

READER

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SAN DIEGO'S WEEKLY



CLINICAL DETACHMENT

How did a desert town lose its health clinic and \$36,000? Why did UCSD-trained physicians end up looking for new jobs? What's the prognosis for North County Health Services and its executive director, Dorothy Reno?

BORREGO SPRINGS — Even the Methodist minister is irate. So are the Lions, the Soroptimists, the Optimists, the Kiwanis, members of the Borrego Springs Civic Foundation, the Women's Circle of the Borrego Springs Community Church, and scores of other benefactors of the now-defunct Borrego Springs Community Clinic. On a particularly pleasant desert spring day last month, representatives of this unlikely band of civic malcontents gathered in a small reception area of the empty clinic quarters, where retired admirals once rubbed elbows with citrus

pickers as they waited to see a doctor. This time, though, they had come to explain how the fruits of public charity had been lost to a multimillion-dollar corporation.

For more than a decade, the citizens of Borrego Springs had been models of civic involvement, donating cash and equipment to a community health clinic that had, during that time, operated under various auspices. It never mattered who was running the place. The clinic was one of



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CITY LIGHTS

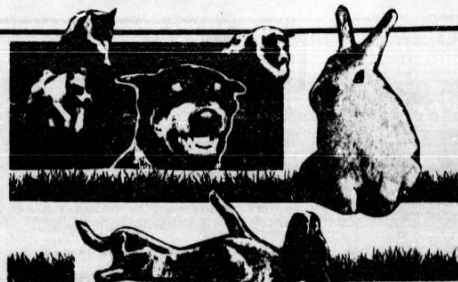
WAG NO TAILS

BY BRAD CAVLEN

It's been almost a year since Barbara Goldstein, an elementary school teacher who lives in Rancho Santa Fe, allegedly poisoned two dogs in her neighborhood. A defense motion to dismiss the case was denied last Friday, and another trial date was set this week for Vista's municipal court. On June 13, a jury will begin hearing the district attorney's contention that coincidence doesn't allow two dogs to die of strychnine poisoning on the same night they rough up a neighbor's pet rabbit.

The jury will also hear the defense pose questions about missing vicious and raise the possibility that one dog was strangled by his owner. It should be an interesting trial.

The incident began on the afternoon of May 19, when Barbara Goldstein and her children came home and discovered three dogs tearing apart their pet rabbit. "They were literally eating the legs off," recalls Goldstein. She and her kids rushed the rabbit to the vet, who was able to save the animal's life. "It walks around on a stump now," says Goldstein. "It's really pathetic looking." While she is on the veterinarian's, Goldstein made certain statements that later became evidence against her. According to court papers, "The defendant was hysterical. [She] was constantly asking for the type of poison she could use to kill the



certain tissue cultures are now missing. At one point the defense considered having the shepherd's body exhumed to test for the presence of strychnine. But the dog was buried in the back yard of a house rented by Stilwell, who has since moved to Riverside County.

When contacted at his office this week, Stilwell denied having altered the contents of the dog's stomach, which were removed, he said, by a private veterinarian. He also said he had anticipated a future "routine lowbrow legal trick" but could not persuade law enforcement officers to transport the dog's remains to the county vet. "I have no doubt that the woman poisoned [my] dog," he concluded. "It came running from her house and dropped in my yard and started dying."

Goldstein says she has more information about Stilwell and the evidence against her than she can reveal until the trial. "Let's

dogs. After not getting a response, the defendant stated that she would go to a nursery and kill the dogs that night."

By the next morning, the German shepherd across the street, whom Goldstein had identified as one of the attackers, was dead of apparent strychnine poisoning. The county humane society investigated and pointed the finger at Goldstein. The district attorney's office investigated further and linked Goldstein to the death of a Doberman pincher that lived in the vicinity. The second dog supposedly died the same night exhibiting signs of strychnine poisoning. Goldstein was charged with four misdemeanor counts, two of which were later dropped when the owner of the Doberman could not testify because of a

prolonged illness. Goldstein says she was "in shock as anyone else" when the charges were filed against her last August and the stories appeared in the local newspapers. She has remained silent about the case thus far, but last weekend she agreed to talk briefly as she was getting her children ready for a birthday party. "The whole thing has been a nightmare," she says.

"The D.A. wants to keep this [case] alive even though there's no physical evidence. The only evidence is what I said to the vet, and anybody would make that kind of statement under the circumstances. The children were crying and I was upset," Goldstein claims she never carried out her threat and even found the animals to poison even. Plus, the Doberman never

attacked her rabbit, she says; it was a black shaggy dog that lives down the block and still roams the neighborhood. (The third dog she did not recognize.) As for the coincidental timing of both dogs' poisonings, Goldstein says she has reason to believe that the Doberman may have died on a different night.

Necropsies were not conducted on either dead dog, although a sausage that supposedly came from the German shepherd's stomach tested positive for strychnine. But according to the humane society's report, the contents of the shepherd's stomach were brought to the county vet by the owner, a pathologist named Benjamin Stilwell. The defense believes that the evidence could have been tampered with, and it contends that parts of the stomach and

The defense considered having the shepherd's body exhumed to test for the presence of strychnine.

just say there has been some hanky-panky," she states. "The full story will eventually come out. The prosecutor trying the case, deputy district attorney Dominic Dugg, takes the same position. 'We have quite a bit of other evidence to the fact in the poisonings,' he says. 'We have a strong case.'"

BEST AND THE BRIGHTEST

BY JEANNETTE DE WYZE

Mensa doesn't appeal to everyone. To begin with, ninety-eight percent of the public isn't eligible to join (since membership is only open to the uppermost scores on standardized intelligence tests). And many high-IQ folks disdain joining any social club. But some people enjoy such activities, and a select few love it so intensely that Mensa comes to fill their waking hours. Such a man has been London Best, which is why

"I don't think it is possible to be a member of a Mensa club."

there is considerable irony in the fact that the national Mensa organization has just announced him.

Best is a sixty-five-year-old farm house painter who says he retired at forty from a career as a personnel consultant to down his life to the pursuit of knowledge and pleasure. He was living in Japan in 1971 when he first turned to Mensa to find congenial fellowship. He moved to San Diego in 1972 and immediately transferred his

membership to the local organization, which then included fewer than 200 members. It wasn't long before he was showing up at every one of the club's one or two monthly activities. And it wasn't much longer before Best launched an unflagging campaign to promote the organization. He would solicit new members about the group, then serve as a droll spokesman who happily answered reporters' questions (and posed them for follow-up stories). He got a Mensa listing for his home phone, and he would personally answer all calls and cultivate potential recruits.

Quickly, the local membership began to swell, eventually leveling off at more than 1500. Best was named to point out that San Diego Mensa in recent years has had more members in relation to the city's population than any other club in the nation. Club activities expanded to some seventy-five functions per month, and Best at times made an effort to put in as appearance at each.

As early as 1974, Best ran for a club officer and won the first in an unbroken string of victories. But as the group grew, it also began opening political rifts. Beginning in 1976, Best was a human being for the presidency and in six subsequent years found increasingly bitter contests. Most notable was the 1984 battle for the presidency. Though Best won, his opponent eventually succeeded in persuading national Mensa to step in and rerun the election (at which time he lost again).



London Best resigned of everything but his IQ

That particular opponent was an engineer named Robert Tuttleman, whom Best today calls "my life-size, my Moriarty." Tuttleman ran as part of an anti-Best slate last summer, and again he failed to win office. Around the same time, however, he mounted an over more personal attack on Best by submitting to the national

organization a list of thirty-eight charges against Best (charges co-signed by thirteen other members). Then he sat among the accusations that would land Best in jail out in the real world, but while some of the

accusations were as petty as number thirty-two ("Mr. Best misuses the Mensa logo on his personal mailings"), others built to a broader underlying theme—namely, that Best had come to exert a sinister domination over the group, placing loyalty to himself above the welfare of the whole, snubbing "his supporters into de facto conspiracies against his 'enemies,'" and abusing "his position as officer by using the newsletter as a vehicle for conducting his personal vendettas."

The national organization took this very seriously indeed. In December, a three-person committee was flown to San Diego and lodged at the Hantel Hotel for two days of testimony recorded by a court reporter. The group convened for two more days in February (with a tape recorder capturing this action, came for the entire hearing ran well over 56000). The hearings commenced on March 17 (finally found more than fifty of the charges to be proven, and it concluded, "London Best has inflicted great harm on Mensa... but by any sane man but by common sense and... As an ex-husband, Best, through his insatiable efforts, has provided the evidence, he has also widened the evidence. Those who do not play his game are launched on a Bataan of their own." Nine days

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CITY LIGHTS



GRASS STAINS

BY CATHY FLAHERTY

Brian Bosward is the best dirt-and-out man in baseball. According to some other than Joe Garagiola, who's seen a few ball yards. But Bosward's prowess may not be enough to keep him employed as head groundskeeper at San Diego's Jack Murphy stadium. Earlier this year, stadium manager Bill Wilson told Bosward to find another job.

Bosward and Wilson have been feuding since 1985 when the two were both hired. Before they arrived, the baseball field was a national embarrassment that periodically had a lot to do with the San Diego Padres winning the 1984 National League pennant.

Remember that bad-boy grounder smacked by Tony Gwynn that ended his bid to become the first to hit a home run in the stadium? That was Bosward's doing.

Asked Bosward what he knew about a 1983 purchase order for a Datsun pickup truck. Though Bosward had been on the job for less than a week, he checked and found out that the city didn't own any Datsuns, but one of the stadium managers did. He says he reported this to Wilson, who allegedly told Bosward that he'd check into it. That was the last Bosward heard about it until last month, when city investigators

mismanagement at the stadium. Investigators from the city auditor's office are looking into stadium operations for the second time in two years. Bosward has told them that his problems with Wilson began in 1985 when he refused to order parts for a Datsun pickup truck. Though Bosward had been on the job for less than a week, he checked and found out that the city didn't own any Datsuns, but one of the stadium managers did. He says he reported this to Wilson, who allegedly told Bosward that he'd check into it. That was the last Bosward heard about it until last month, when city investigators

Stadium employees claim Bosward is being forced out because he barked what he perceived as mismanagement.

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NOT A SOUND

BY BOB McPHAIL

The final episode of Paul David Duffield's troubled young life typified the years leading up to it. His last moments were spent in fear and despair, crouched against a pawn shop safe, surrounded by Oceanside police, cornered by a police dog. Duffield had been in a trap all of his twenty-five years — the trap of silence from a lifetime of deafness, the trap of isolation from his inability to speak.

Two years earlier, Duffield was rescued by police after a group of men abducted him from a service station. Officers say they responded to complaints of "cries from a wounded animal" to find Duffield chained by a dog head to the open end of his pickup, a hunched man with a dark, round face, his head buried in his mouth. Duffield told investigators as many as four men had kidnapped him, sodomized him, slashed his pickup, and robbed him of \$120.

"A lot of people picked on him," says a friend who knew him for five years before his death. "He got picked on at school. People tried to take advantage of him. He was a rebel because of his disability."

Duffield was so strange to police. Before the April 11 incident that ended in his death, he had been arrested at least six times. The charges lodged against him varied from drug possession and battery to burglary and carrying a billy club.

In fact, according to police, Duffield had been a prime suspect in a series of downtown Oceanside rooftop burglaries when he was caught inside Jerry's Military and Sporting Goods ten days ago. When Duffield

was to flee. But it was too late. Officers spotted him trying to climb out of a rear bathroom window and, moments later, attempting to exit through a skylight near the back of the building. That is when police say they first noticed that Duffield was armed. A chronology of Duffield's demands and threats were made by his motions because, at this point in the saga, police still were not aware they were dealing with a deaf man.

