, ideas about the perpetuation of patterns of behavior through parent-child relationships. The speeches of character, the potent presence of lived life, is to be found only in occasional details of what the central characters tell us, and rarely in his wife's self-revelations, and scarcely at all in the disquisitions of the friend, who functions chiefly as an analytical chorus, instructing us as to how we are to understand the characters and their significance.

This is art, of course, and worthy art — but it is that kind of subordinate art, so frequent these days, that lacks the rich nourishment from elsewhere, whether politics, or psychology, or sociology, or Freud, or feminist theory, rather than affirming, as the best theater does, that theater itself is the most valid way of knowing reality. The point I am suggesting here is made in dramatic terms by Konrad Limney, in another of his plays read at the Actors for Life marathon. The brief *F.M.* is in fact about authentic and inauthentic art, both of which are given dramatic reality in Limney's satirical portrait of a creative-writing course.

There are three students in the class: one a sentimental lady who writes about flowers as a way of avoiding the tougher aspects of life, the second a bitter feminist who writes in order to justify her feelings of men, and the third a neurotic alcoholic whose writing is a detailed, vivid evocation of his personal experience of the passions of the Oedipus

complex. The differences between the two kinds of writing are clearly delineated: the first two writers are dominated by ideas, from which emerge only politics or idealizations, on which emerge only politics or idealizations. On the other hand, the method distances us from the characters by interposing an additional level of being between them and us. We do not encounter the characters directly; their reality is mediated by what they tell us about themselves. It is that telling that gives the play its special flavor or tonality, and that — in spite of the playwright's compassionate insight and deep humanity — links *Still Life* with the aggro theater it otherwise so triumphantly transcends.

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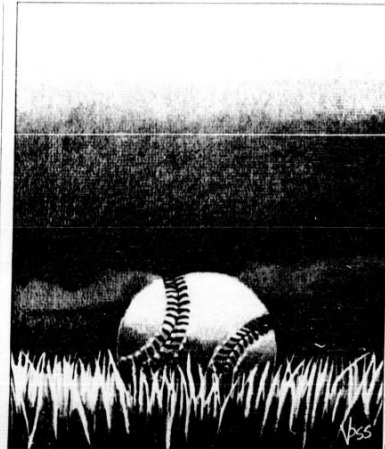
It happens every spring in Yuma. But what, exactly, is it?

BY JOHN D'AGOSTINO

In their first spring training session in 1961, the expansion team San Diego Padres drew a bidding \$5000 fans to a fourteen game practice slate at their Yuma, Arizona facility. As they enter their twentieth year as a major league franchise, the Padres can see the roots of their legitimacy in the recent popularity of these preliminary exercises. No matter how many regular games they attend at San Diego Stadium, today's Padres fans know they haven't really earned their stripes until they've done at least a brief tour of duty in this desert community of 50,000.

Especially since the Padres won the National League pennant in 1984, Yuma's Ray Kroc Baseball Complex has become almost as much a proving grounds for fans as for aspiring minor-league players, and increasing numbers of the faithful have pilgrimaged here and returned brandishing their sunburned badge of loyalty. Although the players don't begin arriving until late February, fans begin to jockey for hotel reservations in early November, and tickets to the weekend exhibition games at 6974-seat Desert Sun Stadium are scarce by the second week of March.

Of course, it's possible to follow the Padres' warm-up in the San Diego sports pages, but box scores, recaps, and cliché-riddled interviews with terminally optimistic athletes and coaches do more



Western facility must be like. While his colleague erected a mini-skyline of beverage containers on the dresser top, I phoned the desk clerk for a recommendation of a good Mexican restaurant. "Beto's," I was told, had good food and entertainment and was one of the most popular show churches in the area. An hour later, although it was prime time on a Saturday night, we were the only ones at the "popular" Beto's, where the house band was about as set or a record for the longest version of "La Bamba" ever sung in phonetic Spanish.

Suitably fed and quaffed, we headed for the Padres' hotel, which was located at the halfway point on the fast-food midway. This is where I hoped to secure the first of many provocative, off-the-cuff interviews with players. Unbeknownst, they would be gathered in the hotel's watering hole, noisily bonding after a day in the Arizona sun and dust. They would gladly accept their chairs over to make room for a reporter fan wearing the team colors, and one of the back-slayers would order a stein of draft "for my pal John" from a barkeep named "Jacko."

To my dismay, we found the Days Inn lobby decorated in post-modern pastels and fluffily wall hangings. It was also empty. The desk clerk informed us that the hotel had no bar but did offer complimentary cocktails at dinner hour.

This was hardly the stuff of two-fisted diamond legends like Ruth and Mantle, and it suddenly became very clear why in recent years the Padres have been the underpunks of the Western Division.

It was by now too late to hit the nearby dog-racing track, where players, coaches, front office personnel, and media types alike are wont to congregate, so we decided to get a good night's sleep in anticipation of a long day of baseball. This, too, would prove problematical, as a throng of revelers laid siege to the room next door. By three in the morning, the party had spilled onto the balcony outside our room. By dawn, the celebratory migration had stalled in the parking lot below windows.

As we drove to the baseball complex that morning, I convinced myself that lack of sleep was working in my favor. Bleary-eyed, mused, and snubbed, I felt better prepared to face several hours of nutty grrin. Baseball chat with "Trader Jack" McKen, manager Larry Bowa, and such ditty-uniform types as Kruk, Tim Lincecum, and newcomer Keith Moreland. But I felt a twinge of apprehension as I entered the neatly paved Ray Kroc parking lot, which unease grew as I ambled around the complex. The place is immaculate, its five baseball diamonds cut into symmetrical emeralds that radiate from a hub structure like slices of pie. A network of well-kept fences stood as sturdily upright as Prussians, the

fieldhouse and office building prim and functional in design but friendly-looking. Bright sunlight made the orderly rows of bleachers at the main field, Desert Sun Stadium, gleam like buffed chrome. The dozens of volunteers from the local Chamber of Commerce's Caballeros de Yuma, whose job it is to host the Padres' spring training sessions and serve as ticket takers, ushers, and concourssers, were jovial and gracious to a fault. I had braced myself for Parris Island and had turned into Disneyland by mistake.

As my companion had promised, the hordes of fans who weeks later would descend on the complex for the first official exhibition game against a major league opponent, now were represented by a handful of diehards who silently grazed the area, occasionally stopping to glance at a nub of baseball action. On one of the fields, an assistant coach was conducting infield practice for a large group of young looking players who wore Padre brown warm-up jerseys bearing numbers but no names. On a larger expanse of lawn, another coach was pitching batting practice to a whetters bunch so low in the developmental pecking order that their shirts lacked even numbers. I headed for the field where the team's established stars, dressed in regulation Padres pinstripes that bore their numbers and names, were taking turns sweating the ball.

In rotating groups of three, the starting eight and their probable challengers took cuts at tosses by a succession of pitchers and coaches. One wanted to approach those players who seemed to be spectators themselves, but a system of chest-high ropes cordoned off the area of immediate access. Any questions as to the enforcement of these restraints were answered when one autograph pup ventured beyond the rope and got yelled at by Bowa. At least the fence was close enough to the batting cage so that one could hear the boyish crash that serves as the script for these rituals.

At this early stage of spring training,

the players are closer to seasonal form than the hitters, and the disadvantage faced by sluggers when the dominant order has no need of timing and swing mechanics is mercilessly exploited by the veteran players. The teasing grew especially intense when rookie Shawn Abery stepped into the batter's box. A potential fiasco of the future, the twenty-one year old Abery had for several days taken heat from his teammates for having his hair shorn Camp Pendleton style. Now he was in for a critique of his prowess at the plate.

Easily fielding one of Abery's grounders and turning toward second base as if to initiate a double-play, shortstop Gary Templeton exclaimed, "Now, taller made, taller made 'Iz'at all you got?" Moments later, Templeton jokingly warned second baseman Randy Ready to step behind a nearby protective barrier. "Hey, I'm in no danger with Abery hitting," spat Ready.

Nor were the pitchers immune to such pricking. With Templeton waiting to hit, pitcher Ed Whitson took the mound and began digging at the dirt with his spikes. After a couple minutes of this, Kruk, who'd been swinging bats in the on-deck circle, shouted at Whitson, "Who's from Tennessee. 'Crout'! What're you doing, dirt-farming? Throw the damn ball!" The good-natured Whitson granted toward the batting cage and was still smiling even after a scowling Kruk hit two screaming line-drives that would have decapitated the pitcher, were it not for a strategically positioned, protective screen.

When two-time National League batting champion Tony Gwyn stepped up to hit, even the nonparticipating veterans stopped to watch. Like the others, Gwyn was a bit shy of his usual timing, but after getting pieces of several pitches, he pulled a ball deep toward right field. Ready, waiting to hit next, provided a comically excited commentary as the ball arced into the distance, then as it cleared the fence, yelled, "Hello! Hello!" and slapped fives with a serious-looking Gwyn. But even that sort of banter ceased

when the team's newest veterans took their swings. There are those who think that the Padres' chances in 1988 hinge on the offensive output of infielders/outfielder Keith Moreland, obtained in a recent trade that sent popular relief pitcher Rich "Goose" Gossage to the Cubs. Moreland had flubbed a few ground balls at third base during this exercise, and after he hit a series of harmless grounders and routine fly balls, there were no jokes to be made.

It was similarly quiet when shortstop Dickie Thon batted. Thon was a hitting and fielding star for the Houston Astros until a few seasons ago, when an errant pitch shattered the bone structure around his left eye, resulting in a substantial loss of visual acuity. He'd struggled after that and eventually was released by the Astros. When the Padres signed him, Bowa said that the infielder's chance of making the club was not contingent on his returning to all-star form. Nevertheless, there was more than the usual interest in Thon's debut as he settled in against pitcher Keith Constock, who even called out the pitches to give Thon an added advantage.

"Fasball, Dickie!" Constock said, and Thon smacked a low liner into left field. "Curveball, Dickie." Same result. Eventually, Constock stopped tipping off Thon, who nevertheless continued to hit "frozen ropes" to all fields. Thon hit the ball harder and more consistently than anyone, including Gwyn, and even though this was only practice, one could almost sense the relief.

If I had come to Yuma steeled for a macho exhibition in which swaggering athletes would grapple with each other for spots on the opening-day roster over a din of jack bravo that would turn the air blue, I was instead slowly being seduced by a different reality. The players' occasional quips notwithstanding, the cumulative effect of the scene's sensory stimuli was to induce an odd, pleasurable stupor. The sun was lizard-warm, the air fresh and cooled by a polite breeze, the maw

mountains rimming the desert as clearly defined as a matte painting on a movie set. Even the repetitive, muffled crack of bat against ball and the resulting muffled thud of ball hitting leather glove produced a soothing rhythm, with popular relief pitcher Rich "Goose" Gossage to the Cubs. Moreland had flubbed a few ground balls at third base during this exercise, and after he hit a series of harmless grounders and routine fly balls, there were no jokes to be made.

Absorbed with this atmosphere, one could almost imagine new age music as a subtle soundtrack to the activity. Gradually, I became aware that I was hearing new age music. Looking up, I saw a speaker-cluster on a nearby light pole; the public-address system was cross-doping the complex with the mellow strains of acoustic guitar and piano instrumentals. A little earlier in the day, this would have seemed ludicrous, incongruous. But by this point, the impressionistic background music seemed the final ingredient in a recipe for Zen-like reverie. Hours later it would occur to me that the true appeal of spring training, like that of a religious retreat, lay not in doing something, but in doing nothing, in finding a place in this ultimately irrelevant precipitation far removed from the depressing headlines and cautionary statistics that are the bread of our daily lives.

Glancing up, I noticed that Gwyn had breached the restraining ropes and was heading for the clubhouse. My first impulse was to dig out the tape recorder for an impromptu interview, but I found myself rooted in place, as if bound by some counterforce not to break the spell. Instead I watched as a slightly scooped, elderly man wearing a framed Padres cap of early vintage approached the right fielder and held out a crumpled briefing with Gwyn cheerfully signed his name, returned the program, and talked briefly with him about the upcoming campaign. After Gwyn walked away, the man stared at the autograph with a mixture of awe and giddy excitement more befitting a wide-eyed little boy. That kind of transformation, I would conclude during the long drive home, is what baseball — and especially spring training — is all about.

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Southwest Passage



ELEANOR WIDMER

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vast glass door; its wrought-iron fittings had been oxidized to provide the appropriate green patina. The bar inside and all of the stools in the surrounding area were occupied, it could have been a Saturday night, but it wasn't. What we were witnessing was the phenomenon of the "in spot," of a place that has been in existence a short time and has made it.

The name of the restaurant is Cítricos. Its interior is designed in an elegant, Southwestern motif. Wall niches hold turquoise-colored urns, the backs of the chairs are made of tubes of twisted iron, and the columns in the large dining room bear imprints of Aztec design. But no matter how pleasing a room may be in terms of design, the real contributing factor is the presence of diners.

My heart always sinks when my friends and I are the sole patrons in the room. Atmosphere, ambience is created not by the decor, but by the decorative elements in conjunction with the people. I remember walking into the attractively designed dining room of the short-lived Mon Jardin on La Jolla Boulevard and thinking, "This place is a

morgue." No one was there because word had spread in a hurry that the food was achingly dull. I didn't even bother to review Mon Jardin.

The opposite is true of Cítricos. On that Tuesday, the room began to fill so rapidly, I felt as if I were one of the last people in San Diego to have heard about the place. Ironically, it wasn't located on Fifth Avenue's restaurant row in Hillcrest or in La Jolla, but on Via de la Valle, east of the Flower Hill shopping mall, where eighteen months ago jabbering, footloose. Although Cítricos' restaurant and a branch of Merrill Lynch are within whispering distance, that stretch of land used to be desolate. The flourishing presence of Cítricos puts the lie to the edict that "location, location, location" are the three elements necessary for the success of a restaurant. What brings the world to the doors of restaurants is the food. In this case, it's Southwestern cooking, and it's a winner.

Southwestern cooking has greater appeal than the recently popular Cajun cuisine. It combines Mexican with American — in this case, Californian cuisine, based on fresh daily products and light sauces — and offers a greater variety than the predictable, imitable servings of beans and rice served in Mexican restaurants. Southwestern-style black beans are wonderful, the spices subtle, and the new combination of food — caritas with pupa salsa, for example — is just what is required to wake up our palates and add color to the imagination. I am not sure, but I believe that Southwestern cooking will endure a much longer life than did Cajun because it complements — and appears more original than — Mexican. At the same time, it's not so different that major adjustments are required to appreciate it.

Although Pacific Grill on Kettner Street was the first to serve Southwestern cooking in San Diego, Cítricos has a clear field in the beach areas and North County. For one thing, there are fourteen tapas, or appetizers, which range in price from \$1.25 to \$4.50. A restaurateur confided to me that he went to Cítricos and ordered every tapas on the menu. We ordered four for three people. Of these, the blue corn nachos served with fine black beans (\$2.50) were tasty enough, and according to the blurb on the menu about blue corn products, full of vitamins and minerals. However, I later regretted that I had selected the nachos, since tamales were available, filled with either chicken or pork and beef (\$2.75). Not to mention a grilled sea bass appetizer with salsa verde (\$2.75) or grilled beef steak with roasted mustard pepper salsa (\$2.50).

A totoposte filled with fresh crab and marinated cabbage proved to be excellent but small for \$4.50. Each of us had one small taste, and anyone with a lusty appetite could down two of these. The favorites at our table

were the Santa Fe skewers, one of chicken (\$2.50), the other of shrimp (\$4.75). The ingredients are marinated in garlic, chiles, and cilantro and were grilled to perfection. All of these splendid tapas are available at the bar until 11:00 p.m. every night except Sunday, when they shut down at 10:00 p.m. Tasty light snacks are hard to come by late at night, and Cítricos is a place to keep in mind for such an occasion.

The tortilla soup (\$2.75) is another item that shouldn't be missed. It has marvelous flavor, the portions are generous, and along with two of the less costly tapas, one can have a fine meal for under ten dollars, with tax and tip. In addition to the tapas and soup, we shared two entrees. Only seven entrees are listed on the menu. Lamb chops and the rib-eye cost \$16.50 each; we devoured the two that were least expensive, shark fin soup (\$8.95) and Chile rubbed, spit-roasted chicken (\$9.50). The chicken was terrific. The shark fin (stirps) prepared from shark are flavorful and unique.