It was not until two other officers who recognized Duffield from previous encounters arrived a few minutes later that it became clear to police the situation they had on their hands. The police chronology says it was 10:05 a.m. when the suspect was identified as Duffield.

"Once the identity of the suspect was determined, every effort was made to attempt to calm him into surrendering," wrote Johnston. After the dog was called off, police say Duffield came out from behind his cover. He wandered around a storage room, apparently checking the gun to his neck, to his temple, and in his mouth. Finally, police say, Duffield "recoiled" to officers that he was thirsty, so officers gave him a soft drink. As the cops purchased a Dr. Pepper for the suspect, he sat down against a safe, changing the handgun from his right to his left hand and holding the pistol to his neck. "He was rotating his head back and forth," wrote Johnston.

"When we got his attention to him, the soda he requested, a guitar case suddenly fell across his feet. As the guitar case struck Duffield, he flinched, jerking his head, and the pistol discharged into the left side of his neck." According to police records, the total time elapsed between the identification of Duffield and the final gunshot was just six minutes.

Even though more than a week has passed since Duffield's

As Duffield covered from the

reputations and future sales, the eight-year-old California Art Preservation Act gives artists "moral rights" to their creations even after they've sold those works. (Karlson won't disclose the amount, saying only, "It's the usual, ten times the purchase price." But a source close to the case says the mural was valued at \$2400.)

Kupiec says she's satisfied with the outcome, though she has had visions of her interred mural springing back to life. "I have thoughts of the wallpaper just peeling off," she says. The hotel's attorney isn't at all happy with the settlement, even though he's pleased to see the evidence.

Attorney Karlson has represented numerous artists who have sued the buyers of their artwork for destroying or altering the painting, mural, or sculpture. In an effort to protect artist

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ARTIST SEES RED WALLPAPER

BY PAUL KUPCIEC

Monica Kupiec and the Hotel Del Coronado bring you "The Case of the Covered-up Corridor." In 1973 Kupiec, a La Jolla artist, found her services as a local charity auctioneer. The successful bidder was the Hotel Del and its top executive, Mr. Larry Lawrence, who had Kupiec design and paint a fourteen-by-seventeen-foot mural for the hotel's Grand Hall conference center. Kupiec was proud of her rapid ascent, which depicted nineteenth-century Coronado, and she regularly took friends to view it. But during a 1984 visit, she saw a wall covered with bright red wallpaper and a new mural had been laid down. "I had eight people with me, and it was gone, and it was all very embarrassing," the artist recalls.

Kupiec then asked hotel employees what happened to her mural. Her City, circa 1904. "They told me, 'It's been sent to San Francisco.' It's in storage." "It's here, it's there, we don't know where it is," but Kupiec wasn't satisfied. "I'm people, you know," she explains, "and I just had a gut feeling."

So did her lawyer, Peter Karlson, who used the Hotel Del over the missing mural. After two years of legal focus with the

hotel's attorney, Karlson finally persuaded the hotel to let him remove a section of the red wallpaper and let artist Kupiec take a peek. There was Kupiec's signature and a portion of her mural — smeared with a layer of wallpaper glue. "I was sick, very sick, sick to my stomach," Kupiec says of the unveiling.

The bright red wallpaper

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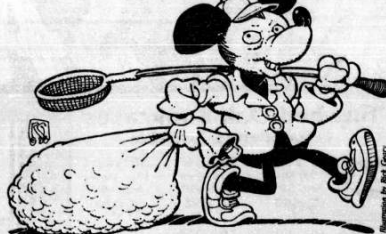
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
The other day while at Disneyland, I noticed several people using the rides like wishing wells. Rules like it's a Small World and Big Thunder Mountain seem to have a lot of change collecting in the pools. My question is, how much money does Disneyland make each year from people plunking their spare change into the bottom of these rides? And where did the idea of throwing money into a pool of water for good luck come from?
Joe Edwards
San Diego



Whenever mankind gets to thinking it's so highly evolved and rational that its murky, demon-filled beginnings are irrelevant, a few spins on the Dumbo ride at Disneyland might prove to be instructive. It's not only a small world, it's a very superstitious one, after all. Before diving into the Disneyland answer, let's take a look at some bodies of water closer to home that attract loose silver. Cabrillo National Monument has (actually, had) a pool beside the walk leading to the visitors' center that was used to solicit donations to help fund park projects. One ranger was only too happy to let me know what they think of these "wishing wells." They have them. Coins returned from the pool had to be cleaned, dried, counted, and wrapped. And as a federal park, Cabrillo was required by the government to fill out endless related paperwork. The feds even mandated that two rangers be present at each stage of the coin-handling process. This, of course, was necessary to keep some misadventure ranger from taking off for South America with twenty pounds of wet, -washed. They also had to police the pond to keep visitors from helping themselves to the donations. But the final straw was that wet money corrodes, and banks won't accept badly scared coins. Much of what they retrieved, dried, counted, and wrapped was ultimately rejected when they turned it in. The coin-collecting pond finally cost more in manpower and aggravation than it took in. The rangers have drained the pool and plan to fill it with dirt and plant flowers. No estimate of the actual

amount taken in was available, a theme we shall hear repeated.

Cabrillo's problems, however, seem penny-ante when compared with those faced by the rangers at the U.S.S. Arizona memorial at Pearl Harbor. In front of the monument there is a very large, deep fountain. Visitors chuck tons of change into it each year. The water is so deep that when the rangers collect the money, they have to use swim masks and snorkels.

A quick check with the management of Seaport Village revealed that coin dropped into their various ponds and fountains are collected only when the structures are cleaned out periodically by the maintenance crew. The coins are put in a sack, and a local charity (a different one each time, apparently) is called to haul the sack away. The attendant coin-handling headaches are left to the beneficiaries. Once again, no estimate is available of how much money is taken in.

As you might suggest, Balboa Park's fountains and pools act as a sort of high-efficiency charity — no administrative overhead, no fundraising drives, no black-tie galas. According to the park maintenance

staff, they daily see visitors toss their quarters in, and those who call the park home take the quarters out. How much? Who knows?

And now we come to Disneyland. Since it could cost a family of four as much as eighty-six dollars just to get into the park, I'm amazed that someone would have any "game" change left to throw away. But as anyone knows, who's been there, the ponds of Disneyland are paved with tons of silver.

Matthew Alice did contact several of Snow White's worker elves up in Anaheim, and each clamored up when asked how much money they rate in out of the drink every year. They brightly informed me that all the money from the official Snow White's Wishing Well, just as the sign says, goes to charity (last year, to the United Way). And the Dumbo ride? Thunder Mountain? Smell? Well, they ventured, considerably less perfectly, that goes to charity too; all the discarded money at the park goes to charity. What charity? Different ones each year, according to the elves. And how much money might that be? By now the starch had definitely gone out of their little curly-toed shoes. They sounded downright glum. The

elves could only sigh and say the park does not divulge that information. The Disney publicity brigade had locked onto the end message, that last-resort line that is repeated until the questioner goes away or the elf dies, whichever comes first.

Now Matthew Alice knows for a fact that each year thousands of trees give their lives to make the paper upon which public relations offices trumpet how much money corporations give to this or that worthy cause. But Disneyland, for some reason, coyly refuses to disclose the amount. For the moment, I'm sorry to say, the question will remain unanswered.

And why do we feel compelled to pick our hard-earned cash into bodies of water? The practice of making offerings to the magical spirits that dwell in natural springs and wells goes back before recorded history. Most of the water-dwelling gods were thought to be able to bring good health, grant wishes, or to forestall the future. A coin or other offering couldn't hurt, if you wanted to be in the spirit's good graces. And through holy wells that were common on the grounds of early Christian churches, the superstition has persisted, virtually unchanged from its original meaning. One old variant on the theme was that a coin dropped near St. Peter's church in Rome would ensure that the visitor would one day come back to the holy place. This was the forerunner of the well-known tradition of tossing a coin into the Trevi fountain in Rome to guarantee that a traveler would return to the city. The whole coin-tossing business probably got a real boost in the 1950s from the film *Five Coins in the Fountain*, which was based on the notion that a coin tossed in the Trevi fountain would also bring love and romance. At any rate, it worked real well for Clifton Webb and Jean Peters.

Got a question you need answered? Get it straight from the hip. Write to: Matthew Alice, c/o the Reader, P.O. Box 88963, San Diego, California 92138.

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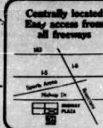
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CLINICAL

(continued from page 1)

those rare institutions that brought the whole town together. The gift-giving went back as far as 1975, when two Sisters of the Blessed Lady came to Borrego Springs and opened a clinic called the Family Health Center. The center was affiliated with La Clinica de Salud del Pueblo in the Imperial County town of Brawley. Borrego Springs community groups were generous to the new clinic. In 1980 the Civic Foundation held bingo games to raise money for a centrifuge for the clinic's lab, and a Soroptimists' fashion show raised half the cost of a blood-testing device. The next year, the Civic Foundation also kicked in another big chunk of its bingo profits for a new clinic microscope.

In 1981 North County Health Services — a San Marcos-based, private, nonprofit corporation that operates similar clinics throughout North County — took over administration of the clinic. The two nuns, who had by then been running the clinic for six years, left their order but stayed at the clinic under the new administration, one as a nurse practitioner, the other as clinic administrator and counselor.

One reason North County Health Services agreed to take over the Borrego Springs Clinic was the community's long record of financial support, which continued under North County Health Services management. A December 1982 fundraiser, just a year after the changeover, netted the clinic more than \$6500. In appeals to the Borrego Springs community, clinic officials, including North County Health Services executive director Dorothy Reno, assured prospective donors they could earmark contributions for local use exclusively. Although cash would be deposited into a general corporate account, it could be requisitioned for use by the clinic director. Under those circumstances, people gave freely and without reservation — \$1000 from the Church Circle, \$1000 from the Soroptimists, tables,

sofas, window blinds, waiting-room chairs. Beverly Kuhrs, a forty-year resident of the area, and Bette Born, a member of the Borrego Springs Community Church Women's Circle, along with others, have



Beverly Kuhrs

compiled an extensive list of equipment donated to the clinic over the years. They used old newspaper clips from *The Borrego Sun*, records of various civic clubs, and letters from donors they received after an appeal to the community for the information. The list is two pages long and includes a portable refrigerator, autoclaves, examination tables, microscopes, thermometers, pediatric medical equipment, otopscopes, and EKG machinery. All told, she estimates the donated equipment is worth

between \$10,000 and \$15,000.

But North County Health Services, citing state and federal funding cutbacks, ordered the clinic closed last October, and the equipment is gone, every last piece of it. The only thing left behind was a huge X-ray machine too heavy to move easily. Removal of the equipment from the Borrego Springs Community Clinic took place three months ago on a January day that will not be soon forgotten in Borrego Springs. "They moved in there between two suns and got with it," says Bill Long, a retired liquid petroleum wholesaler, who served as chairman of the clinic's local advisory board in 1983.

In February, Beverly Kuhrs, Bette Born, Bill Long, and Frank Matthews, pastor of the local Methodist Church, invited to San Marcos to meet with the corporation's board of directors. They said they wanted their equipment back, but they were told to produce proof of ownership and then were asked to leave. Since then, North County Health Services executive director Dorothy Reno has decided to keep the equipment. "Everything that was in the health center was the property of North County Health Services," she insists. Her pronouncement, according to those familiar with the Borrego Springs Community Clinic, is a bunch of baloney. Long and Matthews, who served on the board chairman Dick Henderson say they also believe North County Health Services stripped the clinic in retaliation for the trouble the determined locals had been causing. Her decision to keep the clinic equipment, they say, is just the most recent in

a long series of her edicts that have bred anger, disappointment, and cynicism among the citizens of Borrego Springs. During the six years that North County Health Services operated the Borrego Springs Clinic, the two former nuns quit and left the area, a popular physician was fired under suspicious circumstances, the local advisory committee rose in open revolt against North County Health Services over suspected corporate financial irregularities, and ultimately, the community lost its clinic altogether.