There wasn't one dish served that wasn't fresh, lively, interesting, well prepared, and beautifully presented. No wonder Cítricos is jammed! There are two small minuses, though. This is not a spot for intimacy or where you can "take a meeting." After a while, the voices in the room rise to an unbearable level. I am not sure, but I believe that Southwestern cooking will endure a much longer life than did Cajun because it complements — and appears more original than — Mexican. At the same time, it's not so different that major adjustments are required to appreciate it.

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ARRAU IN RECITAL

Claudio Arrau's recital at the Civic Theatre, on the auspices of the La Jolla Chamber Music Society, was a disappointing affair. Arrau is in his mid-eighties, and lately his health has not been good; the recent concert was a substitution for one he had had to cancel earlier this season because of illness. The decline in the pianist's powers was painfully obvious in a program of Beethoven and Liszt, executed in a manner that would have been totally unacceptable from anyone who did not carry with him the good will Arrau has justifiably garnered over a career of seven decades.

The human drama in such a spectacle is profoundly moving. During the intermission, some young members of the audience sitting near me complained about having been ripped off — if that was how Arrau played the piano, he ought to be doing it for free! But of course a performing artist is not exactly like a used automobile, with his value to be assessed only on the basis of how he is performing right now. The artist is a human being, with a life unfolding in time, not an object to be bought or rejected according to its current market price.

Those who have enjoyed Arrau's wonderful performances of Schumann, Liszt, and Debussy through the years, who have valued his musical intelligence, who have reveled in his sound, who have learned to understand the power and subtlety of his music through



Claudio Arrau

his performances of it, most feel not cheated but saddened at the evident weakening of his conceptual control and his technique.

There is also, for those sensitive to it, a grandeur about Arrau's insistence on continuing to perform. All his life he has loved this music, and he has experienced the intimate identification with the composers' musical will and perceptions that can come only from a performing masterly of the scores. It is an experience he has shared with the countless audiences who have seen that elegant and deliberate figure emerge from the wings, settle

QUARTER NOTES

BY JONATHAN SAVILLE

himself with dignity at the keyboard, and lose himself completely in the world of the pieces he is playing. For a musician, to give up the music one has lived with (and with) so long, and to give up the audience for whom one has functioned as interpreter, mediator, and — in a sense — shaman, may appear equivalent to giving up life itself. Some artists accept the inevitable and gracefully retire. Others fight on, clinging with heroic stubbornness to the activity of a lifetime, listening to themselves with a passionate imagination that ignores or excuses all lapses, raging against the dying of the light. This is the grand drama of the over-arching musical structure.

Even the moment-by-moment dramatic effect passed by as though invisible. Again and

coherence. This fragmentation was both textual and structural. Simultaneous ideas (melodies, counter-melodies, accompanying figures, inner voices) often seemed to be pursuing their courses in virtual independence, without any principle of integration. Phrases did not echo, or answer, or build upon each other. Lines were broken in illogical places. Even short passages tended to sound like a succession of static episodes, uncertainly interconnected. Large-scale architectural ideas were scarcely discernible; it was hard to know where any piece or movement was going, or to become aware, from these fragments, of the overarching musical structure.

Some artists accept the inevitable; others fight on, raging against the dying of the light.

again, the pianist failed to underline the dynamic contrasts, the changes of mood or direction, the conflicts of feeling, that make music so vivid and immediate a reflector of thought and emotion. These were withdrawn, self-absorbed performances, floating in space rather than driven in time, as though Arrau were involved in some inner process of disengagement from the whole temporal process in which the music has its existence. The powerful impetus of drama was everywhere absent. But drama is the essential mode of being of these sonatas by Beethoven (Nos. 7 in D, Op.

30, No. 3, and No. 26 in E-flat, Op. 81a, "Les Adieux") and tone poems by Liszt ("Les Jeux d'eau à la Villa d'Este," "Sonetto 104 del Petrarca," "Après une lecture de Dante"). The music is meaningless without it. In the Op. 80, No. 3, Beethoven's dramatic style, based on contrasted themes, developed motifs, and the structural conflicts and resolutions of the total system, reveals itself with firm authority. To this inherent drama, which grows out of the very nature of sonality, "Les Adieux" adds a highly generalized "literary" program, depicting the composer's supposed feelings at the departure and subsequent return of his student and patron, the Archduke Rudolph. In Liszt, the quintessential Romantic composer, the literary, descriptive, and autobiographical elements are primary, so that the sonata but the expressive "character piece" becomes the composer's preferred type of composition — a phenomenon particularly evident in the sometimes lyrical and sometimes stormy melodrama of the Dante "fantasia quasi sonata," which furiously tries to compress the dramatic shape of *The Divine Comedy* (principally the *Inferno*) into something resembling the classical sonata form.

All these dramatic elements were diffused or subdued in Arrau's performances. The true drama of the concert was the struggle between the self-affirmation of a formerly masterful artist and the ineluctable deprivations of time.

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ROMANTICS

Romance author Rita Rainville is a woman busily engaged in shoveling coal on passion's train. She is a person whose husband one day said, "Your time has come. You need to do what you need to do." A former high school registrar, she is a writer who with each key stroke and carriage return chronicles "that special

electricity between a man and a woman," from the "initial spark" to the inevitable conflagration of desire. She speaks for those sensible men and women whose hearts transform them into trembling, yearning souls who long, cry, out, and, yes, sometimes even beg for fingering, moist glances and the fleeting promise of quivering lips. Yet these souls

(continued on page 15, col. 2)



Scene from 'Silent Earth.' RWS

ON-SCREEN
ASIAN ARTS

There are few more convenient and effective ways of learning about other cultures than an evening at the movies. Foreign films are currently at their peak of popularity in this country, and audiences attend, one would assume, not only for a well-told story but for a glimpse into the workings of different societies. The general run of imports, though, barely scratches the surface of world film production. How are we to see those movies, especially from the emerging nations, that are of high quality and universal theme but may be deemed too ethnic or insular for international distribution?

What does a prospective distributor do, for instance, with a film like *Butterfly and Flower* from Thailand, a somber tale of adolescent coming-of-age set among that country's Muslim minority, or South Korea's *Mandala*, about two wandering Buddhist monks in their search for enlightenment? Movies like these tend to fall between the distribution cracks: too parochial in focus and lacking in big-name stars and director to be appreciated as world-class dramatic works, yet too individualistic in narrative to be seen strictly for ethnographic interest.

The Hawaiian International Film Festival, an annual Honolulu event, was founded partially to correct this imbalance, especially among the nations of Asia and the Pacific.

(continued on page 17, col. 1)

ABALONE
ABSTRACT

For a discreet, few underwater activities are as engrossing as hunting for abalone. Every ledge, the underside of every rock, and the dark reaches of every grotto are potential abalone hiding places, and sporting the telltale portholes on the shells of the elusive creatures can be an addictive thrill. But there's really no sport to it, since abas are sedentary mollusks with no way to escape or counterattack, and this has led to near-annihilation of Southern California's abalone population. Abalone, which blanketed the coastal rocks and ledges for millennia, have been virtually wiped out.

In Northern California, sport divers are prohibited from taking abalone while using scuba gear (ab hunters must free-dive for them, holding their breath), and commercial abalone fishing is illegal north of San Francisco. Great ab country. But Southern California has loved the abalone to death. Some of the earliest Indian villages along the coast show evidence of abalone harvesting, and Chinese immigrants in towboats used gaffs to land four million pounds a year in the 1870s. After World War II, three to four million pounds a year were taken by California commercial divers, and by the late 1960s, the population was played out. The catch declined steadily to its current level, below about 800,000 pounds a year, most of it taken from the Channel Islands, and the price rose

(continued on page 16, col. 1)

EIRE,
CALIFORNIA

It's not that San Diego doesn't know how to celebrate St. Patrick's Day. Sure, come next Thursday, there will be foot-trotter aplenty throughout the city, as its inhabitants undergo their once-a-year metamorphoses into sons and daughters of Blarney. As for me, I'm leaving town, heading north

to San Francisco, to watch the St. Patrick's Day Snake Race. Watch and compete. I should say, as my pet snake Elmer is Mouave green, naturally I'm entered in the competition. With \$1000 in prizes at stake, there will be some serious slithering going on.

But not every San Diegan has a swift snake, so for those who choose to honor the good saint at home, here are a few St. Patrick's Day activities, San Diego-style. The most

(continued on page 16, col. 2)

TEENY, WEENY,
GOLD RUSH

Mom: Honey? What time is it?
Dad: Seven o'clock.
Mom: Do you know where the baby is?
Dad: He's in the exercise room, getting in shape for Toddler Tryptons.

Mom: I think he should go to bed.
Dad: Bed? While he's sleeping, some other toddler is working, and on Saturday, the working toddler is going to win.
Mom: But honey, the emphasis at Toddler Tryptons is on participating, not winning.
Dad: Right. You mean Buster Brown shoes has created an obstacle course to test out toddler's sliding, climbing, crawling, and walking just so that he can have fun? And

Dyaparene Baby Powder is hosting a doll-dropper challenge, just so families can enjoy each other's company? And Power Wheels is having one-mile-an-hour trials in its mini-cars for cut-throats? And Steve Simons Productions is introducing its Sillyballerz net game for kicks? And the baby-crawling grand finale is just an excuse to cheer?

(continued on page 17, col. 4)



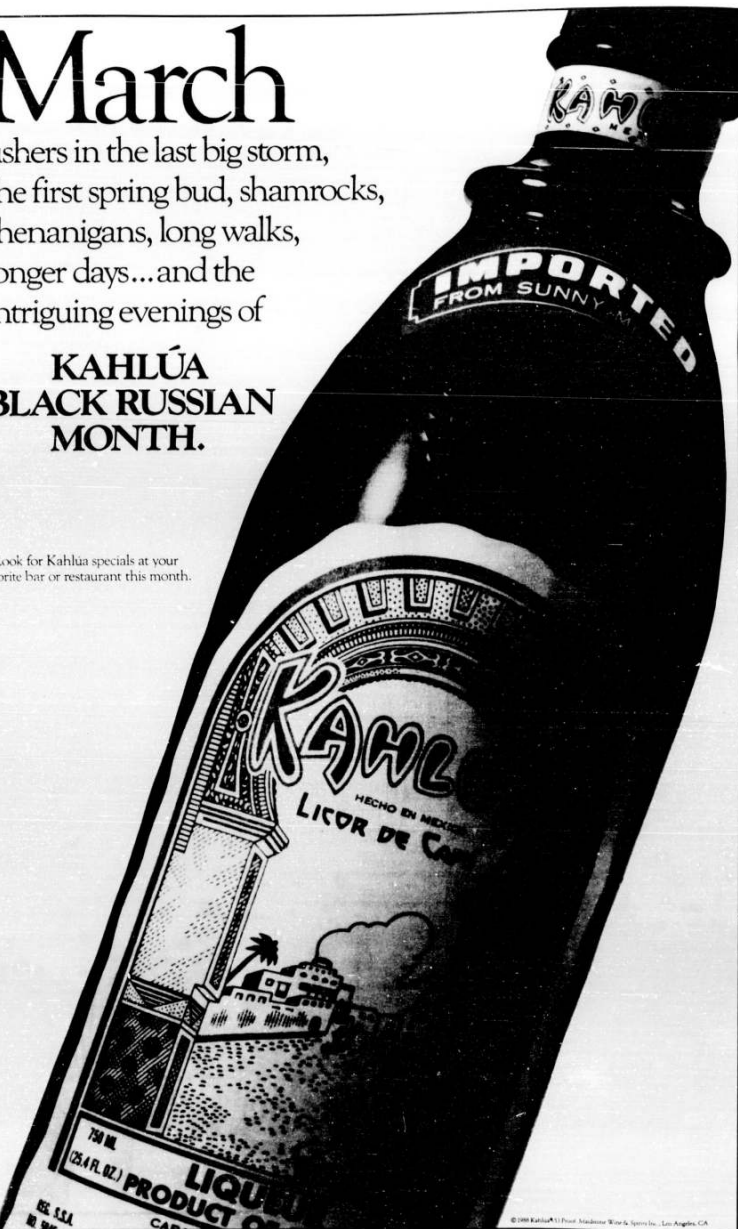
Cartoon by Helen Robinson

March

ushers in the last big storm, the first spring bud, shamrocks, shenanigans, long walks, longer days...and the intriguing evenings of

**KAHLÚA
BLACK RUSSIAN
MONTH.**

Look for Kahlúa specials at your favorite bar or restaurant this month.



READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. Do not phone. The 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 8805, San Diego CA 92108.

OUTDOORS

Monthly Bird Census. The Audubon Society has scheduled its monthly bird count at the San Diego Lagoons for Saturday, March 12, 8 a.m. to 10:30 a.m. The counts help birders and other naturalists monitor the quality of the lagoons as an area for wildlife by noting any significant changes in the bird population. Novices are welcome. Bring binoculars, and meet the group leader, Callie Mack, at the entrance to the lagoons in San Diego Drive off I-15 (Durante Boulevard). Del Mar. Drive to the south side of the bridge, just past the recycling center. Free. For information call 591-2815 between 10 a.m. and 12:30 p.m. on weekdays.

Highest Point in San Diego. Cowles Mountain and the Mission Trails Regional Park is the destination for this week's. Connoisseurs' guided nature hike. Bring a lunch and binoculars, and meet the guide at the corner of Collette Drive and Noyes Road on Saturday, March 12, 10 a.m. Free. For additional information, call the Natural History Museum at 232-3821.

Call for Volunteers. to learn more about being a volunteer worker at the Chula Vista Nature Interpretive Center, attend the meeting scheduled for Saturday, March 12, 10:30 a.m. Park in the center's parking lot at the end of B Street, at Bay Boulevard, and take the shuttle bus to the main building. Buses run five minutes after the hour and the half hour. For information, call 422-2473.

Bird Walk. the Friends of Famosa Slough will be leading a walk in search of shore birds that are still abundant along San Diego's coast. Bring binoculars. Novices are welcome. Meet the group at the intersection of Famosa and West Point Loma boulevards in Loma Portal. Saturday, March 12, 1 p.m. The walk is cancelled if it rains.

Arbor Day Celebration. what better place to celebrate Arbor Day, Saturday, March 12, than at Quail Botanical Gardens? There will be an unveiling of two large, stained-glass windows donated to the gardens and the ceremonial planting of a commemorative tree. Everyone who attends receives a tree tree seedling. The ceremonies begin at 1 p.m. in the Eike Building. The gardens are at 230 Quail Gardens Drive, Encinitas. Free (there is a parking fee). 753-1445.

Geology Hike. the Friends of Los Penasquitos Canyon Preserve will be leading a hike through the canyon, paying particular attention to the geological formations. The hike begins at 9 a.m. on Sunday, March 13. Meet at the Johnson-

Taylor Ranch, at Black Mountain Road. Take the entrance to Canyonside Park and continue west to the ranch. Free. 271-6210.

Bayville Walk. park rangers will lead a hike along the Bayville Trail at Cabrillo National Monument. Point Loma, on Sunday, March 13, 10:30 a.m. The hike is free, but group size is limited. Call 592-5452 for reservations. (There is a small fee to park in the monument parking lot.)

Tide Pool Tours. the last series of park ranger-guided explorations through the tide pools of Cabrillo National Monument. Point Loma, begins on Monday, March 14, and continues daily through Friday, March 16, at 2:30 p.m. This tour includes afternoon low tides, which will expose more of the plant and animal life in that specialized habitat. Wear rubber-soled shoes or other footwear that can grip the slippery rocks. The walk begins at the dipper's rock. The walk begins at the dipper's rock. The walk begins at the dipper's rock.

Highest Tide this month, 6:6 feet, occurs at 7:47 a.m. on Wednesday, March 16. Lowest tide is 1.4 feet on two occasions: 1:42 p.m. on Tuesday, March 15, and 2:21 p.m. on Wednesday.

Birdie Stars and Baby Skaters are just two of the creatures you're likely to find on the guided hike through the tide pools around La Jolla's Bird Rock area. County park ranger Phil Krolland will provide the narration. The trip, sponsored by the Nature Company, will be held on Wednesday, March 16, 1 p.m. The hike is free, but reservations are required. For information and other details, call 297-8010.