IT WAS NOT, HOWEVER, AS IF A greedy North County Health Services stalked its prey and spring upon it. The corporation was invited in by Pat Muro and Lois Chenier, the two former Sisters of the Blessed Lady who opened the Family Health Center in 1975. The two women were attracted to Dorothy Reno's North County Health Services for a number of reasons, not the least of which were Dorothy Reno's recognized political skills and grant-writing abilities. For a while, the nuns believed they had made a smart move. For example, Borrego Springs had been used, along with other rural clinics, to qualify North County Health Services for federal grants to provide health care to mothers and children. Reno had told Pat Muro that the Borrego Springs Clinic had helped "legitimate" the operation.

But 1983, says Muro, was a year of dramatic, transmuting change. In that year, North County Health Services became one of a handful of agencies in San Diego County designated as a contractor for County Medical Services, a state-funded, county-administered medical-aid program for poor people. The change brought millions of dollars in North County Health Services, which in turn created a separate agency, called NorthEast San Diego Health Plan to administer the program. Between 1984 and 1985, the corporation received more than \$17 million in County Medical Services. Projected revenues for this year alone are estimated at \$7 million.

"The overhead and the expansion of the bureaucracy skyrocketed," says Muro. "And it was at that point that services to the community got bogged down with bureaucratic red tape and paperwork. A lot of paper pushers began to run the organization." Many of North County Health Services' once-innovative programs collapsed under the weight of the new bureaucracy, she says. In Borrego Springs, for example, health education, mental-health services, and a child- and maternal-health program began to dwindle in a sea of government paper.

In 1984 an increasingly frustrated Pat Muro did little to help her worsening relations with the administration in San Marcos when she began to sell prospective donors they could no longer be certain their

contributions would do anything to improve medical care in Borrego Springs. She took that unusual step, she says, because North County Health Services director Reno had reneged on an earlier pledge to do an anonymous Los Angeles County philanthropist who had been funneling thousands of dollars into the Borrego Springs clinic on the condition that it be used solely to finance a mental-health counselor there. "I had gotten an assurance from Dorothy that this money would be used exactly as this doctor had indicated," recalls Muro. "But two to three weeks later, I was told that things had changed, that she wanted to take these funds and pay the psychologists at the other sites. I was so uncomfortable about what was happening with North County Health Services that I would modify my things down. 'No, I don't really think we need a new carpet. I don't think we need a new counseling chair...'" [The people] believed things would say in Borrego

Spings, and they relied on Lois and me to safeguard their investments in the community."

Despite their disagreements with Reno over the ultimate destination of the largesse of benefactors, Muro and Chenier tried to stay on at the clinic. But Reno was making their lives increasingly miserable, says Muro. It was becoming almost impossible to withdraw donated money from the general account in San Marcos for use in Borrego Springs; the clinic itself was becoming financially strapped, she maintains, while North County Health Services was burgeoning.

Muro says she and Chenier had already considered leaving the clinic before an incident in late 1985, when Dorothy Reno sought their help in an effort to fire Charles

"Anytime you are delivering the kinds of health services we are, you are going to have some physicians who don't fit in."

Maletz, a young, bilingual Harvard Medical School graduate who had recently gone to work for North County Health Services after completing his residency in Family Medicine at UCSF. Maletz himself had incurred Reno's ire by refusing to move to Ramona and instead committing from Rancho Penafiel to the mountain and desert clinics where he worked. But it was not just the young doctor's choice of residence that raised Reno's hackles; he also challenged her authority in medical matters.

After Maletz suggested to a federal auditor, in Reno's presence, that there were problems with the quality of health care delivered by North County Medical Services, an angry Dorothy Reno related the incident to Muro. "From that time forward, he was on her hit list," says the former nun. Reno questioned Maletz's judgment in staff meetings and discredited his proposals for change. Muro says Reno summoned her for

(continued on page 19)

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CLINICAL

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a private meeting at the corporation's San Marcos headquarters where the director had assembled her top administrators. "What she wanted me to do was to say that Dr. Maletz was not putting in his hours, that he was lying, that he was adding on extra hours, that he was not following personnel procedures," Muro says she refused but adds that her refusal did not stop Reno. On February 28, 1986, Maletz was pulled from clinic duties in San Marcos, where he had been reassigned for "monitoring," and was informed that he had been dismissed. (In an interview, Reno declined to discuss the Maletz dismissal, calling it "private information.") In addition, she refused to discuss the specifics of other complaints and allegations.)

Other professionals were also treated poorly, claims Muro, remembering a physician's assistant who was "blackballed" by North County Health Services after a run-in with Reno. Maletz says that when he once came to the defense of an embattled nurse practitioner in Santa Ysabel who had the support of the entire clinic staff, he was told any interference would be regarded as "unprofessional conduct."

In the midst of these disputes, according to Pat Muro, arose an even more alarming, Orwellian specter: corporation employees came to distrust even their co-workers. "People were spying on each other," she says. "You didn't know who was around the corner listening." Her suspicions about spying are confirmed by a May 1986 memo to North County Health Services board chairman Dick Hedstrom. In that memo, a health educator detailed a conversation she had had with a receptionist at the Santa Ysabel Clinic. The receptionist had become upset after being asked by a high-ranking North County Health Services administrator "to monitor all telephone calls that came in... from Dick Hedstrom and Bill Long." She was told "to note dates and times and report." She also was told to tell no one of the request.

"We saw the handwriting on the wall," says Muro. "We were right in line to be fired because we were opposing her vehemently. But we couldn't do what she was asking us to do." Two months after Maletz's firing, Chensler and Muro gave Reno three weeks' notice, after which she never spoke to them again.

ALTHOUGH insiders knew it was coming, the departure of Chensler and Muro rocked the tiny desert community of Borrego Springs. "Pat Muro was a stubborn little chili pepper," recalls Bill Long, who had become chairman of the Borrego Springs Community Clinic Advisory Board the year before. "She would not give in just because Dorothy Reno said so." Long had his own stormy year at the helm of the advisory board. "We could never get a decent answer from [Reno]," says Long. "We were blocked by Dorothy every time we turned around." What he and other advisory board members wanted was an accounting of some \$36,000 they figured the community had donated to the clinic in cash. How much had been spent? On what? What would be the needs in future fund-raising? But despite months of pleading, the North County Health Services administration never gave them a satisfactory answer. Finally, in December of 1985, the Borrego

Springs advisory board voted to suspend future fund-raising and to try to have all of the money transferred from North County Health Services to a local account in the name of "North County Health Services - Borrego." The local board would decide how the money would be spent.

A few weeks later, on December 13, 1985, the Borrego Springs advisory board issued a letter to make the request formal. Reno's response came within a week. "Great care was taken to explain to your advisory board that it would be advisory in nature and that our representative board is the 'legal' board of directors," she wrote. "Therefore, since the Borrego Springs Advisory Board is not a legal entity, I will advise the board of directors not to honor your request to transfer funds to another account."

Director Reno did not stop at the issue of transferring funds. She told them she was going to recommend to her own board that Long and his associates "be given the opportunity to incorporate the Borrego Springs advisory board and assume the legal and financial responsibility for the Borrego clinic." As for the \$36,000, she wrote, "all monies raised... have been used to subsidize the Borrego Springs clinic." In other words, the money was gone. Bill

Long says that's when he and others on the advisory board realized the life of the clinic would soon be snuffed out. "They could all see what I saw," he says. "One way or another, she was going to end it." Less than a year later, in November of 1987, the local advisory board voted itself out of existence, turning over all of the clinic's assets to Unicare Health Alliance.

Unicare is tiny in comparison to North County Health Services. It is funded by private donations and a small grant from the state division of rural health. Jim Howard, Ph.D., Unicare's executive director, says his group looked forward to moving in, especially since the community had transferred its support from North County Health Services to Unicare. State health officials, he says, were also considering more funds for Unicare. But when Unicare moved to the old clinic in mid-February of this year, Howard was surprised by what he discovered. Instead of well-equipped quarters, "we found an empty house," he says.

Perhaps no one in Borrego Springs is better situated to assess what has happened than Dick Hedstrom, a forty-nine-year-old swimming pool service operator who served on the North County Health Services board of directors for seven years before his controversial departure last spring. Until he was forced off the board a year ago, Hedstrom had rarely missed a meeting, despite the two-hour drive along tortuous mountain roads to the San Marcos headquarters, where the board usually met.

In April of 1986, even though Hedstrom was a partisan of the Borrego Springs advisory board, his colleagues on the North County Health Services board of directors elected him their chairman. But by this time, Hedstrom had begun to question more than what the corporation was doing to his hometown. He says he argued with Dorothy Reno over the very concept of local advisory boards. "She did not want advisory boards anymore because they

(Continued on page 12)



Bill Long

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CLINICAL DETACHMENT

(Continued from page 10)

he says. "If their clinic is closed, they want to know why, and Dorothy figures it is nobody's business but hers. I tried to tell her that advisory boards are the backbone of the clinic system. But she didn't like them. They asked questions that she didn't want to answer."

Hedstrom's final year at North County Health Services was a tempestuous one. Some of his colleagues on the board —

ROSENFELD'S APPETITE FOR information still had not been satisfied by last December, when she wrote to Hedstrom that she found it "morally and legally necessary" to bring her problems to the attention of the full board. The administration, she said, was violating corporate by-laws by failing to provide information needed by the governing board "to make informed and prudent

he says. "What we should have done is fired her." It was Hedstrom, not Reno, however, who lost his job with North County Health Services. The process that ended in Hedstrom's departure was a peculiar one. At the April 1987 meeting of the corporation's general membership, Hedstrom was re-elected to the board by a five-vote margin of the thirty members present. Following the general election, the board of directors re-elected him as board chairman over Charles Marsh, a Reno partisan who had been suggested by the nominating committee. But Hedstrom was not to savor his victory for long.

Hedstrom believes that Reno went to work quickly to undermine him. He says that when all of the ballots were counted, two of the thirty were missing. However, because his margin of victory was five votes, the outcome of the election could not be changed by the missing ballots. As far as he was concerned, it was no big deal. According to Hedstrom, Reno, however, was said to have considered the missing ballots crucial. The corporation's attorney agreed. In a conference call to the four-member executive committee, the attorney warned that the corporation could be taken to court over alleged election irregularities. As a consequence, the executive committee agreed to a second election, even though the proposed mail-in balloting was not provided for in the corporation's by-laws.

In the meantime, Hedstrom contends, Dorothy Reno mounted an active campaign against him with the membership. "She told people that if I remained on the board, I was going to ruin the corporation," he says. "She wanted to get rid of me." When the results of the second election were announced, Hedstrom received only eight votes. Thirty corporate members voted against him. Shortly thereafter, Charles Marsh was named board chairman.

Reno says she did nothing to encourage members to oust Hedstrom and that the second election was not her idea. "I'm sorry he feels that way," she says. "I didn't have anything to do with that. That's not something I have any influence over, but I'm sure it was a disappointment to him. It was an executive committee decision to hold a second election to ensure the validity of the process."

Hedstrom, however, is convinced otherwise. "If Dorothy Reno puts you on the back," he says, "you better look and make sure there's not a knife in it."

VISTA — Charles Malez, M.D. swivels in his chair behind a desk in his office at Cassidy Medical Arts, gesturing to a wall of plaques, citations, and degrees before him. "My record is impeccable," he says. "Yet this woman impugns my integrity and judgment." Malez is referring, of course, to Dorothy Reno, his erstwhile boss and long-time nemesis. He is particularly bitter about a final assessment of him inserted into his personnel file at North County Health Services. The rating, he says, was now even signed by his immediate supervisor, in category after category, he is rated "unsatisfactory" or "needs improvement."

The evaluation, which he was never given an opportunity to rebut, reported he "had a major problem with understanding his role as North County Health Services." He is said to be unable to "take appropriate supervision to correct this misconception." It is dated February 28, 1988 — the day he was fired as a North County Health Services physician.

Malez is critical. After his dismissal, he sought assistance from a whole range of county, state, and federal authorities, without results. In April of 1986, he spoke to U.S. Senator Pete Wilson and told the senator of his problems with Reno and North County Health Services. Wilson told him to contact one of his aides, and Malez followed up in writing.

Malez had a big problem. After graduating from UCLA in 1978, he entered Harvard Medical School. Two years later,



Dr. Charles Malez

he accepted a \$32,000 scholarship under the auspices of the National Health Services Corps, a federal agency that attempts to distribute physicians to underserved areas. In exchange for his agreement to serve in such an area after medical school, the National Health Services Corps agreed to help pay for his medical education. However, the agreement also stipulated that should Malez renege on his obligation, he would become liable for triple the amount of his scholarship, plus interest. At the time of his departure, a consequence of being fired by North County Health Services.

Insiders on the board of directors say Reno's reaction to the Malez accusations was to belittle his letter by pointing out spelling and grammatical errors. "She said he was unstable," says one board member, who spoke on the condition of anonymity.

MALEZ WAS NOT THE ONLY former North County Health Services physician, however, who was on the board. Dr. Judy Goldstein of Children's Hospital and Health Center also wrote. She had worked as a North County

"I do not make policy decisions," Reno says. "I simply my job to carry out the day-to-day duties."

ices, he was in imminent danger of having federal authorities demand more than \$140,000 from him.

For three months following his dismissal, Malez worked as medical director at the Vista Community Clinic, where he hoped his scholarship obligations would be fulfilled. In the meantime, he wrote similar letters to congressmen Ron Packard and Bill Lowery, as well as then-Fifth District Supervisor Paul Eckert. But Malez says no one in public officialdom came to his assistance. He soon took a job with El Progreso del Desierto in the Coachella Valley, which federal authorities agreed was appropriate for fulfillment of his obligation, and served there for eighteen months. A certificate of appreciation from the clinic is among the many knick-knacks on his wall. Malez' self-appraisal of himself and the reaction of other clinic administrators to his dismissal. Regardless of what Reno may say, says Mammio, "[Malez] is one of the best doctors I have ever worked with."

Malez also took his complaints to the North County Health Services Board of Directors but received no response whatsoever. In a letter to the board, Malez alleged specific wrongdoings by Reno; he said he suspected that she refused to remove "disciplined and obsolete electronic equipment" from the Santa Ysabel Clinic because she wanted to be able to claim "video relay capabilities" for grant applications. He told the board that practices at the San Marcos and Ramona clinics violated state laws that bar nurses from diagnosing illnesses and prescribing medicines. He complained that physicians were being wound into an ever-lengthening ball of red tape that wasted their talents. And he told them he had been fired a week after telling the federal auditor that there were serious problems with North County Health Services' delivery of medical care in Santa Ysabel.

October 1983, a state inspector warned her during an inspection at the San Marcos clinic of NCHS she could forfeit her license to practice medicine in California because of clinic practices. Nonphysician staff, alleged McCall, was prescribing and dispensing medications without her knowledge or consent. She contended in the suit that her attempts to rectify the problem "were rejected or ignored by the executive director of the clinic, Dorothy Reno, despite many meetings and specific written requests." McCall's lawsuit was settled before trial. Neither side will reveal the exact outcome. "The lawsuit was settled for the payment of some consideration" is all McCall's attorney would say for the record.

In an interview, Reno dismissed the complaints of the physicians who attacked her as the results of simple labor-management disputes. "Whenever you're in a business where you have to make decisions," she says, "you're not going to please everyone all the time. Anytime you are working in medical care and you are delivering the kinds of health services we are, you are going to have some physicians who don't like it."

According to Dr. William Norcross, associate clinical professor of medicine and director of residency training in family medicine at UCSD, almost every physician who ever worked for Dorothy Reno did not fit in. Norcross says his experiences with Reno eleven years ago at the Ramona Clinic caused UCSD's Department of Family Medicine to sever relations with North County Health Services.

Norcross says his trouble with Reno began when he was a young doctor just out of UCSD's family medicine program and worked for Reno at the North County Health Services clinic in Ramona. "She was advertising the facility as being open twenty-four hours a day, seven days a

James Bond movie," he says. "We all met up there late one night. We were about two hours into the meeting when we hear this loud beep go off. We looked in between some books and papers in the room and found that a tape recorder had been planted there. I am absolutely sure Dorothy was behind that. We couldn't prove it was Dorothy, but who else could it have been?"

The KGB? The FBI?" Norcross says medical professionals at the Ramona clinic had to plead with Reno in order to get a "crash cart" for the night. time hours — a cart that has emergency cardio-pulmonary resuscitation equipment and various drugs and tools prearranged to be at a physician's fingertips in a medical crisis. He insists that none of the requests of Reno by physicians were oppressive. Norcross says that he, like Malez, invoked Reno's ire by pointing out problems to a health official visiting the Ramona clinic from Washington, D.C. At the time, Reno and the bureaucrat toured the clinic. Reno picked up an X-ray as an example of the clinic's work. Norcross says when he saw the X-ray, he couldn't contain his consternation. "It was an X-ray of a one-year-old child that had X-rayed the child's entire body — the head, the feet, the arms — the whole thing was on this film," he says. "It was as if this kid's entire bone marrow was being irradiated just for a chest X-ray."

Although he is sympathetic to the plight of Dr. Malez, Norcross says the young doctor has only himself to blame because Norcross warned him not to go to work for Reno or North County Health Services. "I told him this was going to happen to him," Norcross recalls. "I said, 'You don't want to go there. She's going to chop your penis off. You are going to be really unhappy.'"

CLAIREMONT — Dorothy Reno is unquestionably a remarkable woman. After taking ten years to obtain an undergraduate degree in science from San Diego State University, she accepted her first job in 1969 at the age of thirty-eight as a representative for the American Cancer Society in Vista. Since then she has parlayed intelligence, resolve, and personality into one of the largest health-care organizations in San Diego County. Last year more than



Dorothy Reno

among them treasurer Sarah Rosenfield of Escondido and fellow board member Art Weller of Valley Center — also began to seek information about the financial health of the corporation. "There was something wrong in that corporation," says Hedstrom. His suspicions grew with the resistance and roadblocks director Reno threw in the way of financial disclosures to the board, which

decisions." Rosenfield's exasperation was clear. Among other things, she wrote, a 1985 audit had revealed a corporate deficit of \$900,000. The board needed comprehensive information immediately "to insure the corporation's liquidity." Although the administration did from time to time provide piecemeal financial data, Rosenfield was not placated. Frustrated, she resigned

"We heard this loud beep go off, looked in between some books, and found that a tape recorder had been planted there."

technically was her boss. "We kept asking for financial statements, and we never got one," he says.

Board member and treasurer Sarah Rosenfield took the lead in pressing for financial information from Reno. At one point, she refused to sign documents transferring funds needed to meet the corporation's payroll until she was provided with trial balance sheets attesting to the corporation's solvency. Her persistence was sometimes met with peculiar responses by Reno, who offered to meet privately with individual board members, instead of addressing the issue at full board meetings. In November of 1986, Reno wrote a memo to Rosenfield telling her that in the future, she would be charged the costs of "preparing and providing" any such "special reports."

two months ago from the board on which she had served since 1986. Dorothy Reno says that Rosenfield and other board members who pressed for financial information do not recall correctly. "None of that is true," she says. "Our board received — is receiving right now — complete financial statements, and they receive other statements and reports from other reporting agencies on a regular basis. The board has always known what the balance is."

Former North County Health Services board chairman Dick Hedstrom says he regrets never firing Reno head-on and demanding accountability. He blames himself and other board members for being insufficiently strong-willed to force the powerful woman to comply with their demands. "We should have kept after her,"

Health Services physician between 1975 and 1979, before she felt compelled to resign. In her own letter, Goldstein also made serious allegations. She said she was forced to "rubber stamp" a policy of giving a certain kind of infant formula to women participating in a state-sponsored nutrition program, even though she had objections for medical reasons. Goldstein said she was similarly compelled to approve general immunizations for swine flu, again contrary to her medical judgment. "I was informed that the free flu shots were an important public relations move and would proceed despite my doubts," she wrote. Goldstein also complained that she was accused of being "bitchy" when she refused to sign the charts of nurse practitioners "whom I had never met." She said that Reno once threatened to fire physicians who met together to discuss a patient's death at the Ramona Clinic.

Reno reacted to Goldstein's letter by contacting her supervisor at Children's Hospital, Dr. David Chadwick, to complain that Goldstein had written her letter on Children's Hospital stationery. Chadwick himself wrote a letter to the board disassociating himself and Children's Hospital from Goldstein's remarks. There followed an apologetic letter from Goldstein, who said, "I typed the letter on Children's Hospital letterhead without thinking."

Another physician who had difficulties with Reno took a different route with her complaints: she filed a lawsuit. In March of 1986, Dr. Margaret McCall filed a complaint for breach of contract in Vista Superior Court. Like Malez, she too was a National Health Services Corps physician. But unlike Malez, McCall quit and the government was after her to pay up on loans she received while attending the University of Maryland School of Medicine. She contended that the only reason she was in default was her refusal to engage in unprofessional conduct while at North County Health Services.

McCall alleges in the lawsuit that, in

38,000 patients passed through the thresholds of North County Health Services' seven affiliate clinics. The corporation today operates clinics in Escondido, Clairemont, San Marcos, Valley Center, Ramona, Santa Ysabel, and Oceanside. The Oceanside Clinic is administered by the corporation's County Medical Services contractor — Northeast San Diego Health Plan. It employs about 175 people.

For each of the last fifteen years, largely through the efforts of Dorothy Reno, more than \$10 million dollars in federal money has found its way to North County. That's a

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"When it got back to Washington, they immediately just redlined it out," says Reno. But she did not surrender so easily. "We sent letters. We made telephone calls to Washington. We sent telegrams." As a consequence, she says, OEO officials sent two representatives to North County to in-

Reno is very comfortable chatting about grants, bureaucrats, and monies. She points out that North County Health Services was recognized in 1986 as the outstanding rural health care practice in America by the National Rural Health Care Association.

She will not discuss the Maletz firing because "that's private information." She remembers reading the Dr. Judy Gold-

As the interviewer probes for specifics, Reno's hostility grows. "I do not make policy decisions," she says. "Those are made by the board of directors. It is simply my job to carry out the day-to-day duties and to ensure that we comply with regulations."

The way Reno tells it, the only real prob-

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CLINICAL

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were blacked out. Even her board, which was supposed to set her salary, was in the dark.