Anniversary Walk. Walkabout International's eleventh anniversary will be celebrated by retracing the walk that started it all. Bring a flashlight, and meet the group at the center of Suen and

Emerson streets. Point Loma, near the golf clubhouse. Meeting at the south of Harbor Drive. The celebration begins at 6:30 p.m. on Thursday, March 17. Free. 231-7461.

Midwinter's Recen Warm Spell may be in remission during the month of March, but the almost record-breaking sunshine last month was intense enough to trigger the early emergence of bright green leaves on wycote, liquidambar, and other deciduous trees around San Diego. Cruise down Highway 163 through Balboa Park to appreciate the vernal splendor of the wycote, gathering in the lands and under the sky. Or walk across the Cabrillo-Gardner Street Bridge, and look down upon the same.

March 1: the Provocative Winds Month here in San Diego, as in most places. From midday to late afternoon, sun-armed and expanded and over the country's interior, during an on-off of cool air from the coast to replace it. The typical onshore afternoon breezes will continue at peak strength until well into the summer, providing dependable conditions for such sports as sailing, surfing, and long gliding.

African Dances are having their bloom around San Diego, especially along the freeway, and in the urban centers. The name refers to a wide variety of styles belonging to the genres of African, African-American, and Caribbean, with dancers ranging in color from yellow, orange, and white to purple. These hand-drummed dances require little space except when in action, and help to hold soil in place during heavy rains.

DANCE
"A Concert of Latin Rhythms." Kahlúa's Spanish Ballerina will perform, accompanied by flamenco guitar and vocals. Also on the

program is the Banda de Sinfonia del Marimba band. Friday, March 11, and Saturday, March 12, 8 p.m., room 208, SDRM. Women's Gym. For reservations call 265-5142.

"Noche Flamenca '88." some of the best of the flamenco styles of dance and guitar. Guarantees Flaco Zorrillo and David de Alba, dancers. Carla Hernandez, Jovita Escobar, Yulissa, and Mariela Madrid, and Flamenca. (Stage) Mariela Madrid are joined by David Madrid on Saturday, March 12, 8 p.m., Granger Music Hall, 1613 East Fourth Street, National City. Granger Music Hall is a venue of the century, private rental when that is maintained by the National City Historical Society. For ticket information, call 282-2871 in the evening.

FILM

"Festival of Animation." the final weekend of the month annual festival includes screen films in a range of styles, from line drawings and claymation to computer animation and stop-frame. Highlights include Bruce Baggett's *Beats*, from his *Allegory*; *New Tropic*, the Bulgarian *Cruelty of World*, a cartoon nightmare in charcoal; *paper animation*, *OK Dull* from Canada; *Doris's computer animation*, *Chiller and Lapski*; *John Lasseter's Red's Dream*, the rock-and-roll British work by Christopher Simon; *Hills, Dad, I'm on fire*, two pieces by Andrew Stanton, from his *Russia*, *Hungary*, and the Netherlands, and a short show-out of computer animation techniques. Two films, nominated for Academy Awards in best animated short subjects are also on the program: *George and Rosemary* and *Year Face*. John Lasseter is the speaker for this last weekend. He will appear at each screening on Friday and Saturday.

This week's screenings are set for today, Thursday, March 10, Friday,

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Gallery hours: Tues-Fri, 10:30 am-5:30 pm; Sat, 10:00 am-2:00 pm
Also by appointment

READER'S GUIDE TO LOCAL EVENTS LECTURES

Poetry in Post-Mao China, W. Lin Yip, poet, translator, and professor of comparative literature, will speak at a meeting of the U.S. China People's Friendship Association. The lecture will be held on Friday, March 11, 7:30 p.m., Community Room, Great American Savings Bank, 925 E. Stickney Street, Mission Hills. Free. 224-4455.

Architecture Students feature William Bradley of Phoenix. The event is on for the Public, March 11, 7 p.m., University City High School auditorium, 9049 University Avenue, University City. For individual or series ticket information, call 575-9700.

The New Age. Ted Schulz, former editor of the *Whole Earth Review*, will use his experience in the phenomenon of the new age movement — its origins, beliefs, popular appeal, and relationship to scientific theories, and why so many people have adopted new-age thought. The lecture is sponsored by the Southern California Skyrides, so you might expect some old-fashioned contraptions. The lecture will be held Saturday, March 12, 10:30 a.m., room 821, Southwestern College, 900 Via Lakes Road, Chula Vista. Free. 277-1460.

Jeekish Life in a Tunisian Village. Scholar Khaled Kenes Johnson lived for a year in the town of village of Djerba, Tunisia. He will share slides and stories about his life there in a lecture scheduled for Sunday, March 12,

11 a.m., International College, 643 S. Street, Jamison. The event is free, but reservations are requested. Call 238-8235. The lecture is presented in connection with an exhibit of Tunisian textiles. See "Culture" in this section for more information.

Romance Writer Rita Ranville will teach you how to build sexual tension — on paper, that is — when she speaks to a gathering of the local chapter of the Romance Writers of America. Ranville is the award-winning author of eleven romance novels. If you want to learn how to make steam rise off the page, attend the meeting on Saturday, March 12, 1 p.m., University City Branch Library, 4155 Governor Drive, University City. One of the "events highlight" on page one of this section for more information.

The Current Russian Outlook. Geography professor Warren Johnson of SDSU often the argument that the Soviet Union has reason to fear the concept of free expression, free enterprise, and democracy. He will offer historical

arguments in support of this view at the next session of the "Beats Big Lecture," Monday, March 14, 7 p.m., University City High School auditorium, 9049 University Avenue, University City. Free. 277-9485.

Your Vote Doesn't Count, or so says Arnold Lipshitz, UCSD professor of political science. He'll explain why and tell you what you can do about it at a lecture sponsored by the Peace and Freedom Party, Monday, March 14, 7 p.m., Henry George Center, 2245 Melrose Street, Linda Vista. \$5.00.

Benefit Play Reading. Members of the San Diego Players will read three original works by the late Robert L. Cap, one of the group's members. The featured reading of *Presidents of Fire* by Clark Francis Relationship, and *Revolving Motor* will benefit LK SDSU's Owens Clinic, an AIDS treatment and research center. The event will be held Monday, March 14, 8 p.m., Hahn Compton Theater, 444 Fourth Avenue, downtown.

Business Ethics. Clarence C. W. Allen, professor of ethics and business at American University, will discuss this subject in a lecture set for Tuesday, March 15, 7 p.m., University Center Forum A, USD, 3401 La Jolla Village Road, La Jolla. Free. 238-2201.

Organic Gardening. Lanthorn Moore, USDA team adviser, will present a slide illustrated talk about his visits to the Redde organic research farm in Pennsylvania and to a hydroponic farm in England. He'll be speaking at a meeting of the Bonita Organic Gardening Club, Tuesday, March 15, 7 p.m., Valley Vista Elementary School, 1224 Valley Vista Way, Bonita. Free. 462-3068.

Plan of Australia: Parallels in Mediterranean Ecosystems. SIBS' Michael Simpson will discuss the similarities between the

plant life of southwestern Australia and Southern California at the next meeting of the California Native Plant Society, Tuesday, March 15, 7:30 p.m., room 221, El Comodoro, Balboa Park. Free. 277-9485.

"The Right to Die and Come Back Again." Alan L. Finkelman is an organization involved in creating a "breeding dead bodies with the hope of bringing them back alive" society. He has progressed enough to know how to restore life. Alan has been in the news recently, and the Riverside County coroner is attempting to assert its right to autopsy some of the group's frozen corpses. (This, of course, would destroy any hope of eventually restoring the bodies.) Alan, so far, has obtained a restraining order against the coroner, but the coroners go on. Mike Duran, a manager with Alan, is in the featured speaking at a meeting of the San Diego Librarian's Paper Club, Tuesday, March 15, Golden Bear Restaurant, 2788 Midway Drive.

Loma Plural, a spiritual celebration, and dinner begins at 6:30 p.m. The speaker is scheduled for 8 p.m. For reservations and information, call 276-2166.

The Humane and Dignified Death Act. David Houghton, founder of the Humana Society, is one of the speakers at a luncheon. Planned as a public information forum on the so-called California right-to-die initiative, Kara Kabe, daughter of a local businessman, will also speak on behalf of the initiative. The luncheon will be held Wednesday, March 16, noon to 2 p.m., Cardinal Ronan, King's Inn, 1133 Hotel Circle South, Mission Valley. For reservations and information, call 238-8157.

International Law, Terrorism, Hacking and Other Courtroom Dangers. Defense attorney L. Lee Bailey will address a luncheon meeting at a meeting of the World Affairs Council on Wednesday, March 16, 12:45 p.m., (preceded by an optional reception and luncheon at 11:45 a.m.) Monte Carlo Room, San Diego Hilton, East Mission Bay Drive, Mission Bay. For

reservations by March 14, call the sponsor at 268-0111.

"Women in San Diego History." A representative is in the San Diego Historical Society will discuss how women have helped shape the city at the next meeting of the "New Views of Women" series, Wednesday, March 16, 3 p.m., room 221, Hyatt Hall, SDSU. Free. 265-6524.

"San Diego and the Sea," the second of four lectures sponsored by the San Diego Ocean Foundation and the USD Marine Studies Program has advance in its early topic. Max Taper of Scripps Institution of Oceanography, one of the best informed sources on the local offshore population, will give an overview of what their numbers have declined and what it will take to bring them back again. Her talk is set for Wednesday, March 16, 7 p.m., room 254, Serra Hall, USD, 3401 La Jolla Village Road, La Jolla. Free. (See the "events highlight" on page one of this section for more information.)

Ireland is the subject for Mike McGrath in a St. Patrick's Day preview, Wednesday, March 16,

7:30 p.m., 1441 Rite-Rite, 7577 La Jolla Village Road, La Jolla. Free. 436-1857.

Holocaust Expert Ead Hilberg will address "The Making of Germany: Decision to Annihilate the Jews." Hilberg is the author of the book *The Destruction of the European Jews*, a member of the U.S. Holocaust Memorial Council for seven years, and an expert witness for the United States and Canada in denazification and deportation cases. His talk, sponsored by the Lepinsky Institute of Jewish Studies, is scheduled for Wednesday, March 16, 8:15 p.m., room 221, Hyatt Hall, SDSU. Free. 265-5262.

Comedian tonight, Thursday, March 10, at the Comedy Store, Charles Garry, Carley Lasham, and Barry Diamond will entertain on Friday and Saturday, March 11 and 12, the subtly understated Sam Kinison offers up his own brand of gaudy comedy. The club takes Sunday and Monday off to host the place down and clear out the smoke, and then Harris Post, Tannis Onaka, Charlie Hill, and Lucien and Sigel take over what's left of the stage on Wednesday, March 16, and next Thursday, March 17, 916 Paul Street, La Jolla. Show times are 8 p.m. on Tuesday, Wednesday, and Thursday, and 8 p.m. and 10:30 p.m. on Friday and Saturday.

IN PERSON

Poet Elizabeth Radd will read from her work, and an open reading will follow, today, Thursday, March 17, 7:30 p.m., Carlsbad Library, La Costa Branch, 7750 M. El Camino Road, Carlsbad. Free. 438-5634.

Comedy, Kevin Rooney in the headline through Sunday.

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- FLASHBACK** - A 2-hour conceptual "theme show" that brings the '60s and '70s alive. **SUNDAY MORNINGS 8:00-10:00 AM**
- REELIN' IN THE YEARS** - 3 hours of vintage rock, classic comedy and celebrity guests from the '60s and '70s. **SATURDAY MORNINGS 6:00-9:00 AM**
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THE SQUARE WITHIN THE TRIANGLE

NEW WOMAN, NEW YOU FASHIONS FOR SPRING '88

View the latest in spring fashions at the "NEW WOMAN, NEW YOU" fashion show, sponsored by New Woman magazine on Saturday, March 12 - 1:00 p.m. at Center Court in La Jolla Village Square. The show features consultations by New Woman.

fashion experts, make-over, hair styling, free gift bags filled with samples, and prize drawings.

For the new executive look or evening glamour, you'll find it at The Square. Choose from 50 specialty stores including May Company, and Bullocks Wilshire.

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READERS GUIDE TO LOCAL EVENTS

and Saturdays. Tuesday night is "portable" night with comedians, hospitals having their own in the make. 434-9178.

"An Evening of Brecht," the USC's Cultural Center, students of the theater department, offer three short scenes from *Four and a Half Men*, *The Chalk Zone*, *Workers' Theatre*, and *The Jewish Wife*. Performances

will be held Friday, March 11, and Saturday, March 12, 9 p.m. and 11 p.m. on the 4th Street in the Warren Campus of USC. Tickets are \$4.00. For more information, call 434-9178.

Improvisational Comedy
Troupe, a group of improvisational comedians, will perform at the USC's Cultural Center, 4th and Main Streets, downtown, for ticket information, call Amy Tate at 236-8613 or the box office at 232-9688.

Story Teller Larry Sims will tell tales of the past to represent the experience of Denver and Penelope. In that story, legend, Penelope is taken from her mother, Denver, to the underworld where she is forced to marry Pluto. In her anger, Denver brings thought and fame on the world. Eventually, Penelope is

permitted to visit her mother but must return to Hades as part of each year. To Sims, Penelope represents intuition and the voice of feminine wisdom, which connects human consciousness. Sims is a founding member of the New York Storytelling Center and a teacher at the Eugene O'Neill Theatre Center in New York City. A prominent member of the National Association for the Preservation and Promotion of Storytelling, and a consultant to the National Storytelling Center in London, Tennessee. She will perform near Thursday, March 12, 7 p.m. Casa Real Room, Arts Center, 5041. Free. 263-5443.

St. Patrick's Day Open Reading bring a sample of the work of your favorite Irish author, and join the poets and prose reading. You can also bring your poems, stories, Irish songs, or other instruments to add to the entertainment. What better

way to celebrate Irish culture? The fourth annual Irish party and prose reading will be held next Thursday, March 11, 7:30 p.m. D.L. Wolfe Book, 7527 La Jolla Village Road, La Jolla. 436-1825.

Radio & TV
March's Monroe is the subject of yet another biographical documentary. The film traces her life from childhood through her controversial death, with photos, film clips, and interviews with friends and co-workers. Hardcore March's fans should ring in tonight, Thursday, March 12, 9 p.m. KFRB, Channel 13. The station is conducting a pledge drive during the evening programming (throughout March).

Palmer Baseball, week two of the preseason Irish, the Palms on the road in Arizona. They play

Cleveland or Tucson. Friday, March 11, the game at Scottsdale Stadium, March 12, and Monday, March 14, the Brewers at Chandler. Sunday, March 15, the Mariners at Tempe. Tuesday, March 16, the Cubs at Mesa. Wednesday, March 18, and the Athletics at Phoenix, next Thursday, March 17. All games will be broadcast live at noon on KIMB-AM 670.

"Gunfight at the O.K. Corral," John Sturges' 1957 western classic, will be shown at 10 p.m. on KIMB-AM 670. The film traces the life of Wyatt Earp against the Clanton gang. Run by Lincaster, Kirk Douglas, Rhonda Fleming, and John Ireland. The film will be broadcast on Sunday, March 12, 9 p.m. KUSI, Channel 51.

Socks Soccer, the Socks Soccer, will be held at the Socks Soccer, Tuesday, March 15, 8:30 p.m. KTRA-AM 670.

Socks Soccer, two home games are scheduled this week. The Socks meet Dallas on Sunday, March 12, and Kansas City on Monday, March 13, 7:30 p.m. San Diego Sports Arena. This is the last year for Dallas before the end of the regular season. 224-8497.

St. City Stride, the new San Diego City Stride is scheduled for Sunday, March 13, 8:30 a.m. The event begins and ends at Seaplane Park, Fifteenth Street and Coast

beginning at the San Diego Hilton. This is the last registration begins at 7:30 a.m. For information, call 437-4346 or 437-4897.

St. City Stride, the new San Diego City Stride is scheduled for Sunday, March 13, 8:30 a.m. The event begins and ends at Seaplane Park, Fifteenth Street and Coast

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St. Patrick's Day Celebration. San Diego's eighth annual parade starts off on Saturday, March 12, at 10 a.m. A small charge for the tour will benefit the sponsor's scholarship fund.

this weekend's show by the McKay Puppets, Friday, March 11, 10:30 a.m.; and Saturday, March 12, and Sunday, March 13, 11 a.m., 1 p.m., and 2:30 p.m. Marie Hitchcock Puppet Theater, Balboa Park (in the Palisades area near the Aerospace Center). 466-7128.

"Backin' Brown and Snoopy"

"Toddler Tryouts." So the U.S. is worried about where its Olympic gold-medal winners are coming from? Maybe the committee should take a tip from these L.A.

Films. *Green Eggs and Ham*, *Magoo Flute*, and *Bad Dog* are the short films scheduled to be shown Saturday, March 12, 2 p.m., children's room, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

"Ducks," as you might guess, this short film is about ducks of all descriptions. The film for preschoolers will be shown on

Centro Cultural Tijuana, an offshoot of the 300-by-five-foot color photo wall, features 14 oil paintings from the Baja peninsula will be displayed through April. The twenty-six photos are the work of Enrique Hamblen Von Borstel. Paintings by twenty-two contemporary Mexican artists, mostly created between 1970 and 1987, are displayed in a show called *Tradición de Rapina*. The exhibit remains through June of 1988.

Continuing in the Omnimax theater are the films *People of the Desert* and *People of the Sea*, a permanent exhibit at 2 p.m. daily, representing all phases of Mexican culture is on view in the Centro's Museum of Mexican Identities. The 751 pieces include Mayan and Aztec antiquities, costumes, crafts and artifacts from the colonial period. The Centro is open

La Jolla Museum of Contemporary Art. "Permanent Collection II" is an exhibition of selected works from the museum's permanent collection. In this first segment of a two-part exhibition, the artists are Carl Andre, Donald Judd, Robert Mangold, Sol LeWitt, Agnes Martin, Richard Serra, Robert Rauschenberg, Edward Ruscha, Robert Runtz, Dan Flavin, Larry Bell, Scott Burton, Eduse Mary Miss, and others. The exhibit remains on view through Sunday, March 13. Running concurrently is an exhibit of slide presentations, photo-encagements, and documentation of the work of Polish-born artist Krzysztof Wodiczko, known internationally.

La Jolla Museum hours are 10 a.m. to 5 p.m. Tuesday through Sunday except Wednesday, when the museum is open until 9 p.m. Admission is free to the public on Wednesday from 5 p.m. to 9 p.m. 454-0267.


Mingei International Museum
World Folk Art, toys and dolls from the museum's collection, the collections of other museums, and from private sources are exhibited through April. The show includes early American Indian and American folk toys of natural materials, dolls from the Eighteenth through the Twentieth centuries, moving toys, and examples of toys from cultures around the world. The museum is located in the University Towne Centre mall, suite 17, 4955 S. La Jolla Village Drive, San Diego, CA 92161. 594-1234.

The sculptures, masks, and small objects depicting scenes from the Aztec calendar are available through May 30. "Lower Your Head over Sports: The Ancient Mexican Ball Game" is miniature dioramas of an ancient ball court at El Tajin, Mexico, with examples of the equipment used in the game (which traditionally ended with an actual beheading). "Savours to Science: The Elicited Collector" comprises selected pieces from the museum's core collection that come from patrons and collectors in the community. Pieces displayed include scarabs and alabaster from Egypt, Persian pre-Columbian pottery, Mexican conchabans.

Museum of Photographic Arts new show, "Invisible People," comprises two collections of photographs depicting different groups of institutionalized, forgotten people. Jim Goldberg's "Nursing Home Series" and Ruth Morgan's "San Quentin: Maximum Security" go on display on Wednesday, March 16, and remain on view through May 8. Goldberg's images are supplemented with handwritten statements by his subjects about their lives. Morgan has attempted to find the human behind the hard faces of the prisoners in her four-foot-square prints. The gallery is open daily from 10 a.m. to 6 p.m., and 9 p.m. to midnight on Thursdays.

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
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MARCH 10, 1988

READER'S GUIDE TO LOCAL EVENTS

available on Saturdays and Sundays at 2 p.m. and 5 p.m. and are included in the price of admission. Museum of Photography Arts, Balboa Park, 234-5262. Admission is free the first Tuesday of each month.

Museum of San Diego History. The San Diego Historical Society is showing a selection of original advertising illustrations and poster art done around the turn of the century for Cream of Wheat cereal. Among the work on display are pieces by N.C. Wyeth, James Montgomery Flagg, and J.C. Leyendecker. Admission for this show is free. The fifty selections can be viewed through March 10 at the museum in Balboa Park, 232-4251.

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at the lobby
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Natural History Museum. "On the Edge: Threatened Extincts," an exhibit that studies disappearing plant and animal life, has now become a permanent display in the Natural History Museum, Balboa Park. The examples of threatened, endangered, and extinct species include a hand-on exhibit that includes a tiger skin, elephant tusk and giant tortoise shell. There are also examples of confiscated goods made from endangered animals (poached ivory, birdskins, sea shells, leopard skin coat, and tortoise-shell comb). The exhibit will be expanded and new items included as the display becomes part of the permanent exhibit. A special working exhibition is also featured on an ongoing basis. At various times during museum hours, paleontologists will be extracting and examining the remains of a 75-million-year-old dinosaur found embedded in marine sandstone at a construction site in Carlsbad. Public viewing hours vary, so call the museum for the day's schedule. The museum is open daily, 10 a.m. to 4 p.m. Call 232-5821 for more information. (See "Film and Special" in this section for additional events at the museum.)

Reuben H. Fleet Space Theater
The Science Center is celebrating the fifteenth anniversary of the center, during March, all children

in grades K through 12 will be admitted free to showings that they have received a grade of A or an equivalent in science during the previous grading period.

"Sunshine," a selection of ten Chroma films previously seen at the museum will screen through April 3. A different film screens each day at the 1 p.m., 4 p.m., and 7 p.m. shows. Among the programs to be seen are Chroma, Ocean, Viva Rara, Storm, and Tomorrow in Space (call the theater for specific schedules). "Noggin Miracles: Myth, and Magic" is a new Chroma film that gives a historic look at man's relationship with Noggin Falls. It screens daily at 11:40 a.m. (except Mondays), 2 p.m., 3 p.m., 5 p.m., and 8 p.m. A 15-minute show is added on Saturdays and Sundays. The laser light concert "The Grateful Dead" features the greatest hits of the rock group and plays daily at 9:15 p.m. on Wednesdays, Thursdays, and Fridays, with an additional show at 10:15 p.m. on Fridays. The theater and science center is located in Balboa Park. To confirm current show schedules, call 236-1168 or 234-1233. The science center is open from 9:45 a.m. to 9:30 p.m. daily.

San Diego Museum of Art. "Young Art '88" is a showing of 600 award-winning pieces of student work from around

San Diego County. Works are in all media, including photography, and are displayed in all grade levels through high school. The show opens Saturday, March 12, and remains through May 1 at the museum in Balboa Park. Museum hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m. 232-5931.

Villa Montecarlo. The restored Victorian home will be the site of an exhibit of work by six local black women artists—Virginia Coffey, Jean Connolly, Brenda DeFlandes, Sarah McEldown, Virginia Turner, and Madeline Tyson. The exhibit shows Black History Month. The galleries remain open daily through March 27. Villa Montecarlo, one of the museums of the San Diego Historical Society, is at 1923 K Street, Sherman Heights, 239-2211.

GALLERIES

Textiles of Tunisia and North Africa. A selection of one hundred traditional textiles from North Africa go on display at a reception, Friday, March 11, at 8:30 p.m. to 9 p.m., and remain on view through May 1. Includes: "The Science" is a Berber text, traditional rug and wall hangings, costumes, and ceremonial weapons. Some Berber jewelry will also be displayed. Running concurrently is an exhibition of photographs by Kevin Friedman, three-four pictures of daily life in the Berber community on the island of Djerba, Tunisia. The show can be seen at International Gallery, 643 G Street, downtown, 235-8255.

Installation and Sculpture. The work of Anna O'Carroll and Marlene Gregoire will go on view at an artist's reception, Saturday, March 12, 6 p.m. to 9 p.m. The work by these local artists will remain through April 2. Dennis Jervis Gallery, 464 Ninth Avenue, downtown. Gallery hours are Wednesdays through Saturday, 11 a.m. to 5 p.m. 239-8592.

Sculptural Jewels and Ceramics. Three shows will include: "The Wives of the Gilded Age," a ceramic sculpture by Margaret Allen, is in Gallery 1. Ann Gifford's sculptural jewelry is in Gallery 11, and wearable sculpture by two Dutch women can be seen in Gallery 11, at 535 Fourth Avenue, downtown. The exhibits open with a reception, Saturday, March 12, 6 p.m. to 8 p.m., and continue through April 9, 231-1366.

"Stereotypes." Sub's third annual public art project opens with a reception for the artists on Saturday, March 12, 7 p.m. to 9 p.m., in the gallery at 852 Eighth Avenue, downtown. Displayed in the gallery will be ten recent drawings selected from the original fifty invited artists. The gallery shows include proposals by Paul Best, James Christensen and Bill Mullen, Marian Golembick, Michael Johnson, Gracela Chorro, Richard Lou, Ellen Phillips, Jennifer Spencer, and Ruth Wallin. The four projects selected for this year's "Stereotypes" installation are by David Keefe, Robert Sanchez, Elizabeth Sisco and Louis Hick, and Cynthia Zimmerman. Keefe's "Case Study" is a participatory work that explores dominance and passivity in human relationships, which can be viewed at the Community Concourse, 202 C Street, downtown. Robert Sanchez's "Stereotypes" (also at the Community Concourse) is a metaphor in steel, pipe, chain, and warning lights of the street as a bedroom. The Sisco/Hick collaboration, "Doo Ex Machina," addresses the issue of the prevalence of advertising messages. A giant shopping cart will be suspended from a construction crane at a downtown site and illuminated with a search light on various evenings. (The site is still being arranged.) Cynthia Zimmerman's "Cool Water" brings the artist's studio out to the street to illustrate her idea that "a studio is not a location for isolation, but rather a point of contact in a public space." Zimmerman will be

working in this studio installation at a facility and Imperial avenues, downtown, throughout the month. The four installations will be open through April 9. For more information, call Sub's at 235-8466.

African Artifacts. Selected items from the private collection of San Diego's Lark Knudsen will be displayed through March 19. Included in the show are the antiquities, such as totemic figurines, and masks of wood, ivory, and stone from the countries of Senegal, Sierra Leone, Liberia, the Ivory Coast, and the region of Kati Africa. Examples of the African style of carving will also be displayed. Because followers of Islam could not make "graven images," much African work from the eighteenth century developed in a characteristic, abstract style. Knudsen's collection represents thirty years of collecting. The show can be seen at Grace Gallery, USD in the center of campus, opposite the main gate. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Friday, 534-2637.

"From Where I Stand." Landscape paintings by Roberto Hever and sculpture by Anne Madigan can be viewed at the Spectrum Gallery, 744 G Street, downtown. The show remains through March 19. Gallery hours are 11 a.m. to 5 p.m. Wednesdays through Saturday, 232-0241.

"Containment" is the title of the site-specific installation by local artist Jim Skalko, who works with architectural forms and materials. This is the first show for the new LIMA (Landscape Institute of Modern Art) gallery, a sculpture of the La Jolla Museum of Contemporary Art. Skalko's installation will remain on view through March 20. LIMA, a downtown gallery, is located on the second floor of 838 G Street, downtown. Gallery hours are Mondays through Saturday, 11 a.m. to 5 p.m., and Sunday, noon to 5 p.m. For more information call 454-3541.

"Zimtema" will be

working in this studio installation at a facility and Imperial avenues, downtown, throughout the month. The four installations will be open through April 9. For more information, call Sub's at 235-8466.

"Interiors and Landscapes of Ireland." A retrospective selection of works by the late William Paterson's artwork but longly painted series of evocative scenes of life in the deciduous New Islands can be viewed through March 26 at the Mabel C. Gifford Center, 347 South Kalma Street, Escondido. Gallery hours are Mondays through Saturday, 10 a.m. to 4 p.m. 743-3122.

"My Sense of Place," selected works from the thirty-year career of local artist Richard Allen Morris will be displayed through March 27. The exhibit includes drawings, paintings, assemblages, and sculptures. Morris has drawn heavily from his historical sources, and references to virtually every art movement can be found in his work. Mandeville Gallery, 10333 California, is open to 5 p.m. Tuesday through Sunday, 534-2664.

The show is a joint production of Mandeville Gallery and the La Jolla Museum of Contemporary Art.

"On the Spot," site-specific installations and new works by four Los Angeles artists—Felix Elendberg, Glenn, Yolanda Lopez, and Esther Parada, can be viewed through April 14. Gallery hours are at the Raza Pepper Grove, Park Boulevard, Balboa Park. Gallery hours are Wednesdays through Sunday, noon to 5 p.m. 235-1655.

"MEET THE ROMANTICS" continued from page 10

who have eagerly, even selflessly, shared the rewards of love and desire with the world. Ms. Rainwater's publisher's guidelines and "consummate the act of love without being married." Unless, of course, they happen to appear in her publisher's

"Desires" series. And if perchance, these souls find themselves in an "Intimate Moment," romance, they will, without question, give free rein to even degrading one and soon die into the very heart of love's turbo-charged vortex.

Ms. Rainwater has written thirteen romances "designed for the busy woman of today." If demographic surveys are to be trusted, the busy woman of today finds time, even with her busy schedule, to read at least one romance novel daily. Rainwater has herself read

"handbook, perhaps thousands of romance novels. She knows her craft inside and out. And with a thirty-year marriage under her belt, she knows what makes a happy couple tick. "But me marriage is not unusual," she says. "Most successful romance writers have very good marriages."

Thirty-year marriages in California are about as common as fox tails about the Queen Mother's neck.

Rainwater knows romance and even knows which part of her skill the staff is coming from. "I'm really doing in the realm

of the right brain." With her right brain squarely in the driver's seat, the Orange County resident is making tracks. Her first work, *Challenge the Devil*, was a massive success, and each successive one of more free time has not, until recently, dabbled in the *Devils* series. She has won her thousands of female fans. They have galloped back with her through *Seven Love a Cowboy*, explored the sensuality of a middle-aged couple in *The Golden Quest*, and will no

more. Guest DJ Jonathan Blair will be hosting movie trivia contest for prizes. Drink specials include \$1.01 margaritas and well drinks.

"NAME YOUR DRINK NIGHT" \$1.25
ANY BEER, WINE, WELL, AND CALL DRINK
Special begins at 8:30-close

THE PROMISE OF World Peace

Women and Peace: The Partnership Future

Rhiane Eisler, speaker
Innovative thinker, author of "The Chalice and the Blade"

Saturday, March 12 • 7 pm

San Diego Baha'i Center
6545 Alcala Knolls Dr.
(Near USD) • 659-268-3999
Free to the public.
No donations accepted

Whale Watching
The Chance of a Lifetime

Reserve your front row seat now to see the California Gray Whale!

Guaranteed sighting, or sail with us again.

FREE! \$2 OFF with this ad

Weekdays only

Information 234-4111

The Inland San Diego

HARBOR EXCURSION

All cruises depart from the Bay Gate, 9510 Bay Harbor Drive, at the foot of Mission Valley.

Here's a Golden Opportunity
Saturday, March 12th from
12:00 p.m. - 4:00 p.m.

Guess the Weight of the Blarney Stone

and Win a \$500 Gift Certificate to the New Von's

Join Bloom & Harrigan from 69 XTRA Gold for a day of good fortune and fun!

O'Kelly's is featuring corned beef sandwiches to get you in the winning spirit!

Must be present to WIN, one entry per person. Must be 18 years of older to enter.

CLAIREMONT SQUARE
4433 Park Blvd.
at the lobby
2825 Fifth Ave. • 291-4779

CARLOS MURPHY'S IN MARINA VILLAGE
The only place to be on

ST. PATRICK'S DAY!

We'll have
GREEN DRAFT BEER and GREEN SCHNAPPS
each for only \$1.00!

You'll be served by the one and only in the flesh...
MR. CARLOS MURPHY himself!