Some of Reno's most strident critics are those who operate clinics not part of her system. They say she has refused to cooperate with them in joint endeavors that would help poor people in their communities, opting instead to pursue the single-minded goal of expanding and

enriching North County Health Services. But few are willing to speak publicly about Reno. One person who did speak publicly is Gabriel Arce, chief executive officer of the San Ysidro Health Center. Arce's career and the growth of his agency parallels that of Reno's. Both began at the same time from a small federal grant. Both have grown much larger. Both administer contracts for County Medical Services. But the differences between the two organizations are more instructive than their similarities. In his seventeen years at the helm of the San Ysidro Health Center, Arce has found

it necessary to get rid of a physician only once. His agency is called "a model" by Norcross and enjoys excellent relations with UCSD. One of the UCSD provosts sits on Arce's board. The San Ysidro Health Center is an active member of the Council of Community Clinics, a countywide alliance of nonprofit primary health-care providers. North County Health Services is not. "[Reno] has been a friend for many years," says Arce, reluctant to criticize. "But we work in teams with other agencies. She does a lot by herself. She devotes almost one hundred percent of her

time and effort to her program." Arce says he has noticed something about Reno that many of his other colleagues have also noted. "We like the team approach," he says. "She likes a different approach." Reno seems unaware that there are people in the world who are threatened and frightened by her. She does not understand why that should be. "If anyone is afraid of me," she says, "it would have to be something they conjured up in their own mind. Anyone who knows me very well would not be afraid of me." □

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ART as a SOCIAL ACT



David Avalos

Photograph by Paul Samuels

Questions for controversial artist David Avalos

Forty-year-old David Avalos was born and raised in National City. His rugged assemblages of saw blades, barbed wire, hubcaps, votive candles, worked and unworked wood, and the printed word have appeared nationally and locally.

Largely self-taught, he was guided early in his experience by the Chicano Park muralists he helped and, somewhat later, by the Chicano artists who painted the converted water tank in Balboa Park that houses the Centro Cultural de la Raza, where he is now artist in residence. He is part of a loose network of artists working the increasingly fertile and dominant border theme.

Art and politics came together famously, for him, early in 1986 when his *San Diego Donkey Cart*, which depicted a U.S. Border Patrol agent frisking an undocumented worker, was ordered dismantled and removed from its site outside the federal courthouse downtown by U.S. District Court Judge Gordon Thompson, Jr. The judge said the life-size assemblage — which had been funded by the National Endowment for the Arts as part of a public show organized by the Sushi gallery — posed a security risk, even though Avalos had received federal permission to place it there. The dismantling of the piece prompted Avalos and the American Civil Liberties Union to sue the judge and the federal government; the case is pending.

Almost two years from the dismantling of the cart, Avalos, together with two collaborators, again landed in the nation's newspapers when the trio rented space on MTDB buses for their *America's Finest Tourist Plantation* posters, timed to coincide with the Super Bowl here.

BY BOB DORN

Q. You've said art is anything you can get away with. Do you believe that?
A. Yeah. While that's a real flip or glib thing to say, I do believe it. If someone says, "Hey, I'm an artist," and nobody argues, then, fine, he's an artist. Then the issue is more a question of what is being made. Does a work have value by virtue of the fact that it's propelled by certain ideas and concepts central to an understanding of the culture, intellectual history, and the underpinnings of the society? Or does the work have value because somebody's willing to pay \$10,000 for it? Or does it have value because it has impact on the way people live in the here and now? Different artists think they have different roles.

Q. What are the common ones?
A. I can talk about mine. I'm not so well schooled to talk about others.

Q. Okay, you went to UCSD and majored in communications. Why not art?
A. I was doing work as a graphic artist... I didn't see myself as a fine artist. I was more interested in communications as a means of affecting people's consciousness than I was in art. It was a location of power that I was interested in exploring. See, you can talk about art having to do with beauty and truth, but I take off from the point that art has to do with power. I think that whatever kind of art you're making is going to serve power.

Q. When you say, "serve power," it sounds like artists are employed by power.

A. Yeah, what do you think? People who design corporate headquarters —
Q. I'd expect you to say they aren't artists.

A. I'm not going to waste my time and take all the people one by one and say if they're artists. See, I don't consider myself an artist. I consider myself someone who makes art. One of the things I want to say is, I don't think artists have cornered the market on creativity. It's an act of creativity to figure out how to get my baby son out of his crib and into the bathtub and cleaned up so that it's enjoyable for him and enjoyable for me. I can do it in an uncreative way, which is miserable for him and miserable for me, and shit winds up all over the wall. But that's not creative.

Q. I'm like in San Diego I get the sense from some people that first and foremost they want to be seen as artists, as fitting the criteria. I'm not interested in that. It smacks of the notion that "I'm special and more sensitive than others." Now I'm interested in communications. I'm interested in doing something that makes a difference in the world I live in and perceive. So I see art as a social act, an act of communication.

Q. You want to see the results, you don't want to be dead when they finally happen?

A. Yeah. Life's rewards are found in the living of life. I don't think the fact that Van Gogh's work is now selling for \$50 million relieves him of any of the anxiety he felt prior to the commission of his suicide.

Q. Okay, what did you learn in the communications department at UCSD that influences your work now?

A. I think what I learned at UCSD from people like Mike Real and Herb Schiller is that the media, particularly the news media, are complete artifacts.

Q. Artifact meaning?

A. It's a completely manipulated, man-made presentation. What we're seeing and reading are composed, edited, manipulated words and images, decided upon by functionaries of private business people. Virtually all the media are private business enterprises, and so we're

looking at what their functionaries are putting out to attract enough people who read and watch to sell the product to advertisers at a good price.

What I also learned about communications is that it is not so much a medium of thought control as it is of attention control. It keeps our attention on certain things and as a result diverts our attention from other considerations.

I learned that public relations and advertising have become one of the central functions of public life.

Q. Okay, what did the communications department give you as tools, how to relate to the newspapers and television as a source [for them]?

A. Well, it gave us an analytical approach. We did a thing where we videotaped a press conference of the Committee on Chicano Rights, and we went back to campus after the newscasts of the conference to study the message of the conference and how that message was interpreted and presented to the public by the three TV stations. The conference was about the fact that the CCR had called on the FBI to investigate what the CCR felt was election tampering on the part of certain city council members. And one of the TV stations began their story by saying the FBI was investigating the CCR. Because when they [the stations] had inquired to the FBI, the FBI said, yeah, we're looking into the CCR as well.

Q. So, you have to be careful when you call the police.

A. But, to go on, we interviewed all three reporters from the stations —
Q. Afterward?

A. Yeah, we asked them how come it was presented this way, and we began to find out things, like, journalists operate under enormous pressure. They're very hard working, hard-pressed people. Some of them were going out on a story and then rushing back to edit their own film — I don't know if that is still going on today — and they were working on three or four stories a day. That works against getting a good story.

The other thing we learned was they ultimately had no control over which stories they did, over whether or not the stories appeared, in what way they appeared, and what the anchor people would have to say about the story.

Q. Did that tell you something about how you had to approach them and use them and manipulate them?

A. First of all, I learned that if you write the story beforehand and give the journalist an opportunity to put their name on it, they will be very grateful.

Q. I'm afraid for some percentage that may be true, maybe a large percentage. Do you find it to be a large percentage that's looking for a handout?

A. I wouldn't say it's a handout because, you know, nobody would talk to me again. But I would say that writers are subservient to the printed word, so if you send somebody a news release in black and white, such as, "Five Thousand People Attend Chicano Park Day," you'll see it the next day. Back in the late 1970s, maybe later, I worked with a group called the Chicano Park Coalition. I was responsible for public relations. Since the beginning of Chicano Park Day celebrations, people complained consistently that it was never reported accurately. We had been getting stories that three or four hundred people had showed up. I put out a news release that said 5000 people were there. I didn't know how many people were going to be there; I wrote the release the day before the event. We got a more accurate count, though. That's one example of the fact that a journalist will see something in writing and won't question it too much....

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ART

(continued from page 21)

Q. But what's this got to do with art?
A. I'll tell you, if you're making a kind of art that is contemporary, there's not going to be a whole body of literature that contextualizes your work, not a lot of criticism, there's not going to be a lot of attention from schools and universities. So what I attempted to do at the Centro was not only publicize events. What I attempted to do was to explain. I also began to realize that you could have an event that attracted two or three hundred people — which was a success — for a moral dedication, but you could also reach 125,000 if the mural appeared on the front page of the *Tribe*. So I began to understand that you could get across the ideas and values of the art without people directly experiencing the art. It's not presented as a substitute for the art experience; it's something that goes along with it.
Q. It seems natural here to talk about the best art, because there was a work masquerading as advertising...
A. Well, it occupied the same space

"In this society, the only good artist is a dead artist."

and it had the same audience and it was, in fact, a billboard. It was in a place where we don't normally see art, and that was a place we normally see advertising. I wanted to ask you...

A. Well, advertising is the blood of U.S. society, we see ourselves in PR terms. We have a president who is nothing but a corporate spokesman. Whether or not anything he says has to do with reality is inconsequential. What's important is, "How does the President look? Did he seem pale or ruddy? Could you see the mark on his nose?"
Q. So, I read in one of the accounts of the bus art business that you and Elizabeth Sisco and Louis Hock put together \$10,000, mostly from grants...
A. It's about \$2000.
Q. Okay, \$2000, from COMBO and Art Matters...
A. And some of our own money. We didn't make any money. No money went into our pockets.
Q. But you tried to make money with the ad in the *Reader*.
A. No, what we were trying to do with the ad in the *Reader* was make sure that, see, we had to print another hundred posters because they were getting vandalized, to make sure that when Super Bowl Sunday came, there would be a hundred posters on those buses. So the

setting of the poster was to pay for the second printing.
Q. Okay, so the original money produced so many posters. And that covered the cost of printing the space too?
A. Yeah, \$600 of it.
Q. Were they shown a design beforehand?
A. They were told we were creating art, that it was going to be an art piece.
Q. But they weren't given a sketch or a description in print? About what the content would be?
A. No, nor did they ask for one.
Q. Afterward, there were stories about the city's pandemonium worrying about what the message would mean to the Super Bowl crowds, and there was pressure. Did you ever learn from the bus company, the MTDB, who put the pressure on?
A. Well, it was reported in the *Los Angeles Herald Examiner* that the mayor's office called the transit company and asked them to get the posters down. And that the transit company for the mayor's office called the transit company and asked them to get the posters down. And that the transit company for the mayor's office called the transit company and asked them to get the posters down.
Q. In fact, do you think the posters widened the understanding that there is an industry, and perhaps a city, that relies on undocumented workers for its manpower? Did that message come out of this?
A. Sure. National Public Radio did a seven-minute piece on *Morning Edition*. I

commission that no such outrage would occur again.
Q. Did any other organizations pressure MTDB to pull down the posters?
A. Well, it's my understanding that the convention and visitors' bureau was making calls.
Q. There were several editorial protests by Channel 8 and another station.
A. The president and general manager of Channel 8 and Channel 39 came out and called for the removal of the posters. Now this is really a case of playing in the well. TV news draws its license to make a buck from the constitutional well, especially from the First Amendment and the right of public expression. After they've taken their share of the water out, they say, "Hey, these guys shouldn't have the opportunity to express themselves." To me it was the most disintegrated kind of editorial until I read in the society pages following the Super Bowl that one of the guests of Alex Spanos (the Chargers' owner) in his sky box at the stadium during the Super Bowl was Mr. and Mrs. Bill Fox (Channel 39's then-general manager). So these guys are hanging around with each other. It doesn't take much for Fox to say, "Hey, gee, I'm so looking forward to sitting up there in the sky box with Alex, but what will I be able to say to him in response to those outrageous posters? I think I'll just whip out a one-minute editorial." You know, to him it's like going down the corridor for a cup of coffee to get on the air, and I think he gave just about that much thought to it.
Q. Well, it seems very concerned here in San Diego about putting the very best foot forward...
A. Yeah, and obviously we've got an awful lot to hide. Meanwhile they do protect too much.
Q. In fact, do you think the posters widened the understanding that there is an industry, and perhaps a city, that relies on undocumented workers for its manpower? Did that message come out of this?
A. Sure. National Public Radio did a seven-minute piece on *Morning Edition*. I