Plus, don't miss our **LADIES ONLY LEG CONTEST!**
The best legs in San Diego win the grand prize...
\$200.00!
Ladies, pick up your free entry form!

1904 Quivira Way in Marina Village
San Diego • 223-8061

THE ST. PATRICK'S DAY PARTY CONTINUES!

FRIDAY, MARCH 18TH

5:30 pm-12:00 am
Aboard the 100-ft. River Boat
William D. Evans
Docked at the Bahia Hotel, Mission Beach

**Dancing • No Host Bar
Complimentary Hors d'oeuvres**

WIN A TRIP TO BOSTON THAT NIGHT!

Prize includes: Round trip air fare to Boston provided by **AA American Airlines**, limo from party provided by **La Jolla Limousine**, stay at the **Sheraton Boston Hotel & Towers**, with butler service, see the **St. Patrick's Day Parade** in person, and attend the **Boston Celtics game against the Chicago Bulls** featuring **Michael Jordan!**

Donations \$15.00 in advance
\$20.00 at the boat
Proceeds benefit S.D.S.U. Men's & Women's Crew

Tickets available at all Carlos Murphy's locations and at the Aztec ticket office (S.D.S.U.)
For more information call 232-0700

CLUB Diego's

PACIFIC BEACH • 860 GARNET AVE • 272-1241

Thursday, March 10
KAHLUA CARIBBEAN NIGHT

Giveaways include Kahlua T-shirts, 9IX T-shirts, hats and other 9IX paraphernalia. 9IX guest DJ and featuring 9IX Kahlua collards. No cover all night long!

Friday & Saturday **NO COVER** before 9:30 pm

Sunday, March 13
DOA NIGHT
Party for Dennis Quaid movie premiere. Free movie premiere tickets to be given away. Guest DJ Jonathan Blair will be hosting movie trivia contest for prizes. Drink specials include \$1.01 margaritas and well drinks.

Monday, March 14
"NAME YOUR DRINK NIGHT" \$1.25
ANY BEER, WINE, WELL, AND CALL DRINK
Special begins at 8:30-close

An Old Time Concert presentation
English folk rock guitarist

RICHARD THOMPSON

The best guitarist in rock & roll...
— Rolling Stone

A rare solo and acoustic performance by this acclaimed British singer-songwriter and guitar hero. Richard Thompson has reached back to his Celtic roots and created thrilling new melodies that not only echo the past but also blaze a hard-driving path into new musical dimensions.

Sunday, March 20 • 7:30 pm

La Paloma Theater • First & D Streets,
Encinitas, CA 92024

TICKET CHARLENE 280-5247
CONCERT INFORMATION 436-4030
Tickets available at all Telecast ticket outlets
Reserved seats \$12.00
Produced by San Diego Folk Heritage

MEDITATION — An Experience of Grace ...

Free Introductory Program

The Siddha Meditation Center invites you to an evening with the Mandal-trained teachers of Siddha Master, Gurumai Chidvilasamanda. The teachers are currently traveling the U.S. and will be in San Diego to teach meditation and conduct a weekend intensive March 19 and 20.

Wed., Mar. 16 • 7:30 pm
La Jolla Village Inn Ballroom

For further information,
call 279-9504 or 792-1769

MARCH 13, 1988

RISE FOR ROTARY

TO BENEFIT POLIO PLUS

FUN BIKE RIDE

Sunday, March 13

8:15 single rider • \$13 student or under 18 rider
Includes long sleeved shirt, buffet lunch, chance to win prizes and more!

Rides start and finish at Mission Valley Center
7:15 am - 50 mile ride, 8:45 am - 25 mile ride,
8:30 am - 10 mile ride

Or come to our booth at Mission Valley Center
Saturday 10 am-5 pm. Save \$3 and
get your shirt now!

READER'S GUIDE TO LOCAL EVENTS

The absolute exotic auto is desired, not only is it desirable, it is also a mood elevator. I can't cite any scientific studies on this, but among the divers I have known and broken bread with, most agree that ingesting abalone produces a kind of peaceful, protein high. Unfortunately for the abalone, nobody ever instituted a lot of San Diego campaign.

But it might not be too late. Mrs. Tegner, a marine biologist with the Scripps Institution of Oceanography, has been wrestling with the abalone crisis for several years, and she's made some progress. Her research on "breeding" abalone by placing hatchery-produced juveniles into the ocean — now practiced on a major scale in Japan — has shown that such a method won't work off California because predation are too numerous here. In Japan, which operates twenty-nine abalone hatcheries, predation is not a serious problem because the Japanese eat nearly everything that swims, crawls, or sports off their coast. Still Tegner believes the local abalone population could be resurrected through a combination of fishery closures, larval releases, and broodstock transplants. Each method, of course, has its difficulties. A moratorium on abalone fishing would be fought intensely by the fishermen's lobby, which would argue that California sea urchins, recently introduced off San Nicholas Island, will go on happily gutting themselves on their favorite delicacy while abalone fishermen are stuck in port. They do have a point: sea urchins have effectively ended the commercial abalone fishery along the coast near Monterey.

Larval releases are probably the least expensive way to increase the fecundity of the abalone, but this would also be the slowest. It takes most abalone six or seven years to

doubt follow her to the bathroom in A Touch of Class — the heartwarming saga of a class victim who reaches elegance to business class. Women are annually plunking down \$450 million for romance novels. They are bleeding their discretionary incomes dry to read about fidelity and commitment. There's enough had news out there," says Romaster, a self-described optimist and romantic. "When you pick up a romance novel, you know that it's going to have a happy ending."

Admittedly, it's hard not to be optimistic when your publisher begs you for more, more, more. But Romaster is out to shake her good fortune and this Saturday, March 12, at 1:00 p.m. at the University City public library (4155 Governor Drive) will lecture the San Diego chapter of Romance Writers of America on the technique of "Building Sexual Tension" in romantic fiction.

Sexual tension. Yes, well, nowadays anything more than a coo gets a or hearty handbake is going to land you on the stats of some risk group — high, low, or otherwise. Every attraction is, potentially, a fatal one. But Romaster isn't interested in that kind of sexual tension. She's out to teach her listeners how to translate animal attraction into highly marketable reading material. She's even going to provide her audience with outlines and diagrams so they can go home and try their hand at steaming prose and knee-walking dialogue.

The message is clear: Burn your books. Dump your spouse that will bring this great nation's military power structure to its knees. Slip Cupid a mackerel, grab his quiver and bow, and let those suckers hit Romaster's gonads, you where to aim. For more information, please call 287-5331.

— Abe Oppen

ABALONE ABSTRACT

(continued from page 1)

drastically. Seabed markets are now changing from dollars a pound for frozen, pounded abalone steaks. Ridiculous.

It only the tough, ugly little creatures didn't taste so good

grow to legal size. As for broodstock transplants, Tegner points out that what she would be extremely expensive, since broodstock by definition are sexually mature, which means that they're reared on farms for a few years before being placed in the ocean.

"The expense of growing them is why you don't see farms raising abalone and selling steaks," she explains.

It abalone is ever to make a comeback in local waters, it will be the result of drastic and, to some, painful action. Tegner will speak to these possibilities, as well as give an overview on the natural history of these benign creatures in the second of four lectures on "San Diego and the Sea," sponsored by the San Diego Ocean Foundation. Tegner's free presentation begins at 7:00 p.m. on Wednesday, March 16, in Serra Hall on the University of San Diego campus. For more information, call 237-1227.

— Neal Matthews

EIRE, CALIFORNIA

(continued from page 1)

purely Irish, I suppose, is the ninth annual St. Patrick's Day open reading of Irish poetry and prose at D.G. Wills Bookstore in La Jolla. It's an event that's eminently sensible. No other nation has produced a roster of authors who have such a "musical" sense of writing, whose work is so suited to be read out loud, as has Ireland.

At the Irish Open (as we'll call it), anyone can bring anything Irish to read, from James Joyce epiphany to Old Bushmills whiskey labels. Past selections have included standard Top 40 Irish such as Molly Bloom's soliloquy from Ulysses and the wake from Fanny Hill. William Butler Yeats's emotional "Easter 1916," and snippets from the works of G.B. Shaw, Sean O'Casey, and Oscar Wilde. O'Flaherty's Wild Willie — one story — and political — performances have called on the writings of the eloquent Edmund Burke and on IRA treatise. The only restriction is that the work be Irish (in my — and Elmer's — absence, will someone please read G.K. Chesterton's summation of that perplexing race: "For the great Gals of Ireland/Are the men that God made mad. For all their war are merry/and all their songs are sad.") Musicians are encouraged to bring their Irish banjos, fiddles, pennywhistles, guitars, and the like to add to the merriment; the readings will be further enhanced by ample supplies of Guinness, Harp, and Irish whiskeys. Festivities commence at 7:30 p.m. D.G. Wills Bookstore is at 7527 La Jolla Village, phone 456-1830 for further information.

For those more inclined toward corporal than cerebral exercise, Downtown San will lead a "walk through the Irish section of downtown." The casual one-and-a-half-hour ramble will begin at the Balboa Theater at Fourth Avenue and E Street Thursday, March 17, at 6:00 p.m.; it will proceed up Broadway to Twelfth, then head back down C Street along the trolley tracks. A couple of highlights promise to be a stroll through the Grant Hotel and a visit to the new soda fountain on Long's driveway. What so Irish about this, you ask? Nada. The point is, this is a San Diego St. Patrick's Day walk, and there isn't much of Eire

down. We do what we can. Walkers will be asked to wear green, and in the spirit of those thirty Gals, I'm sure a few popular "Irish" watering holes will be pointed out. For more information, call 231-7463.

And what would St. Paddy's Day be without a parade — even if it's a few days early? On Saturday, March 12, at 11:00 a.m., the procession begins at Sixth Avenue and Juniper beside Balboa Park in Hillcrest. The pipes and tin snare and drummers will follow Sixth to Orange, go over to Fifth, head north to Upas, march back to Sixth, and then parade down to Laurel, where there will be a festival of Irish music and dance. To add that final touch of Irish soul to La Jolla, disc jockey William Jack O'Flaherty will wave to the crowd from a pink Cadillac.

— Spencer Mayberry

ON-SCREEN ASIAN ARTS

(continued from page 1)

whose film industries have flourished over the past decade. Hanoi's East West Center

creation of the festival, have collaborated with San Diego State University's department of telecommunications and film to bring a part of their event to town in the form of an eight-film mini-festival that features their most significant offerings of the past five years. All are San Diego premieres.

The festival will open next Wednesday, March 16, at 8:45 p.m., with the screening of Spies at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. From India, this melodrama with a political conscience is set in an isolated village in 1940. It deals with the local rebellion against a corrupt tax collector. The other films are:

Yellow Earth (China), a 1985 film hailed as an artistic breakthrough for China's emerging film industry. It tells the simple story of rising political awareness among revolutionary citizens of a tiny farming village. It will screen at 7:00 p.m. Friday, March 18, at the Little Theatre on the SDSU campus, followed by A Time to Love, A Time to Die at 8:30 p.m. This Taiwanese film is director Hou Hsiao-hsien's autobiographical tale of a newly relocated mainland family.

LAURA DEAN

Dancers and Musicians

Individual, Daring, Visceral. They've won national acclaim for their enormous magnetism and theatricality, and she has been named among the most passionate choreographers of our era. Her on-stage musicians play music she composed specifically for the dance pieces.

And the San Diego Foundation for the Performing Arts is bringing them to San Diego.

March 18 and 19
at the Spreckels Theater.

Tickets start at \$10.00, available at all Ticketmaster outlets.
To charge by phone, call 278-TIXX.

SAN DIEGO FOUNDATION FOR THE PERFORMING ARTS

INVADERS 1903 CRUISES

The Original 1903

Dinner Cruise Special!

Only \$29.95 per person
Prime Rib Dinner

Baked potato with sour cream and chives
Baby green beans amandine
Roll and butter
Caesar salad
After-dinner mint

All drink* included
2 1/2-hour cruise of San Diego Harbor
Live entertainment and dancing

*Tax and tip
Call 234-8687 for times and reservations
Ship's location: 1066 N. Harbor Dr., San Diego

TEENY WEENY GOLD RUSH

(continued from page 1)

Mom. Don't be so cynical. I'm being realistic. The world is clenched in economic war. It's not only gold, it's necessary for business to start our kids off on the right foot by introducing them to competition and new product lines. Kidder Peabody is a brilliant idea. I want to make sure we take full advantage of it. I want to win.

Mom. I can never tell when you're kidding. I guess the events are kind of commercial. But we were going to the North County Fair anyway, and besides, all the activities are free.

Dad. Nothing's free. Mom. And there will be gifts and balloons and clowns and prizes.

Dad. Veevee-vectors for Veevee.

Mom. I'm putting him to bed right now.

Dad. You coddle that boy, you protect him from the field of competition, and there'll be something worse than hell to pay when he gets older.

Mom. What's that?

Dad. Tutoring at Stanford. We've got to get that kid started on a sport that'll put his wad! Mom. I hadn't thought of that, Stanford.

Dad. Then medical school, business school.

Mom. There's no other way we'll afford it. Not without selling the house.

Dad. And how many quarterbacks will the team need when our son is nineteen? One, two?

Mom. What time is it?

Dad. I just told you — seven o'clock.

Mom. It is kind of early. We'll let him stay up a little more.

Dad. Right. I think I'll look in on the basket. See how he's doing with those weights.

Mom. Good idea. It seems too quiet in there.

Registration is open to children from six months to two and one-half years old from 12:30 p.m. to 1:45 p.m. on Saturday, March 12, at the North County Fair just north of Lake Hodges on Highway 163. Events are from 2:00 p.m. to 4:00 p.m. For more information, contact Donna Balderama at 489-2132.

— Joe Applegate

Double Match Open Tennis Tournament Weekend In Baja

Includes: Tournament
prices, 2 nights & 3
days, welcome cocktail,
1 breakfast & 1 lunch
buffet. Gift surprises!

\$5500

Per Person
On Double Occupancy

MARCH 18, 19 & 20, 1988

We are happy to have you and your family. We will have a special rate for you and your family.

Office Hours:
9 AM - 5 PM, 4 PM - 6 PM

Best Western

Put a little Romance into St. Patrick's Day!

To celebrate the "greenin' o' the town" we're offering our own very special version of St. Paddy's Day for all your true romantics. Choose any night between the 14th & 17th and enjoy one of our luxurious suites, including a candlelight dinner for two of some extraordinary traditional Irish fare... all for just \$129! Call for details.

5402 Park Blvd.
San Diego, CA
208-0823

The Foundation for Community Encouragement
presents

A Quality Weekend with
M. SCOTT PECK, M.D.
Nationally best-selling author of

THE ROAD LESS TRAVELED

and
The Different Drum

Saturday, April 23, 1988 • 9:00 am to 5:00 pm

Dr. Peck will conduct three inspirational talks on motives, relationships, and prayer, with discussion following each.

Donation: \$55 each prior to March 15
\$60 each prior to April 15, \$65 each at the door

Sunday, April 24, 1988 • 1:30 pm to 9:30 pm

This special intensive session will address principles of community and the development of a social action organization. Participants should have read The Road Less Traveled and share an interest in social change.

Donation: \$80 each prior to March 15
\$85 each prior to April 24, \$90 each at the door

Information (619) 294-9130

All proceeds will benefit the Foundation for Community Encouragement, a 501(c)(3) non-profit organization. Please send a self-addressed envelope for your tickets. Send to: Pacific Ventures, 2862 Mission Center Ct., Ste. 128, San Diego, CA 92108

MARCH 10, 1988 21

Festive! Bachacal, Wednesday, March 23, 8:30 p.m., 8022 El Centro Mall, Claremont. 560-4022

Jack Crawford/Jimmy McGriff Concert: Elarno, Wednesday, March 23, through Sunday, April 3, call times. Summer House Inn, 7955 Jolla, San Diego, La Jolla. 560-0265

Jan Hiatt and Cindy Lee Berryhill: S's Backdoor, Thursday March 24, 8 p.m., Aztec Center, San Diego State University campus, 265-6562.