"America's Finest Tourist Destination" bus poster

was quoted as saying, "You can't have a Super Bowl in a town without a tourist complex, and you can't have a tourist industry in San Diego without the undocumented workers." Then they go to Al Reese of the convention and visitors' bureau, and he said, "None of this is demonstrable." So then they go to Kitty Calavita, who's at the Center for U.S. Mexico Studies at UCSD, and she's quoted as saying the recently conducted survey of restaurant owners and that one of them said that as much as ninety-nine percent of his kitchen staff was undocumented and that in general the rate is about fifty percent in restaurant kitchens.
Q. What about the idea of the city as plantation, the metaphor? It places the undocumented in the position of slaves, but if they can leave and return to Mexico, how can they be slaves?
A. They can return to starvation. Look, it's a basic economy, the economies of the U.S. and Mexico are intimately linked. But there's no responsibility.
Under slavery, children were cared for until they could work. The slaves were provided housing, they were provided clothing. They were cared for as one

would care for farm animals; they were not cared for as human beings. But there was some sense of responsibility. Now with the Mexican laborers, they cross that border, male or female, fully capable of a full day's work, but there's no prenatal care, no infant care, nothing in terms of providing them with what it takes to have families — none of that. And when we're done with them, we just send them back. In many ways, you know, the system is worse than slavery.
Q. There are really only two possible responses, I guess. Either you say, "Yes, this is exploitation and it's medieval in its quality and the fact that people are free to move and return to Mexico doesn't get us off the hook because we're still doing the dirty thing." Either you take that position, or you say, "They're free to go back home. If they don't like it, they can leave."
A. Yeah. You know, the Irish were free to go back home and slave with the rotting potatoes. And if blacks in Southeast don't like the way the police department enforces the law, why don't they go back to Africa? That's the kind of logic that informs that kind of question. There are these neat little boundaries, and once you cross them, you no longer

have any responsibilities. That's the obsession of our age, you know — to find a way to be not responsible for anything.
...
Q. How did the idea to do a poster come up?
A. First of all, Liz Sisco and I had conversations in which she was disappointed over a series of photographs she'd done back in '86 of undocumented workers being taken off buses by the border patrol, being handcuffed, and eventually deported. They were city buses. She was very disappointed by the response in the galleries and among critics and so on, and she was telling me she'd like to do this stuff as a billboard, and I said, "Well, what if you put 'em on the buses?" I thought there was a nice link there, to take a segment of reality and return it to the location where it was directly experienced and in the process get art out of the gallery and before the public.
You can say or do anything you want in a gallery space. You know, Vito Acconci did a famous piece in the Seventies where he jerked off underneath a platform. You know, anything goes in a

gallery. The reason you can do it is, "Who cares?" It's so insulated, it's a free-speech ghetto.
So, what we set out to do was to show you don't have to be confined to this ghetto. We wanted to do something public but not concrete. Being on one hundred buses at a time would have a presence wherever those buses traveled and would have this presence simultaneously. Louis Hock was very insistent that we have enough posters because he'd had an experience with artists who put their things in New York subways. He went down to photograph them and after hanging around for hours in the subways never saw the particular image because there were relatively so few of them.
The idea was to produce a piece that was transient, that was everywhere. Now you see it, now you don't. And that's an aspect of mass media.
What happened was, when it got up, people said, "Wow, they did it." There [had been] a sense that that isn't done in San Diego... that we were just waiting our time. And that is an attitude the piece was getting at, too, this attitude of "Hey, let's not even bother trying. It's a platform. You know, anything goes in a

(continued on page 24)

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ART

(continued from page 23)

San Diego? That is the deadliest attitude, when people just give up.

Q. So, you're saying you've stolen the bone from the pit bull. I guess?

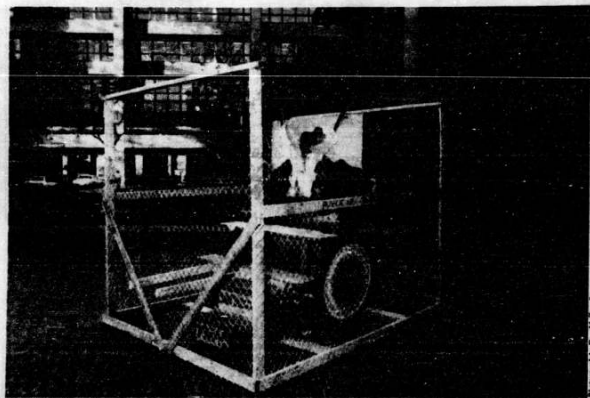
A. Yeah, we tagged on Superman's cape and got away with it. Or pined into the wind and came out dry.

Q. You're using a technique that heretofore was in the hands, exclusively, of an establishment —

A. And heretofore will remain in the hands of the establishment.

Q. You're not going to be able to get something back up on the issue? Do you think other artists — maybe even Sloan, Hock, and Ansel — will be able to get back on the back of the bus?

A. I wouldn't even try it. The three of us would probably want to move on. How do you get out from front-page coverage above the fold in the *San Diego Union*, front page in the *TriStar*, front page in the *San Diego section* of the *Los Angeles Times*, a full day of reporting in the three last shows on



"San Diego Donkey Cart"

KSD? USA Today puts us in the sports section.

But even more important, I got a call from a teacher in the San Francisco Bay Area who said they wanted to get a copy of the poster for their social studies class. And there were teachers here in San Diego doing the same. Liz Sisco has a friend who's a surfer who said he overheard guys talking for a week talking about the poster. How do you put that?

Q. That would be one way. But don't you think Hock/Mercedes-

Benza/Sherer/Pontiac and whatever would want to top their act? Wouldn't they just keep on going with a new act? Why not have a success again and again and again?

A. You're getting at something that's absolutely critical in advertising and public relations, and that is consistency. You can't put a message out once and think that's it. You've got to be there every day. And there are artists with \$5000 are not going to compete in that system.

Q. Okay. But you had a success. You got some exposure. It was open to you. You could do it. Why not do it again?

A. Well, for one reason, you've got Paul Downey in the mayor's office saying, "We're making sure with our arts commission that such an occurrence will never happen again." The fact is, two things happen in an imperative democracy like this one when someone stands up and expresses himself freely: one, everybody gets behind closed doors and says, "How are we going to prevent this from happening again?" and two, everybody leaves the room and goes out to publicly say, "Isn't this a demonstration of how great our

democracy is?" The fact that we got as much attention as we did is a demonstration of how little free expression is taking place in public places.

Q. And that was demonstrated by Judge Thompson? As soon as the donkey cart went up, he ordered it down.

A. Yeah, it becomes a crisis. You know, the presentation of ideas in public that do not go along with San Diego as Disneyland becomes an occasion for sending up the red flag, for sounding the alarm.

Q. If waves of Lakeland-Santee/North County/East and South County herds came into federal plans to burn the cart, would he have been right? Would his judgment that it was a security risk have been vindicated?

A. It doesn't matter, constitutionally. The responsibility for the burning of the cart would not have been mine unless I paid those people to come and burn it or unless I incited them to burn it. If I make an appearance in a bar full of racists and they don't like the color of my skin and they beat the crap out of me, I'm not responsible for that.

Q. Did you have an inkling beforehand that this would be a piece that the federal judiciary would not allow?

A. In the case of the donkey cart, I was among the people who said, "This is never gonna go up." I was very surprised when I was told there were going to let this thing go up.

Q. And that was the GSA [General Services Administration]?

A. That was the building manager, Paul Hamilton; yeah, the GSA.

Q. Did he later on say he was misled... that he didn't know the nature of the donkey cart?

A. Well, I was there at the deposition of Hamilton, and I was amazed by his lapses of memory. He fell back on the Erickson defense — "I don't recall. I have no memory of that." Their lawyers are trying to make a case that it was misrepresentation. It wasn't misrepresentation. They were given a complete pack which included images of the donkey cart

and reviews of my work that state explicitly that my work is opposed to INH policies.

Q. Where is the suit now? A. The case has been divided into two parts. There's been an original ruling by federal District Court Judge [Harry L.] Hupp in Los Angeles that Paul Hamilton and his supervisor, as well as Judge Gordon Thompson, Jr., are covered by conditional immunity for their actions. Now that ruling has been appealed to the Ninth District Court, which has declared it will hear oral arguments within the next two months.

Now the other part of the case against the GSA is strictly limited to an appeal I [had] made to Hamilton's supervisor to override Hamilton's decision to remove the piece, and what Judge Hupp said was that I was not afforded due process, I was not allowed to make presentations to Wagner [the supervisor]. So Judge Hupp ruled that the whole thing can now be opened to rearguing between myself and the GSA. But I have no intention of doing that until the matter of Thompson has been decided. What if I get the donkey cart out there and because Judge Thompson has already been granted immunity for his first action, he goes ahead and does the same thing?

Q. David, why are artists such troublemakers?

A. Because we're alive. In this society, the only good artist is a dead artist. Van Gogh's terrific, you can make \$50 million off one of his paintings. Why are artists troublemakers? Because the tradition of the arts calls for a critical stance toward society. The arts are a field of individual expression, and in a democratic society, there is always crisis over determining where individual rights end and the rights of the society as a whole begin. I think that's an artificial distinction. If the distinction weren't made, perhaps there wouldn't be a dilemma.

Q. What good does that do, to walk into it, rather than look at it? A. It makes it less a precious object divorced from the viewer and more like something that can only be understood through interaction with the viewer. Once you walk into the piece, as part of the piece, you have to question yourself, your relationship to the issues being pointed to by the piece.

Q. So if you're a Catholic, you might have an impulse to genuflect when you walk in front of it, which you might not feel if the work were in two dimensions? A. Right, sure. It's more of a presence than a painting is. It just happens to be the way I like to work.

Q. Do you have an urge to be more physical when you work? Does three-dimensional work allow you to be more physical?

A. Yeah, I like manipulating things. I like how things change when you look at them from different angles. I find that the materials I'm most comfortable with are the things I watched my dad use and helped him use as I got older. You know, a Chicano house is never finished. Once a family moves in, it becomes a living organism, the house is never the same from year to year — a room's being redone, a patio's being built — it grows with the family. When I first started doing the hucups series, the old saw hidden away from my dad's table saw.

Q. It sounds something like what you were saying earlier about making art, as opposed to being an artist. Are there a lot more people making art than we often think?

A. I put it in terms of creativity. To be human is to be creative, and there's creativity in all aspects of our lives. There's a guy who lives over on Seventeenth Street, off of Market, I think. Cornelio Lindon, who's taken this plain tree in front of his house and carved this image of Christ on one side and the Virgin of Guadalupe on the other. I see great houses all the time. One of the real problems in the U.S. is the specialization that gets to the point where people feel they're no longer capable of doing anything. What disturbs the hell out of me is this idea of the artists cornering the market on creativity and that surgeons really know what childbirth is all about.

Q. For one thing, we wanted to create a piece that instead of hanging on a wall and being separate from the viewer, the viewer could walk into it, with no separation.

Q. That good does that do, to walk into it, rather than look at it?

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garagekeeper for their traditions. We can go over there to the Centro Cultural, and it's like a trip in a time machine through a fog-shrouded past, and they'll tell us about these primordial rituals they're still performing for our benefit." Well, bullshit. The Centro Cultural is a public space on public property, and it's a public forum. We consider our community to be all of San Diego County, all of Tijuana, all of the border region. The Centro was the pioneer in promoting the idea of border culture and border consciousness, and that's real critical. The underlying idea is you start building a society based not on the Western European model that was proposed when Western Europe first collided with the Americas. You don't start there. You look around and see who is here. Who's doing the work.

Q. You do a lot of assemblage. The bus poster wasn't your typical medium. I wonder if the statements you make are independent of the materials you use or whether found materials count more with you. Is there a relationship between the hucups and saw blades and your message?

A. With my "Hucup Milagro" series, I'm saying first of all that there's no such thing as a discard. If you look at natural systems, things are not thrown out of the system, they remain in it. The secretion or excretion of one organism becomes the life source of another organism.