Joe Joe y La Familia: Bachacal, Wednesday, March 24, 8:30 p.m., 8022 El Centro Mall, Claremont. 560-4022

Billy Zou Band and the Ruf (Slim Jim Thompson, Lee Becker, the James, Tim Portantore, Billy Ruck): 8 p.m., March 24, 8022 El Centro Mall, Claremont. 560-4022

South Cedros Avenue, Solana ch. 581-9022

Hinton: Words and Music, Wednesday, Friday, March 25, 8 p.m., 8022 El Centro Mall, Claremont. 560-4022

4819622

TUESDAY, MARCH 15 *SINCE 1970* (ABC) presents
HYDRA with AMARAY and SINOR

WEDNESDAY, MARCH 16
PEACE TRAIN with the debut of R.F.O. and
FIRE plus RUMBLE WE

TOMORROWS 10:30 P.M. *St. Paulie, Archer with P.O.E.T.*
MELAN COCHRAN and *AMS*

11:00 P.M. ST.
Carpenter continuing with
SEA HAGS with
LEAGUE TROOP

11:30 P.M.
THE PUMPS, UNDER PAPER and
TROCKLY

12:00 P.M. A glam rocker
MOTORCYCLE
BOYS (COLD SEPTEMBER,
SINER RACE, SEX & FREE
FIRE, DEBBIE SYBRYN & WENDI
MAY)

and back drum from his 60 years. *Jonathan* A little from my grandmothers
on the Wall closed and seen the audience over competing tuxes
and the crowd that he before? Thanks All

10:00 P.M. AIR-CONDITIONED **31** on 100

HUMPHREY'S

JAZZ
by the bay

Humphrey's presents the best of the 'Late Nite' jazz
as two of San Diego's hottest local bands
perform on Humphrey's indoor stage!

Sunday, March 13
HOLLIS GENTRY'S NEON
Complimentary hot beverages 6:00-8:00 pm/Drink specials

Monday, March 14
AUBREY FAY
Complimentary hot beverages 4:30-6:30 pm/Drink specials

HAPPY HOUR PIANO BAR
Monday-Friday 5:30-8:30 pm

EVENING PIANO BAR
Tuesday-Saturday 9:00 pm-1:00 am
Call 224-9436 for recorded information


NO COVER/MUST BE 21

HUMPHREY'S

2244 Shelter Island Drive
224-3677

Master Card, San Marcos 744-1150
 00-2853 Express Band, Bill Goldsmith
 Boulevard, Claremont 560-8022
 560-8022

Tonight-Saturday




France
 March 6-12


BONITA RIDGE
 RESTAURANT
Bonita Beach Club
 4014 Bonita Road, Bonita
 (One mile east of 805)
 479-3537

**Live Entertainment
 Dining & Dancing**
WEDNESDAYS
10 KGB FM
PARTY NIGHTS
 with your Palm Escorts

March 15 & 16



Rockola




Holding Power
 March 17-19

St. Patrick's Day Bash
 March 31

CONTINENTAL CUISINE *Clario's* **JAZZ NIGHTCLUB**

NOW APPEARING

WINNER OF 10 GRAMMY AWARDS
 THE INCOMPARABLE




LAURINDO ALMEIDA
 with Bob Magnusson
 and Jim Plank
 Wed.-Sun. through Mar. 20
 Wed., Thurs., Sun.
 8 pm-midnight
 Fri. & Sat. 9 pm-1 am

and Steven Satkowski present

NEXT


JAZZ BLUES GREATS



HANK CRAWFORD & JIMMY McGRIFF QUARTET
 Wed.-Sun., Mar. 23-Apr. 3

COMING SOON

THE LEGENDARY



PAPA JOHN CREACH & EDDIE "CLEANHEAD" VINSON
 Wed.-Sun., Apr. 6-May 1

MONDAY NIGHTS

KIFM 98.1
Lites Out San Diego
HAPPY HOUR 5-10 PM
 with Art Good and the Mark Lessman Band.
 Complimentary hot roast beef and Mexican fiesta buffet. Well drinks \$1.50.

TUESDAY NIGHTS
 Motown songwriter
DEE DEE McNEIL
 on the piano
WRIGHT DICKERSON
 8 pm-midnight

HAPPY HOUR
 Mon.-Fri. 3-8 pm
 Well drinks \$1.50
 Complimentary hors d'oeuvres starting at 4 pm

NO COVER CHARGE • FREE PARKING
 Atop the Summer House Inn • 7955 La Jolla Shores Dr. • 459-0541

Baccharal

8022 CLAREMONT MESA BLVD.
TICKETS AT RACHANAL AND TICKETMASTER
CHARGE BY PHONE 360-8022

**KITEMOOSI WELCOMES JAZZ VIOLINIST
DOUG CAMERON**
WITH SPECIAL GUESTS FLIGHT 7

FRIDAY, MARCH 11
KXGB FM



THE BEAT FARMERS

SATURDAY, MARCH 12
INFRARED/BASTILLE
SWEET VENGEANCE

MONDAY, MARCH 14



THE TURTLES
FEATURING FLO & EDDIE
WITH THE GRASS ROOTS

TUESDAY, MARCH 15
KITEMOOSI WELCOMES JAZZ SAXOPHONIST

KIRK WHALUM

SATURDAY, MARCH 19

EXILE & EARL THOMAS CONLEY

SUNDAY, MARCH 20



THE MARSHALL TUCKER BAND

WEDNESDAY, MARCH 23

UNCLE FESTIVE

THURSDAY, MARCH 24

LITTLE JOE Y LA FAMILIA

SUNDAY, MARCH 27

LYLE LOVETTE

MONDAY, MARCH 28

LEON REDBONE

TUESDAY, MARCH 29

**WALON ATTRAXIONS PRESENTS
DON DIXON**

WEDNESDAY, MARCH 30

BLUE OYSTER CULT

FRIDAY, APRIL 8

KITEMOOSI

DAVID BENOIT

SUNDAY, APRIL 10

NAZARETH

UPCOMING CONCERTS:
BTO & THE GUESS WHO 3/25
THEY MIGHT BE GIANTS 4/1 DARDEN SMITH 4/9
THE GODFATHERS 4/11 ALPHONSE MOUNZON 4/17
JOE SATRIANI 4/21 ROY BUCHANAN 4/22
MOLLY HATCHET 4/29 DESERT ROSE BAND 4/30
THREE 5/9
MUST BE 21

The Broadwaters: Backyard, Friday, March 25, 9 p.m., 141 South Cedros Avenue, Solana Beach, 481-9022

The James Harmon Band: Backyard, Friday, March 25, 9 p.m., 141 South Cedros Avenue, Solana Beach, 481-9022

Echo and the Bunnymen and the Screaming Blue Messiahs: NISD's Open Air Theatre, Friday, March 25, 7:30 p.m., San Diego State University campus, 278-1155 or 265-6942

Robb's Jewish Orchestra: Woods and Music Bookstore, Saturday, March 26, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011

Tiffany: NISD's Open Air Theatre, Sunday, March 27, 3 p.m., San Diego State University campus, 278-1155 or 265-6942

Lele Lovett: Backyard, Sunday, March 27, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Leon Redbone and the Nights: Penguins Backyard, Monday, March 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Don Dixon: Backyard, Tuesday, March 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Blue Oyster Cult: Backyard, Wednesday, March 30, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

DNS and Public Image Limited: North Area, Thursday, March 31, 8 p.m., 278-1155

Tower of Power and Richard Stoltz: Backyard, Thursday, March 31, 9 p.m., 141 South Cedros Avenue, Solana Beach, 481-9022

Kate and Anthony: Sports Arena, Friday, April 1, 8 p.m., 278-1155

Harry Pickens: Woods and Music Bookstore, Friday, April 1, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011

Kristina Olson and Walt Richards: Woods and Music Bookstore, Saturday, April 2, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011

Ichusa and the Woodpeckers: Offspring Theatre, Saturday, April 2, 8 p.m., 1122 Fourth Avenue, downtown, 265-1291

David Salsan: USO's Mainstage Auditorium, Monday, April 4, 8 p.m., 1250 Camino La Jolla, 278-1155

Papa John Creach and Eddie "Cleanhead" Vinson: Elavos, Wednesday, April 6, through Sunday, May 1, call for times, Summer House Inn, 7055 La Jolla Village Drive, La Jolla, 524-0201

Albert Collins: Backyard, Thursday, April 7, 9 p.m., 141 South Cedros Avenue, Solana Beach, 481-9022

David Bennett: Backyard, Friday, April 8, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Doc Watson: La Paloma Theatre, Sunday, April 10, 7:30 p.m., First and D streets, Encinitas, 436-4030

Nazareth: Backyard, Sunday, April 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

The Godfathers: Backyard, Monday, April 11, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Whitesnake and Great White: Sports Arena, Tuesday, April 12, 9 p.m., 278-1155

Silly Wizard: SDSU's Montezuma Hall, Friday, April 15, 8 p.m., Aztec Center, San Diego State University campus, 436-4030 or 265-6942

Alphonse Mouzon: Backyard, Sunday, April 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Joe Satriani: Backyard, Thursday, April 21, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

Roy Buchanan: Backyard, Friday, April 22, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

San Hinton: Woods and Music Bookstore, Friday, April 29, 8 p.m., 3806 Fourth Avenue, Hillcrest, 298-4011

Belly Budd

PROUDLY PRESENTS

BUS BOYS

and guests **JIMMY WOOD & THE IMORTALS**

Tonight, Thursday, March 10 at 9:00 pm

Minimum Wage Rock

Friday, March 11 at 9:30 pm

So California's leading Rock n Roll Bagger

REBEL ROCKERS

Saturday, March 12 at 9:30 pm

Their new Channel/Capitol Records LP is released March 29

BONEDADDYS

and guests **CRY ON CUE**

Sunday, March 13 at 9:00 pm

A Zedco Legend continues

CLIFTON CHENIER BAND

Monday, March 14 at 9:00 pm

Class Rock n Roll

SOUL PATROL

Tuesday, March 15 at 9:30 pm

with race Jam

FO MO

Wednesday, March 16 at 9:00 pm

Kin-tajous Rock

GREG KIHN BAND

and guests **BANDALO DOCTORS with BONNIE BRAMLETT**

Thursday, March 17 at 9:30 pm

ST. PATRICK'S DAY BASH

and signed in the permanent House Band for Fox TV's The Late Show

JACK MACK & THE HEART ATTACK

Coming up

Sunday, March 20 **COASTERS & BOBBY FREEMAN**

Thursday, March 24 **BILLY ZOOB BAND**

Friday, March 25 **BOB LONG**

Thursday, March 31 **TOWER OF POWER**

Thursday, April 7 **ALBERT COLLINS**

THIS WEEK'S AFTERNOON CONCERTS

Friday, 5:30-8:00 pm. Cleveland Jazz **CHICAGO 6**
Saturday, 5:00-8:00 pm. **BOB LONG**
Wednesday, 6:00-8:30 pm. **TOBACCO ROAD**

FOR INFORMATION CALL 481-9022
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075
*Tickets available at:
Belly Budd, Belly Up and Off The Record

CULTURAL ARTS

FRIDAY, MARCH 11 — 8:00 PM

BACKDOOR, AZTEC CENTER

Battle of the Bands

featuring **THE FAN CLUB • THE TREMORS**

USUAL SUSPECTS • TIMES SQUARE

Tickets: \$3 SDSU students, \$5 public

MONDAY, MARCH 14 — 8:00 PM

MONTEZUMA HALL, AZTEC CENTER

RED HOT CHILI PEPPERS

with **THELONIOUS MONSTER**

Tickets: \$10 SDSU students, \$12 public

(\$1 more day of show)

SATURDAY, MARCH 19 — 8:00 & 10:00 PM

BACKDOOR, AZTEC CENTER

THE VENTURES

with **SLO PONIES**

2 shows Tickets: \$7 SDSU students, \$9 public

THURSDAY, MARCH 24 — 8:00 PM

BACKDOOR, AZTEC CENTER

JOHN HIATT

with **CINDY LEE BERRYHILL**

Tickets: \$10 SDSU students, \$12 public

(\$1 more day of show)

TUESDAY, APRIL 5 — 8:00 PM

MONTEZUMA HALL, AZTEC CENTER

FISHBONE

Tickets: \$10 SDSU students, \$12 public

(\$1 more day of show)

COMING SOON

DEBATE: WEDDINGTON & SCHLAFLY

"ALL AGES ALWAYS WELCOME"

Tickets available at

Backdoor, Aztec Center

location: Aztec Center

for more information, call 265-6942

AS/SDSU

ASSOCIATED STUDENTS, SAN DIEGO STATE UNIVERSITY

Molly Hatchet: Backyard, Friday, April 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022

CLUBS

Club listings are compiled by Bill Jennings. If you wish to be included, please call 265-9362. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Asapico Mexican Restaurant and Cantina, 6075 Rancho Bernardo Drive, Rancho Bernardo, 482-6201. Muesli and Friends, jazz, 3-7 p.m., Sunday.

Bella Via Restaurant and Nightclub, 2301 Highway 101, Carlsbad, 942-1108. The Mark Leeman Band, jazz, 8-10 and 10-11 p.m., Friday and Saturday. Ruff's Cantina, jazz, blues and rhythm and blues, 8 p.m., Sunday.

Belly Up Tavern, 141 South Cedros Avenue, Solana Beach, 481-9022. The Bus Boys, rock, and Jimmy Wood and the Immortals, rock and rhythm and blues, Thursday, the Rebel Rockers, rock and rhythm, Friday, the Bonedaddys, "world beat" dance music, and Cry on Cue, rock and rhythm and blues, Saturday, the Clifton Chenier Band, Zydeco, Cajun music, Sunday, Soul Patrol, Motown, rhythm and blues, Monday, Fox Mo, reggae, Tuesday, the Greg Kihn Band, rock, Wednesday, Afternoon Concerts, the Chicago Six, Cleveland jazz, 3-10 p.m., Friday, the Bob Long band, hip, lounge, and swing, 3-8 p.m., Saturday, Tobacco Road, vintage jazz and swing, 6-8:30 p.m., Wednesday.

The Backhouse, 82 Encinitas Boulevard, Encinitas, 944-1128. Bob Huff, contemporary Friday and Saturday.

The BookWorks/Panacea Coffeehouse, Flower Hill Center, 2670 Via de la Valle, San Marcos, 735-1735. Cornet Digs and Henry Pickett, jazz, 8 p.m., Friday.

Borelli's Back Room, 2677 Vista Way, Encinitas, 944-1128. The Bus Boys, rock, 8-10 p.m., Friday and Saturday. The Bus Boys, rock, 8-10 p.m., Friday and Saturday. The Bus Boys, rock, 8-10 p.m., Friday and Saturday.

Camel Inn, 887 San Marcos Boulevard, San Marcos, 744-1332. The Paradise Street Band, rock music, Friday, Preston, contemporary, Saturday.

Carlos Murphy's, 240 East Via Rancho Parkway, Suite A1, Encinitas, 486-5032. The Slim n' the Rock n' Soul Show, vintage rock n' soul music, Thursday through Saturday, Song Bird, audience participation recorded music show, Monday, Club Bongo, Seattle rock, Wednesday.

The Countryside Restaurant and Lounge, 450 Douglas Drive, Encinitas, 737-0969. New Country country, Wednesday through Sunday, Lone Star country, Monday and Tuesday.

El Comal, 521 Encinitas Boulevard, Encinitas, 944-1128. Latin Soul, Latin music, Friday and Saturday evening.

El Comal, 1284 Power Road, Poway, 486-1010. Greg Hartline, contemporary country and blues, 7 p.m., Wednesday, Thursday, and Saturday, and 5 p.m., Friday.

The 500, 945 West Valley Parkway, Encinitas, 486-0428. PM, contemporary, Friday and Saturday.

Fireplace Lounge, 479 West Washington, Encinitas, 744-1101. Dan Jennings, Top 40 and country and western music, 4:30-7:30 p.m., Wednesday through Friday, Blues, Top 40 and country and western music, 8:30 p.m., Wednesday through Saturday.

Fish House West, 2632 South Highway 101, Carlsbad, 942-1108. The Bob Long band, hip, lounge, and swing, Thursday through Saturday, Tony Ortega hosts a jazz jam session, Sunday.

The Flying Bridge, 1003 North Hill Street, Encinitas, 722-1904. Billy Fowler and Karen Kennedy, contemporary, Tuesday through Saturday, Pete Wickham, contemporary, Sunday and Monday.