Q. That altar piece you did with Deborah Small and James Luna [The *Abandon of History*], that could have been a two-dimensional thing, instead of an assemblage. I wanted to know why you work in three dimensions, instead of two.

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Q. What good does that do, to walk into it, rather than look at it?

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Farce Play



Steve Gellman, Alexandra Argagopoulou, Doris Bond

JONATHAN SAVILLE

San Diego State's production of *He Won't Pay, He Won't Pay* was less valuable in itself than as an illustration of the problems of political theater. Dario Fo's political farces date from 1974, a period when the economic crisis in Italy (rising prices, cuts in employment) was leading to sporadic outbreaks of radical consumer rebellion: rent strikes, refusals to pay utility bills, and — the chief inspiration for the play — wildcat shopping of groceries by housewives. The plot concerns two housewives who, carrying bags of stolen pasta, meat, and canned goods under their coats, attempt to conceal the thefts from their husbands and the police by pretending to be pregnant. This initial device gives rise to numerous farcical complications, including the killing of labor pains, the eating of dog food, and the hiding of the supposed corpse of a carabinieri in the closet. The working out of the plot is accompanied with speeches of a political nature, anchoring the farcical action in the real events of the period. We hear about prices and strikes, factory layoffs, commercial fraud, the oppressiveness of the police, the injustice and incompetence of the Italian government, and even the communist drift of the Italian Communist Party, at that time attempting to enter into a coalition with the parties of the center. Fo's position is essentially that of an independent Marxist, severely critical of capitalist

economics and the bourgeois regime, disillusioned with the post-fascist of the Italian Communists, and temperamentally inclined toward a populist anarchism.

In its original context, *Non si paga, non si paga* must have been quite a romp. Fo and his wife, actress Franca Rame, had formed a theatrical company whose productions were directed explicitly at audiences of industrial workers, students, and small-town proletarians — the working-class left. A play like this one would give such an audience two things they were bound to respond to enthusiastically: lively farcical entertainment and congenial political propaganda. One can imagine them laughing at the antics of clever Antonio and her timid husband Giovanni, and applauding the denunciations of greedy capitalists and Christian Democratic politicians.

Even then, these two elements were fundamentally separable. All the political statements could have been removed without changing anything of note in the farcical plot and characterization. But Fo was not interested in satiating the organic unity of action and theme that is to be found in "high" theatrical art. He wanted to amuse and instruct a specific audience and to galvanize them into political action; he was satisfied with whatever would work, theatrically and politically, and was indifferent (like most popular artists) to refined aesthetic considerations. For what it was, and for what it aimed to do, *He Won't Pay, He Won't Pay*, not a play was first-rate popular political theater.

At San Diego State in 1988, however, the new experience was quite a different one. Here the audience was not the pensive Italian working class but the comfortable American bourgeoisie (only the middle class goes to the theater in America, the working class prefers sports events, television, and — occasionally — movies). Most San Diegoans, of whatever class, are annoyed about SDSCAF and the high cost of housing, but there can have been scarcely anyone in the Don Powell Theater reduced by those vexations to an inability to pay the rent or the necessity of eating stolen dog food. As for the fluctuating policies of the Italian Communist Party, or the political-social-economic characteristics of Italy's numerous coalition governments, I dare say there were not three people in the audience who knew or cared anything about them. Many of the political references in the play were already obsolete in July by 1988, when Fo rather ineffectually revised the script — an endemic disease in political theater that focuses on current news headlines rather than on more basic and longer-lasting issues (as in Brecht's *Caucasian Chalk Circle*, Gens's *Balcony*, or Frisch's *Headman and the Firebug*, not to speak of *Antigone* or *Julius Caesar*).

As for the fluctuating policies of the Italian Communist Party, there were not three people in the audience who knew or cared about them.

The result of this change of venue was therefore that the chief reason *He Won't Pay, He Won't Pay* had disappeared, that virtually all the political passages lost any effective meaning, and that what the audience experienced was something very like an episode of *I Love Lucy* unconsciously burdened with speeches by Ralph Nader. The basic farcical premise of Fo's play — the tricky wives doing something their husbands would disapprove of and then trying to hide it — is in fact exactly that of the Lucille Ball-Desi Arma television serial, both of those farces deriving from a long tradition of popular comedy going back to commedia dell'arte and beyond. Fo's plotting and characterization within this tradition, and his invention of many types, are by no means superior to those of *Lucy*, which never pretended to be anything more than pure entertainment, with no political messages at all — at least, none consciously intended. A farce that is socially relevant is, I suppose,

better than a farce without such relevance; but when the political messages are obsolete, remote, foreign, or of no practical use, it is to a large extent the case in this production, they function not to enhance the theatrical effectiveness of the farce but rather to impede it. *He Won't Pay, He Won't Pay* has been seen in numerous American productions (including a previous one in San Diego), and when the farce is well acted, the audiences invariably enjoy themselves — but as political theater, this is a waste that does not travel.

To make the play effective as political theater, for an American audience, what would be needed would be a wholesale revision, with current American political issues substituted for those of Italy in 1974. At State, Peter Leffman's production, rather than attempting anything of the kind, treated this ephemeral text as a more or less unchangeable classic, and in addition insisted on the balance — that is to say, the cultural distance — of the action. The farce, as such, was handled with considerable skill, although obviously the student cast was not at the level of a Lucille Ball, and all of them except the talented Steve Gellman (who played several different policemen, along with other roles) tended to exhibit the unfortunate trait — common among inexperienced actors — of trying to be funny. This tendency was given special impetus by the director's decision to have all the lines (again with the exception of Gellman's) fade as Italian accents, a decision that made everything seem that much more alien and unconvincing. Bob Salazar's comic expository act, with its bizarre angles, had the same effect: delightfully wry in itself, it removed the action even further from any sense of reality or immediacy.

Of course, theater in the commedia tradition can flourish with exaggerated acting styles and loosey dorey, but Fo's political farce, which is supposed to be about the current problems of a specific social class in a real historical situation, demands at least one "natural" mode of expression, and that is language. In the original, his characters speak a vivid, pungent, humorous colloquial Italian that takes its energy from its accents (though unimpaired reflection of the way working-class people actually talk. In the unimpaired translation used in the State production, most of this flavor was lost (it was replaced by a more formal, more idiomatic, and somewhat stilted English), and the additional superposition of some poorly executed Italian accents gave the Styrofoam language of the translation some feeling of unreality, of remoteness, and of unreality. With no political messages at all — at least, none consciously intended — and even the farce suffered.

Group Energy



Kate D'Amico, Patricia Grimes, Whitney Broussard

JOHN D'AMICO

Perhaps due to motivational run-off from various Amnesty International concerts and such efforts as Band Aid and Live Aid, increasing numbers of contemporary musicians and their supporters are directing at least some of their energies to humane causes, both domestic and international. That's no more the case in the music industry's major centers than in San Diego, where some would paragonize Noel Coward's infamous quote, "[It's] extraordinary how potent cheap music is!"

Notwithstanding the offending modifier, they would turn the dramatic/composer's cynical masterpiece into a declaration about the power of music to transform lives in a very real way. As active and increasingly visible local organizations geared to such a purpose are Musicians Who Care.

MWC was established in the spring of 1987 by psychologist Patricia Grimes and local musician Whitney Broussard. Grimes had been researching the correlation between teen suicide and music, and in an effort to re- fund for the Teen Suicide Project, she wanted to produce a concert featuring local bands at the Valdehorno in Balboa Park.

Broussard saw her advertisement and offered to supply the bands, and although the resulting open-air bash, which featured Drop Control, the Playground Slap, and Colours

was not an unqualified success, it did put the new organization on the map. Soon thereafter Kate D'Amico joined MWC, and due as much to political differences as to territorial imperatives, she, Grimes, and Broussard divided their humanitarian efforts into two basic regions, with D'Amico and Broussard coordinating Central and South San Diego, and the Encinitas-based Grimes taking North County.

By fall MWC was ready to promote another benefit concert, and on Christmas time, D'Amico organized a concert at the Mirage Club in Mission Valley that presented Burning Bridges, the Playground Slap, and Drop Control. Again the event was not a resounding hit-ringer, but MWC was able to pay the bands and give \$200 to the Uptown Interfaith Service Center to aid the homeless. They also filed away some valuable lessons about what not to do the next time, and Grimes began planning the organization's first North County event.

On March 28, MWC teamed with World Beat Productions to produce a reggae concert featuring the local Cardiff Reelers, L.A.'s Inner Secrets, and Santa Barbara's Crucial DBC. The event sold out the La Paloma Theater in Encinitas, and this time the beneficiary was North County's Community Resource Center, a multipurpose, nonprofit social-services agency that offers crisis intervention, counseling, information and referral, food, and legal assistance to those in need. According to Grimes, the fundraiser came none too soon.

"At the time, the center didn't have the money to make their payroll, so the thousand dollars we gave them was very much appreciated," she says. Now the recipients of MWC's largesse the only ones who gain from these promotions. "People just loved the reggae show," claimed Grimes. "They were so taken with Crucial DBC that people have been calling me, wanting to buy tapes of their music. And La Paloma wants to book as soon as possible. All of a sudden I'm a music promoter!"

If Grimes has been placed in an unfamiliar role, she's not complaining. "Before Musicians Who Care started, I'd been wondering how I could get involved in human services and utilize my talent in psychology without getting called at three in the morning to talk a suicide off of the bridge," she laughed. "I went through a lot of relationships because I had to have my bumper on all my life, and this was not much fun for the men in my life. But this is working out. I'm personally just not Band-aids on major problems, but I'm the type who likes to change things under the skin. With the support of the benefits and the expanding in services to include musical and band materials and specifically medical and counseling referrals for musicians with drug problems. I just know that this is where I should be right now."

According to D'Amico, Musicians Who Care is planning a number of their own benefit concerts, including a Sunday jazz concert either in the San Diego Museum of Art's Sculpture Garden or at the Horton Grand

Hotel. "I've already talked to a lot of local jazz players," said D'Amico, "and they're ready to go. What they want to do is just have a massive jam session." On May 14, they'll assist the Amnesty International people in presenting a gig at SDSU's Montezuma Hall, featuring Colours. But D'Amico is aiming at even bigger game.

"Buddy White" — who played in Dick Clark's backup band in Las Vegas for years and has known a lot of the big names in music

"I'd been wondering how I could get involved without getting called at three in the morning to talk a suicide off the bridge."

for about twenty-five years — wants to bring a lot of those famous musicians here next September for a benefit concert," she said. "Buddy doesn't fool around" — he wants this thing to raise \$500,000 by means of daytime music seminars and dinners and maybe two consecutive evenings of concerts. He wants the money to be funneled into job-training and counseling to help people get their own shit together, in order to permanently cure the homeless problem a few families at a time. That, to me, is a very exciting proposition, but it'll take at least four months to get such a project together. In the meantime, we're just running around like chickens with their heads cut off."

Popular jazz guitarist Peter Sprague recently returned from a goodwill gig of a broader nature. Sprague was in Argentina from March 6-20, teaching at the Las Lefas Jazz Seminar, which is held each year in the Andean ski village for which it is named. The seminar usually draws mostly Latin and Latin-jazz musicians from South America, but in the fall of 1987, Ted Gilder, U.S. ambassador to Argentina, recommended the cross-cultural participation of Southern California's better musicians. Sprague was nominated to be the first United States exchange musician and subsequently came to donate his time and services.

Sprague's trip, his five-day session at Las Lefas, and his eventual concert performance in Buenos Aires with native musicians were coordinated by the American Embassy and Partners of the Americas and funded by grants from American Express and Pan American Airlines. The National Partnership program, headquartered in Washington, D.C., is the largest private, voluntary organization promoting economic and social development in the Western Hemisphere. Over the past twenty-five years, the program has been responsible for fostering exchange

partnerships linking various U.S. states with sections of Latin America and the Caribbean. The local chapter of the organization, which is administered from the offices of the International Visitors Council in Hillcrest, deals only with the Southern California/Argentina connection.