Fogarty's, 245 West El Norte, Encinitas, 743-9141. Car Lane, contemporary country, and blues, Friday and Saturday and occasionally Sunday.

CRYSTAL T'S

live

DANCE! DANCE! DANCE!



CIRCLES

Contemporary Rock

Tues-Sat. 9:00 pm to 1:00 am

Coming to Crystal T's Live

MIAMI & THE ERGE

March 22

Social Hour Mon-Fri 4-6 pm \$1.50 Draft \$1.75 Wells

TUESDAY

Free Dance Instruction 7 pm

WEDNESDAY

"Healthy Set" Happy Hour 5:30 pm

Only at the "T"

Celebrate St. Patty's Day

THURSDAY

Thursday Night Club March 10 5:30 pm

SATURDAY

"Dancers Night Out" 5:30 pm

BONACCI'S

PIZZA • PASTA

LUNCH

11:30 am-2:00 pm Mon-Fri

DINNER

5-10 pm every night

All items available for take-out

Also: Can Eat Soup & Salad Bar

Town & Country Hotel

AT&S HOTELS

500 Hotel Circle North San Diego, CA 92138 (619) 294-9010

MARCH 10, 1988 25

Gable's Nightclub, 2943 East Vista Ave., Vista, 92083. Semi-regular. Country, contemporary, Wednesday. The Gable Band. Thursday. Contemporary. Friday and Saturday. The Gable Band. Contemporary. 7:30 p.m. Sunday.

The Grove, 3212 Mission Avenue, Escondido, 92027. Trade Secret. Contemporary. Friday and Saturday. Harbor House. Highway 101 and La Costa Avenue in the ocean.

Harbor House, Highway 101 and La Costa Avenue in the ocean. Local. From San Diego 574-6495. From North County 942-7114. Mark Aguirre, jazz guitar 7:15 p.m. Friday. Pedro Hernandez, jazz guitar 7:15 p.m. Saturday.

Henry's, 244 Elm Street, Carlsbad, 92008. Tim Seeger and Co. Contemporary. Tuesday through Saturday. Local. Friday and Saturday. The Pelar Band. Contemporary. Sunday and Monday.

Hotel Escondido/Scott's Pub, 2240 South Escondido Boulevard, Escondido, 92027. Contemporary. Tuesday through Saturday. 154 Darius. Contemporary. Sunday and Monday.

Harley's, 2340 Bernardo Plaza Drive, Rancho Bernardo, 92024. Rock. Contemporary. Tuesday, Thursday, Friday and Saturday. Contemporary. Wednesday through Saturday.

La Tapatia, 140 West Grand, Escondido, 92027. Latin music. Friday through Sunday. Call club for information.

La Costa Hotel and Spa, 600 First Street, Escondido, 92027. Latin music. Monday through Thursday. Contemporary. Friday and Saturday. Contemporary. Sunday.

Leo's Little Bit of Country, 600 West San Marcos Boulevard, San Marcos, 92078. Contemporary. Sunday. Contemporary. Monday through Thursday. Contemporary. Friday and Saturday. Contemporary. Sunday.

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BANGERS

formerly MARY'S BY THE PIER

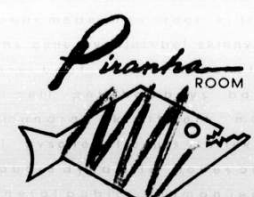
WHAT'S ROCKIN' IN MARCH

Thurs-Sat March 10-12 MOTORMEN 9 pm	Sun March 13 GUNS FOR HIRE 4-8 pm	Mon-Wed March 14-16 STRANGERS 8-10 pm	Thurs-Sat March 17-19 MESSINGER 9 pm
Sun March 20 GUNS FOR HIRE 4-8 pm	Mon-Wed March 21-23 STRANGERS 8-10 pm	Thurs-Sat March 24-26 PERFECT STRANGER 9 pm	Sun March 27 GUNS FOR HIRE 4-8 pm

710 Garnet Ave. — Pacific Beach — 483-7844

HAPPY HOURS
Mon-Fri 4-7 pm
and lots of good live
music. too!

Piantha ROOM



the alternative
you must be 21 • sundays only • \$3 admission
5373 mission center rd. 294-1185

ST. PADDY'S DAY BASH

Join us for our 13th Annual - We open 6 am 'til 2 am
A bottle of Irish Whiskey for the first person through
the door. Buy your St. Paddy's Day T-shirts early!
Watch for our host in the
St. Patrick's Day Parade March 12

For booking info call: Nelson Talent Agency 581-1001

DREAM STREET

2228 BACON ST. 222-8131

Friday, March 12
Live music with
EXIT

Saturday, March 13
Brother Young Band
Playing their new
single "Here Comes The Sheriff"

ST. PATRICK'S DAY CELEBRATION

Bring your shillelagh
down to the
Club "Mc" Monterey
MARCH 17, 1988



Where four-leaf clovers
and leprechauns abound
Where our "Cheers Hour"
buffet includes all
of your Irish favorites.
Fun, Games, Prizes
& Surprises
Who knows, you may find
your Pot of Gold
Well, then again, maybe you'll
just get the luck of the Irish!

club monterey MARCH

At The Doubletree Hotel
1-8 Mission Center Road


Sun.	Mon.	Tues.	Wed.	Thur.	Fri.	Sat.
CHR Club Hotel Restaurant Employees The Big Spin for Selection of Stoly Shooters \$1.75 House Wine, Well, Domestic Beer \$1.50 Free Snacks Drawing for Dinners & Lunches ALL REQUEST NIGHT	SPORTS NIGHT ENJOY OUR BACKGROUND SPORTS VIDEOS Complimentary Hors D'oeuvres Buffet and Club Drink Specials Starting at 4:00 P.M. NCAA PLAYOFFS	COMPANY NIGHT These SPECIAL gatherings 9 Days, Promotions, Weddings, OR just to get together Call for Reserved Seating minimum 12 persons 1-25 Drafts 1-50 House Wine 1-75 Well Drinks All Night Long And... Drawings for Dinners & Lunches For Two	AT THE HOP Nostalgia Night Soda Fountain Drink Specials Root Beer Floats Malted Milks Cherry Fizz and more... \$1.50 Popcorn & Peanuts Big Chill Request Night	Ladies Night Fashion Auction 7:30 P.M. by "Gabrielle" Selected Champagne & Wine \$1.25 11:11 9:00 P.M. For Ladies Only Drawings for \$100 Gift Certificates for Jean Alexander Salon Lunches & Dinners for Two MUST BE PRESENT TO WIN	Club Monterey "Members" Night 9:00 P.M. - CLOSE Flash your card FOR "Members Only" Happy Hour Prices All Night for "Members Only" Drawing for Complimentary Weekend at the San Diego Doubletree Pick Up Your New Club Monterey Card	Champagne Saturday \$1.25 9:00 P.M. to Closing

SPORTS CARNIVAL '88 - WED. MAR. 30th - 4:30 P.M. til Closing - Enter the Sports Raffle with proceeds supporting the San Diego Redwings - Doors open 12 noon - Tickets to local sporting events, souvenirs, sporting goods & dinners for two. - Be eligible for GRAND PRIZE - 4-day Las Vegas holiday for two - 1st PRIZE - San Diego Sevens Fantasy Package - 2nd PRIZE - Health Club Membership - Drink specials all night long.

Music to rock a princess.

ENTERTAINMENT AND DANCING ON MISSION BAY
THROUGH MARCH 26

PRIMETIME



Performing Brazilian music, Top 40's, Oldies and Standards

At the Bay Lounge

SAN DIEGO PRINCESS
A Princess Cruise Resort
(Formerly Vacation Village)
1804 West Vacation Road (Off Ingraham) - 274-8630

REFLECTIONS REFLECTIONS

Now appearing
Shakers
Thursday, Friday & Saturday from 8:30



Joe Cool & the Rumblers
Starting Tuesday, March 15

The Wanderers
Friday Happy Hour from 5:30
Complimentary hors d'oeuvres

St. Patrick's Day Party

with
Kenny Morrill & the Bop Don't Stop

Free parking
No cover - No minimum
291-2900
Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

Thursday - Saturday, March 10-12
In T.J.'s Cabaret!

REFLECTORS

Thursday - Saturday, March 10-12
In the Cantina

BORDERTOWN
Playing your favorites nightly

**TONIGHT!
Mini Skirt
CONTEST**

2nd night of a 3-week event!
Weekly prizes included!

CASH \$100
1st place \$50
2nd place \$25
3rd place \$10
• 1st place winner
• 1st place winner
• 1st place winner

**ST. PATRICK'S DAY
BLOWOUT**

with
permanently
WHITNEY ALLEN
\$500 EMERALDS GIVEAWAY

2828 Camino Del Rio South 299 2828
Take Texas St. off-ramp • Mission Valley

Bahia Hotel, 4000 La Jolla Village Drive, La Jolla 92037. The Bahamas contemporary music, live dancing, Friday and Saturday.

Bahia Hotel, 4000 La Jolla Village Drive, La Jolla 92037. The Bahamas contemporary music, live dancing, Friday and Saturday.

Ranger's, 7100 Canyon Avenue, Pacific Beach 92111. The Motown rock, Thursday through Saturday. Contemporary music, live dancing, Sunday through Saturday.

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B STREET CAFE & BAR
425 West B Street, downtown • 236-1707

LIVE JAZZ IN THE CITY

SECRETS
Thursday, March 10
6:00-10:00 pm

**Hosted by Art Good plus, Friday & Saturday,
March 11 & 12 9:30 pm-1:00 am**

GEORGE EMERSON
on keyboards
Monday-Wednesday 8:30-10:30 pm
Friday & Saturday 8:30-9:00 pm

SOLANA BEACH • 635 S. HWY. 101 • 755-4813

NEW HOURS
RESTAURANT OPEN
Thursday through Saturday 5:00 pm
Sunday champagne buffet brunch - \$8.95
10:00 am-2:30 pm
Dinner begins at 3:00 pm

CLUB DIEGO'S
open
Thursday through Saturday
at 8:30 pm

**Delene WITH
HOT PURSUIT**
(FEATURING BARRY CAHILL & DELENE ST. CLAIR)

Wednesday-Saturday
Through March 26

The Jolly Roger
SEAPORT VILLAGE
807 West Harbor Drive • 233-4300

TIO LEO'S
NAPA • MORENA
Mexican Restaurant & Cantina
5302 Napa Street, San Diego, 542-1462
(Near the Morena Blvd. home furnishings district, the old Rinney's Shoe Store)

"The Party People's Meeting Spot"

WHO CARES?

FATTBURGER

DR. CHICO'S ISLAND SOUND

USD Happy Hour 7-11 pm
Every Wednesday
• \$1.00 Margaritas • \$1.25 Margaritas
• \$1.25 Vodka Gold Shooters
• \$1.25 Vodka Gold Shooters
• \$1.25 Vodka Gold Shooters

TIO LEO'S
MIRA MESA
10787 Camino Ruiz,
Mira Mesa • 695-1461

KICKS

MDK

SMART MOVES

La Jolla Village Inn/Shotter's Lounge, 5200 Village Court, La Jolla 92037. Piano bar entertainment, Tuesday through Saturday, call club for information.

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the OLD pacific beach CAFE
4287 Mission Boulevard • Pacific Beach • 770-7122

Thur **DR. FEELGOOD & THE INTERNS OF LOVE**
Fish tacos \$1.99

Fri **ROCKOLA**
Vintage rock and roll from the '60s and '70s. Dance to the music of the Stones, Cream, Hendrix.

Sun **DR. CHICO'S ISLAND SOUNDS**
San Diego's #1 tropical dance band. Reggae, calypso music with a world beat. Come party!

Mon **FOUR EYES**
The return of FOUR EYES. Monday - 10:00 PM Night. "Coming soon: Battle of the Axes" Tuesday - 10:00 PM \$5.99

Wed **THE MIGHTY PENGUINS**
The blues at the north. Monday 10:00 PM • Margaritas \$1.75

OLD del mar CAFE
2730 Via de la Valle • Del Mar • 455-0757

Thur **NOTICE TO APPEAR**
Rock and roll at its finest. Live and the boys. Fish tacos \$1.99

Fri **DR. FEELGOOD & THE INTERNS OF LOVE**
The Dr. returns to the North County

Sun **THE COOL RAYS**
Join the Cool Rays for a beach party. Surf music, drink specials, limo and hot contests.

Mon **THE MOTORMEN**
Prime rib \$1.99

Tues **KATS KARAVAN**
Jump blues

Drive, Harbor Island, 291-1870.
Fortune, with Mark Meadows, Top 40
dance music, Wednesday through
Sunday.

Happy Hour
11-12:00
Mon.-Fri.
12:00-3 pm

Winston
A BEACH CLUB
RESTAURANT

Drink
specials
Sun.-Thurs.

beach club

NEOSTALGIC ROCK - Sunday nights with the **COOLRAYS**
SWING DANCE - Every Sunday 3-7 pm
ORIGINAL BAND NIGHT - Every Monday
RHUMBOOGIES - Every Tuesday
REGGAE - Wednesday, March 23 & 30

Thursday, Friday & Saturday

**BLONDE
BRUCE
BAND**
Thursday - Fri.
Friday & Saturday, Spice

Wednesday & Thursday, March 26 & 17

KING FISH
March 18 & 19 **KENNY JAMES DRIVIN' WHEEL**
1921 Bacon Street • Ocean Beach • 222-6822

 **JIMMY
BUFFETT
NIGHT**
Friday, March 11, 9 pm 'til closing

Prizes and giveaways • Ugly Hat Contest
Margaritas \$1.75

Saturday, March 12
**DR. CHICO'S
ISLAND SOUND**
Calypso/Reggae Band



Sunday, March 13
LIMBO SLAM
Dancing 9 pm 'til close
1901 Shelter Island Drive • 222-NJTS (6887)
"Why Coconut's? 'Cause it's a jungle out there!"

skies

**SAN DIEGO'S NEW
PARTY SPOT FOR '88!**

DANCE 6 NIGHTS A WEEK TO OUR TOP SOUND AND VIDEO SYSTEM!
RUNAWAY BUFFET WEEKDAYS 5 PM-7 PM

TONIGHT, THURS., MARCH 10

PARTY WITH US!

\$1.75 Bacardi drinks • Prices

THURS., MARCH 17

**ST. PATRICK'S DAY
CELEBRATION!**

FREE IRISH STEW 5 PM-9 PM!

Drink specials 4 pm-closing
\$1.00 Bud drafts • \$1.50 Irish Coffees
\$1.50 Shamrock Schnapps • \$2.25 Irish Kisses

EVERY WEDNESDAY

Wild on Wednesdays presents
SKIES' LIP SYNC CONTEST

GRAND PRIZE: 5 DAYS, 4 NIGHTS IN HAWAII

Weekly 1st place prize \$25

Skies is located in the new
Montgomery Field Holiday Inn
located at the corner of Kearny Villa Road and Aero Drive,
where I-805 and Hwy. 163 intersect at Montgomery Field Airport

277-8888

PARK PLACE

**LIVE
ROCK EVERY
NIGHT**

**PERFECT
STRANGER**

Tonight through Sat.

Sun & Mon., 13 & 14
Dance to
FRIENDS



BRYAN SCHOCK'S AIR GUITAR CONTEST CONTINUES!

Tonight is your last chance to win a place in the finals. Finals will be March 17, St. Patrick's Day! You could win a Fender Stratocaster courtesy of **ALBERT'S MUSIC CITY**. For best selection and service, see your Uncle Albert.

★ This Thursday
CHUCK Night
BRYAN SCHOCK
Seagulls feed 4:00-7:30 pm
All you can eat \$1.00

★ Early evening at Park Place
4:00-7:30 pm Monday-Friday
**LOTS OF NEW
FOOD & DRINK SPECIALS**

TUESDAY **MARCH 15 - 7:30 PM**

FASHION **EXCLUSIVE**



Patina

Join the bidding frenzy
Win door prizes and
save a fortune on
hot spring fashions

1280 FLETCHER PARKWAY, EL CAJON • 448-7473

MARCH 12, 1988 33

Then's, 1175 Third Avenue, Chula Vista, 425-9282: Gold'n West, country, Friday through Sunday.

Wanda's Drop Inn, 9143 Campo Road, Spring Valley, 698-2204: Deborah Lee and the Trilators, classic rock, Friday and Saturday.

Zorilla's, 663 Palomar Street, Chula Vista, 425-1626: Los Fuereños, Latin music, Thursday; Rio, Latin music, Friday through Sunday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-8382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Agents: *Red Coach Inn*
Amaraji: *Spirit*
Automatics: *Paradise Bay, Park Place*
Backstreet: *the Inn at Pine Valley*
Bastille: *Bacchanal*

The Beat Farmers: Bacchanal
The Belair Boys: Heavy's
Bolton/Dallan: Carlos Murphy & La
Jolla
The Bushheads: Kelly's Pub
Butcher: Ritz
The Brother Young Band: Dream
Street
The Bus Boys: Betty's Up Tavern
Circles: Crystal T's Live
The Classics: Spirits Inn
Club Bongo: Carina
Murphy & Graustein Center, Car
Murphy & Excondido
Joe Cool and the Rumbiers:
Carmarcan Hotel, Sheraton Har
Lodge East
The Cowboys: Winston's, and Live &
Cafe
Crossfire: Mr. D's
Cry on Que: Betty Up Tavern

Crystal: *Whiskey Flats*
CYA: *Prayer Horse*
Ecosystem: *Spirit*
The Rick Elias Band: *Spirit*
Eleventh Hour: *Rio's*
Emotional Front: *Spirit*
Eventstar: *Magnolia Mulaney's*
The Event: 2582
Exit: *Dream Street, Kelly's Pub*
Fairfield Fats: *Rio's*
Fire: *Spirit*
Four Eyes: *Old Pacific Beach Cafe*
Free Press: *Old Beachy Shore Steadman*
Time Machine: *Chez Orleans*
Friends: *Plac Place*
Rick Gasley and His Super
Barracuda: *Patrick's II, Rio's,*
Silver Fox Lounge
The Grassroots: *Butchman*
Guns for Hire: *Rio's*
The Heroes (from San Diego): *Jose*
Murphy's

The Huffs: *the Wellhouse*
Heating Power: *Old Bonita Store*
Restaurant
Hydra: *Spirit*
The Impostors: *Dark's Horseshoe*
Tavern
Infrared: *Ricchanal*
The Insmackins: *Ralph and Eddie's*
The Jacks: *Rio*
Justin Case: *Red Couch Inn*
Paul Namakanaki's Prayer for Rain: *Rio*
Kamelot: *Funka Lounge*
Mike Neme and the Commotions:
Nelly's Pub
Kicks: *Lo Leo's/Mira Mesa*
The Grez Kith Band: *Nelly Up*
Kingfish: *Winston's*
Letter Rain: *Rio's*
Deborah Lee and the Telstars:
Wanda's Drop Inn

St. Patrick's Day
at
Torrey's

Thurs., March 17
4 pm-close

\$5 cover

Irish Sweepstakes
Win a trip for 2 to
Boston and attend the
Celtics' 70ers game!

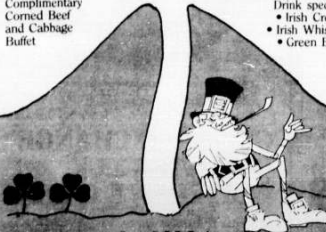
Drink specials

- Irish Cream
- Irish Whiskey
- Green Beer

**Pot
O'Gold
Drawing**

Irish Music

**Complimentary
Corned Beef
and Cabbage
Buffet**



**LA JOLLA
Marriott.**

4845 La Jolla Village Drive • La Jolla • 367-5434

TRIP
WEST

CLOSING OUT
UP TO 50% OFF
SALE

CLAIREMONT
TRIP WEST
PIPE
SHOP

CL-CAFE
STARS
FULL
C-SELECTION

AND TOBACCO ACCESSORIES

MAKING ROOM FOR
OUR VIDEO DEPARTMENT

ROCK
N'
TOUR
SHIRTS
TO 50%
OFF

UP TO
50%
OFF
This is your
last chance
to stock up

USED
LPS
\$ FOR \$10

CLOSING OUT SALE AT CLAIREMONT ONLY

Balboa and Genesee
Between Ralphs and Target
268-4444

 **Mony Mony's**
Live music 7 nights a week!
3595 Sports Arena Blvd. 223-5596 Across from Sports Arena

ST. PATRICK'S DAY PARTY 

We're **opening early**... 4:00 pm on Thursday, March 17!
Free corned beef and cabbage plus other munchies
Irish Cream specials • Irish whiskey specials • Black Velvet specials
Margaritas \$1.25 all night
No cover if guys wear a tie, ladies wear a skirt
Win a stay at Rosarito Beach!

**MISS BLACK VELVET
MODEL CONTEST**

Every Thursday in March
Ladies — here's your chance to win a modeling contract with
Ford Modeling Agency in New York City as the official model
for Black Velvet Canadian Whiskey.

Thursday - Saturday, March 10-12: **Top**
Sunday & Monday, March 13 & 14: **Perfect Strangers**
Tuesday-Saturday, March 15-19: **Miami & the Ergle**

Fat City
TROPICAL CAFE



Photo by M. Watson

Most Valuable Players
Thursday 8 pm-12 am Friday and Saturday 9 pm-1 am

Celebrate

St. Pat's at McFat's
(Fat City Bar)
Thursday, March 17 • 4:30-8:00 pm
Irish drinks at special prices
FREE Irish appetizers

2137 Pacific Highway • Downtown by the bay • 232-0686

**ST. PATRICK'S
DAY PARTY**

Thursday, March 17

 **NORMAN
CLIFFORD**
& Friends


Direct from Dublin, Ireland and Las Vegas
Revue, singing all of your Irish favorites
from 4:00 pm-1:00 am.

**CORNEB BEEF & CABBAGE
99¢ ALL DAY, ALL NIGHT!!**

**TEQUILA
LANDING**

Steak & Seafood Restaurant

4250 West Point Loma Blvd. • 223-9158



It's Time To Pack Up And **Road Trip**

To: *Confetti*

Do you wanna Dance?
"Yeah!"

THE DELTA HOUSE

Toga . . . Toga . . . Toga . . . Toga

(You know you make me wanna)

Tonight
It's a Pre-Finals

With
Otis my man

Dewayne Jessie is


OTIS DAY
with The "Animal House" Band
LIVE
Thursday March 10th
\$10.00 gets you in to the
wildest toga party ever!
Inside you get:

- \$1.00 Budweiser Cans
- \$1.75 Cheap Drinks & Well & Wine
- Get Crowned King or Queen of DELTA HOUSE in the sexiest toga contest

Advance tickets now available at Confetti and TicketMaster

Confetti

5372 Mission Center Rd. • Must be 21 with proper ID and attire to enter • 291.9535



Thom Tom Paul


50%-70% OFF SALE CONTINUES

Quality Fender Gemini II's \$109 - Now Just \$119, 40% off!
Limited Stock going fast!

Fender Fender electrics... starting from \$169

FENDER STRAT PLUS & FENDER TWIN IN STOCK

Music, video rentals now \$3 a day
Lesson tapes - Music videos - Rock movies
go over our own and our own



DADDY'S STRINGS
ARE 4 FOR 1
Made in U.S.A.
With this coupon through 3/17/88



Via: MasterCard, American Express

582-0311

4780 Mission Gate Pl., San Diego, CA 92120
Unlimited free parking

LASERIUM
and
10 KGB FM
present

LASEROCKIN'

Celebrating 15 years of Laser Rock n' Roll
with classic KGB rockers from Bruce Springsteen,
The Who, U2, Led Zeppelin, and many more!

PRESENTED BY PUEBLO
SPACE Theater
AND SCIENCE CENTER

Belice Park
238-1166

Harper's
Musical Center
422-5331
Between 5 & 605
241 3rd Avenue, Chula Vista
Helping musicians for
over 28 years

Tequila Landing
Colour: Martini
Ray Correa: *the Library, Hungry Hunter/Rancho Bernardo*
Ray and Lanie Correa: *Hungry Hunter/Rancho Bernardo*
Donna Cote: *Tom Ham's Lighthouse*
The Rod Credit Band: *San Luis Rey Downs Golf Course Country Club, Rancho Bernardo Inn*
Darci Daniels and Flashback: *Le Pavilion Lounge*
Pat Danton: *Hotel Escondido*
Dan Dunn: *Ireland's Own*
Dusty and Melissa: *Tom Ham's Lighthouse*

*In Southern California. Verifiable

**A
DREAM
COME
TRUE!**

Alton and the Os Bow Country
Lads: Os Bow Inn
Johnny Beech: *Piney Mine Company*
Ron Bell: *The Crouser Room*
Wellhouse
Ron Bivens: *Lounge*
Breakfast Bar: *Noravio Inn, Circle D Corral*
Greg God and Rocking Horse: *Leo's Little Bit of Country*
Country Casanova: *Circle D Corral*
Country Club Inn; Ireland's Own, Harp & Shamrock
Crossrover: *Leo's Little Bit of Country*
Dakota: *Saddleback Inn*
The Jessie Daniels Ranch: *Ashlene Saloon*
Elton, Jay, and the Country Gold: *Elton's Honky's*
Gold'n' West: *Dustin Bar, Theo's*
Grand Central Station: *Smitty's Downtown*
Chad Hart: *Doe's Landing*
Haywire: *Whisperin' Aloud*
The Iron Flamingo: *At the Country's Pleasure*

X SAN DIEGO HILTON Beach & Tennis Resort
1775 East Mission Bay Drive (off I-5) • 276-4010

MARCH 10, 1936



Guitar trader
& MUSIC POWER RENTALS

<p>3 FOR 1 Guitar and bass strings</p>  <p>Behind Arty's at 1405 & Clairemont Mesa Blvd Mon-Sat. 10-7; Sun. 12-5-30 Expires (11/78) 545-8814</p>	<p>10% OFF YOUR NEXT RENTAL Expires 10/1/78</p> <p>MUSIC POWER 47th & University Mon-Fri. 11-6; Sat. 11-5 282-4011</p>
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"Hollis Gentry's Neon" **St. Patrick's Day******


5:30-7:30 p.m.
Thursday, March 17

CARGO BAR

GROUP BUFEET
the party on for a taste of
Ireland, with your favorite
celebrations, Irish coffee, green
beer and Irish whiskey.

H SAN DIEGO HILTON Beach & Tennis Resort
1775 East Mission Bay Drive (off I-5) • 276-4010

"5 O'Clock Fiesta"
Food, Fun . . . Amigo!
 (Every Mon. - Fri., 5 - 7 p.m.)



Café & Cantina
Sports Arena at Rosecrans
 225-9090

Don't Miss The
\$1,000.00
MISS CORONA CONTEST
 Held Every Friday @ 10 pm. For Cash-Prizes, and a Spot in the Plaza on Castro de Marin.
 *Sponsorship, Showcase, and/or Personal Show Arrangements.
 Sponsors Include:

B-100 - KyXy - 76-KFMB
Eagle 105 - Always Tan - Oshmans

**Piano Bar
and Classical**
Randy Beecher: Papaya
Fred Benedetti with George
Symba: Words and Music
Bookstore
John Bower: Viscount Hotel
Wally Brown: Milligan's
Trevor Clarke: Princess of Wales
British Pub and Restaurant
Gail Dietrichs: Sheppard's
Restaurant/Sheraton Harbor Island
East

MARCH 10, 1998

[illegible]

CURRENT MOVIES

Lean, Simon, Tim Alexander Scott
Collier, directed by Joan Freeman 1988
• 11 Avenue Cinema 8, from 3:11
Strand from 3:11, Town and Country

The Verdict and the Rainbow — Not as the title may lead you to suppose, an ingenious blend of two movies by D.H. Lawrence. Rather, the "rainbow" and "verdict" parts are not the same. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

is a bit of a stretch for director Wes Craven (THE HILLS HAVE EYES), and he comes up with a full-on, full-out treatment, with the technical innovation of the film of the Indiana Jones series. (We can only hope that Wade Davis, the real-life model, would have the decency to turn from white to black.) The movie is not all that good, in spite of the fact that it has a lot of good ideas. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

She's Having a Baby — Young marrieds get the idea. They're treated with the technical innovation of the film of the Indiana Jones series. (We can only hope that Wade Davis, the real-life model, would have the decency to turn from white to black.) The movie is not all that good, in spite of the fact that it has a lot of good ideas. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

Shoot to Kill — One long chase. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

Shy People — Two words collide in the person of Barbara Hershey (the lawyer) and Bill Clougherty (the cop). The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

Switch Channels — It's THE FRONT PAGE, yet again, or really HIS GIRL FRIDAY, but transplanted from newspaper office to TV station, and with the loss of the subtle irony of the original. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

Three Men and a Cradle — A woman, after an incident of about a year, of Colin Ferrell's THREE MEN AND A CRADLE. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

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Wish You Were Here — A somewhat over-the-top movie about the stock market that would do better left to its own devices. The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

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Spontaneous 1988 — College. Fashion Valley, Flower Hill Cinema, La Bolla Village, New Valley Drive 16, from 3:11, Parkway, Spring Valley, from 3:11, Town and Country, LA Escondido 8, LA Escondido Plaza 7, Vineyard 2, from 3:11

Shy People — Two words collide in the person of Barbara Hershey (the lawyer) and Bill Clougherty (the cop). The movie is based on the novel by D.H. Lawrence, "WILKINSON'S WIFE" — one of a series of novels from the 1920s about the life of a woman in the industrial revolution. The movie is directed by Joan Freeman 1988.

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MARCH 10, 1988



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- ADVERTISING 27
- BUSINESS OPPORTUNITIES 27
- CARS 30
- CAR SERVICES 30
- COMPUTERS 13
- FOR SALE 13
- HELP WANTED 13
- JOBS TRAINING 13
- LESSONS 27
- MOTORCYCLES 29
- MUSIC 8
- NOTICES 27
- PERSONALS 24
- PLANTS 21
- PHOTOGRAPHY 21
- REAL ESTATE 39
- COMMERCIAL RENTALS 35
- RESIDENTIAL RENTALS 35
- ROOMMATES 25
- SERVICES 25
- SPORTS 22
- TRADE 14
- TRAVEL 14
- WANTED 21
- CARS 15
- REAL ESTATE 37

PHOTO CLASSIFIEDS

REAL ESTATE 37

RESTAURANTS

BEGIN ON 40

FEATURES

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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Free ads are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 4-1/2 inch (including envelope) or on a postcard. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost \$65 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 8:00am Monday, three days prior to issue. Reader Classifieds, P.O. Box 80003, San Diego, CA 92188. No free ads will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 635 State Street, downtown, at the rate of \$12 per 25 words or less plus \$65 per extra word. The deadline is 8:00am Tuesday.

DON'T CALL US

Due to the large volume of free classifieds, the Reader cannot handle visits or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, to attempt to cancel ads, or to request information from ads sent in past issues. The Reader reserves the right to edit or refuse classified ads due to inappropriate content, space considerations, etc.

PAID CLASSIFIEDS

Businesses including paid services or functions, rentals, and on-call jobs making enterprises must pay in advance for classified ads at the rate of \$12 for 25 words or less plus \$65 per extra word. Discounts are available for ads placed for consecutive issues and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

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WALK-IN DEADLINE

Paid ads may be brought to the Reader office, 635 State Street, downtown, before 8:00am Tuesday, two days prior to issue. Office hours are 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

PHONE DEADLINE

Paid ads may be placed over the telephone before 8:00am Tuesday, two days prior to issue. Phone orders are with Visa or MasterCard only. Phone hours are 8:30am-5:00pm Monday through Friday, 8:30am-6:00pm Tuesday when the hours are 8:30am-6:00pm.



231-8200 (Display advertising 231-7821)
Please don't call us regarding free classifieds.

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Submit any other 100 Fideback 1000 (1000) 50 a year. No response in the future or trade for T #990000 California. Manufactured Homes, Inc. 920-8001

Photo classified ads cost \$3 each and are available to private parties making ads to private parties being sent to the Reader office for business 5000 call 231-8200. Ads include copy of no more than 25 words including headline, and a photo to be provided by the advertiser. Photos are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

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Wanted: 4 year old getty system for sale. Call 231-8200.

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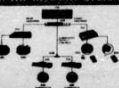
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