Sprague, who has relinquished his dual San Diego/A.P. residency and now bases his operations in Burbank, spoke about the venture in a recent telephone conversation. "Enthusiasm played a real important part in the success of the seminar," he said. "The guy who coordinated this thing rounded up about forty of the most promising music students in Argentina, who ranged in age from fairly young to relatively old, and their excitement about being able to hang out in that resort atmosphere gave the whole thing a very special 'group energy' element. There were eight teachers, seven from Buenos Aires and one from the United States. We did some concerts during the seminar, and those were great because the Argentines really go crazy for good music."

But there were the usual barriers, too. "For me, the only bad aspects of the trip — and in a way they were kinda funny, too — were language and food problems," said Sprague. "Meals were at the same time a lot of fun and a little frustrating; they usually lasted about three hours, and it'd be great to just hang together and fool around. But my Spanish is barely functional, and none of the students spoke English, so I could only talk with a couple of the other teachers, who sometimes got a little tired of acting as interpreters. Plus, I'm a vegetarian, and Argentina is one of the most intense meat-eating places in the world; they're really proud of their beef. So a vegetarian I had to go a little hungry, rather than seem like a weird guy by not touching these meat dishes."

From the Andean mountains, Sprague traveled to Buenos Aires, where he spent the better part of a week preparing for a concert that would be held at a big cultural center. As the only visiting American jazz musician, he got the star treatment. "One nice thing that happened there was that these people made a video of me. They shot footage at the rehearsal and at the concert, and then on the last day, they took me to one of the more spectacular visual spots in Buenos Aires with a ten-person camera crew and they filmed me walking around with my guitar. It was kinda nice being famous for a few minutes," he laughed.

But the language barrier would cause problems there as well. "The sounds of their alphabet are so different from ours," he said. "So we'd be rehearsing for this show, and I'd refer to the charts and say, 'Let's start at A,' and because that sounded like another letter to them, I'd start playing at one point and everyone else would be playing somewhere else. That happened a number of times." Sprague has accepted an invitation to return with an entire band in September, and he has also suggested to the local Partners people that they arrange for an Argentine musician to come to San Diego to teach and perform. Those details have yet to be worked out. □

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Omnibus movies — those composed of several individual segments by several individual directors — pose a special problem for a critic. They can present him with works of wildly different merits under one unifying title, or at least with a level of unevenness when assisted by any single director within any single story line. *Six in Paris* comes to mind, with its significant sequence by Jean Rouch, and its gradually diminishing cuts by five other guys; or more recently and nearer to home, the lively episode by George Miller in *Twilight Zone* and the three deadly ones by everyone else. The French magazine *Cahiers du Cinéma*, as I recall, used to meet this problem by letting its panel of critics rate each segment of such a movie individually. But it perhaps was silly of me to be worrying about this beforehand, and is silly again of me to be mentioning it now, when the over-

It isn't enough, or even especially relevant, to point out that the visions of these ten international directors — mostly British, and no one Italian, no one German — do not actually illustrate the director's nationality as so often (It's not enough for a film critic to do that at any rate; a music critic might content himself with less.) These directors make no pretense of doing any such thing; nor do they even, as you might at times begin to suspect, attempt deliberately to insult the music, as if to strike a blow for their own art. They are simply doing what they will be necessary to establish that the visions themselves, as separable as they are (or can be) from their musical accompaniment, are no damn good. And it isn't that the idea as dreamed up was hopeless from the start: Something of the same sort was done in the classic *Bugs Bunny* cartoon — and yes, I have to say, it was a damn good thing. The adjective — which is *not* shown at the Park Theatre before each screening of *Arlo*, *Cheer*

The Nicolas Roeg contribution that gets things going — not counting the glimpses of a fishpally white-suited John Hurt that introduce each segment, and that he transforms into a white-faced Paganini — quickly establishes the opera selection (in this case, from Verdi) as mere background music. And as such, not at all unusual. It is common enough in movies to enlist a bit of classical music as mood-setter or ironic counterpoint. (The only thing not common is to let the music do the talking, as in the attempt to translate the libretto, few viewers will be bothered by any mixed messages of words and images. But then you do not need to look beyond the screen in order to find fault with the somnambulist and smeary photographic historical fantasy that allows Thers Russell, as King Zog of Albania, to wear a crown and a sword, and to deliver a speech, and, enigmatically in a gunfight with three stock anarchists, in gray overalls.

After a vague and uninvolving black-and-white sequence by a director I'd never heard of, to do with some very youthful joy-riders and accompanied once again by Vertil, soon comes Jean-Luc Godard, still with much of his power to strike terror and shock in the hearts of moviegoers. (His very director in history began as selling as Godard to hop aboard overmentioned *Baudouin* this one and the above-mentioned *Six in Paris*, he has taken part in *Riviera Vietnam*, *The World's Oldest Profession*, *The Seven Deadly Sins*, *Love and Anger*, *Jeopopop*, and *Les Plus Belles Escroqueries du Monde*.) He seems here to bring with him, as he did at the outset of the French New Wave, a whole host of stylistic "innocent-

Julien Temple, next up, relates a very public joke about marital infidelity at the very beginning of *Madonna Inn*, but his long-winded and wobbly-legged camera movements — well-remembered from *Absolute Beginners* and *Shogun* — are a little distracting as he tries to hit the nail on the head. And at right about this point in the proceedings you begin to realize that the most compelling topic of the debate afterwards — I can't imagine it turning into an actual argument — will be the question of whether the word "best" in the phrase the question the other way around — which length it was the *best* — would be to badly misrepresent the experience.) My own nominee, for sheer squeamishness, for potential red-flags, for the quality of the potential of the work, is *Apprenticeship*, to the capabilities of a freshman film student on a homework assignment (assuming such a filmmaker could persuade a girl to take her clothes off), would be Bruce Bernsford's little idyll of two phantom lovers in front of a

But a strong case could be made, too, for the brief history lesson from Robert Altman about the 18th-century fashion of inviting bedlamites to opera performances. His smoggy image of nose-picking, mooning, breast-baring loons, made up to look like the Living Dead, almost manages to out-Russell Ken Russell. And on this occasion at least, it does out-Russell Russell. It's surely some measure of how bad a movie *Aria* is, when Ken Russell himself — offering up a literal hallucination, in a style suggestive of Edgar

A Time of Destiny... ah, the very title conjures up a fifty-year hit parade of big, bold, passionate (etc.) best-sellers. And for certain the original screenplay by Gregory Nava and Anna Thomas has all the elements: all the horrors of family and the troubles of war; the suspense, the drama, the tragedy of a rainy-night elopement with a soldier ("There was an accident, and Papa's car went into the lagoon"); the vow of revenge ("I'm going to get revenge") from the disowned son, who then wangles his way into the relevant infantry division at the Italian front (the war of

couse, is the second World One, to undercut the quaternities of all this) and who is the only one to have a name, that is, his unknown brother-in-law but succeeds in ending it accidentally through a knife-wielding Nazi, and is awarded the Bronze Star Medal for his gallantry. The Italian prince solo trumpeter and a round of applause from the entire hospital ward – there's irony here, isn't there? The prince has never been able to grasp the concept. But it's not over yet: not before the rattling soliloquy in front of a mirror and the exclamation to a nurse, "I'm a prince!"

All of this might have been vaguely entertaining, had this dream been someone other than the author.

of himself not quite up to its enlarged scale of El Niño, wasn't going to let that stop him from stepping up yet again. He does not mind the fact that where the rocky landscape becomes the profile of the corpse who once stalked it, and some virtuous sleighs-of-furniture are carried across the faintest of views of the shell or the ground (supposing these things to have points of view). Now, however, is mainly just a pastric decoration of light inside the room, and, according to the same sort of eye, and



Return to Smoky River

This current one — fortunate to have a new director, Geoff Burrows instead of Geoffrey Miller (not the George Miller, of *Twilight Zone* and the Mad Maxes, but another George Miller) — is stoutly but not inertly old-fashioned. The stars (Tom Burlinson, Sigrid Thornton) are attractive, and they no longer have Kirk Douglas in a dual role to distract the eye. The cinematography is good, the horses in motion is positively racy. In fact the traditional dilemma of the Western hero — whether to kiss the girl or the horse — arrives at a satisfactory compromise when this particular hero takes his girl (no slouch herself in the saddle) on a swooningly organic ride up the very heights of the mountains. It's a damnably stuffy *that* any right-year-old can abide.

It might be none of my business, because the movie is only available on cable TV and not in theaters, but I feel compelled to say that Bill Couturie's *Dear America* — a documentary compilation of archive footage and oral readings of letters from the Vietnam front lines — is well worth a month's subscription to HBO to get to see, or, alternatively, well worth inviting yourself and a nice bottle of wine (a very nice bottle) over

to a friend's house already hooked up to the service. I wouldn't quite say it's worth all that *Platoon*, *Full Metal Jacket*, *Hamburger Hill*, *Gardens of Stone*, and *Good Morning, Vietnam* put together: all of those had something to contribute. But if you threw out any two of them (excluding *Gardens of Stone*: you would have to hang on to that one), I for one wouldn't hesitate to make you a deal.

America—the two discriminatingly hip selections of goldie-olides are not seriously false—are the suavely “professional” speaking voices of the narrators (Robert De Niro, Michael J. Fox, Willem Dafoe, Tom Berenger, Martin Sheen, Kathleen Turner, Ellen Burstyn, many others). They are all doing the best they can, and doing it, I’m sure, out of the best of motives, and without any monetary compensation. And some of them, especially the less readily identifiable ones, do better than others. But in the emotionalizing and editorializing that some of them can’t seem to keep out of their voices, they are guilty of the very sorts of Platoonisms and Full Metal Jacketries that otherwise are so brutally and humiliatingly exposed—and in *Dear America*, unlike in *Platoon* and *Full Metal Jacket*, they are exposed right on the spot.

The letter readings, ostensibly the motivating force and distinguishing feature of the project, but in reality its only foundation, are the only way, in one direction or another, to stay within the time-frame of the occasion. The readings are the only way of making any living visual. But what visual material is it! (What memories for anyone who was paying attention at the time. What an education for anyone who wasn't.) It stretches the length of the occasion, the way it does, as near as it can, the inconceivable height of it: possibly the main impression to come through here is of everyone involved, no matter how highly placed, being very much out of his depth. It does this with no special art to grind, but with a less than usual care to hold head from his shoulders. And far stoner hearts than mine would be needed, from this particular vantage, to hold back the waves of compassion from even the likes of General Westmoreland and President Johnson. If I can do that, I must be speaking of a word or two.

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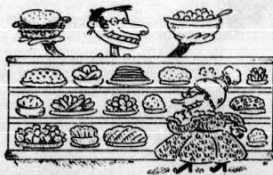
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ELEANOR WIDMER

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Type of Food: Jewish delicatessen
Price Range: All items à la carte, \$1.25 to
 \$2.95
Hours: Open daily, breakfast, lunch, and
 dinner: Monday through Thursday,
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 10:00 p.m.; Saturday, 8:00 a.m. to
 10:00 p.m.; Sunday, 8:00 a.m. to
 9:00 p.m.

People in the Bay Area feel very con-
 cerned toward anyone who has to dine
 in Los Angeles. On the other hand,
 Los Angeles thrives in some of the people
 up north. Not only does Los Angeles boast
 of such restaurants as Spago's, Trump, Rex,
 Valentino, La Chinoise, Michael's, and City
 Restaurant, but it has one type of food in
 abundance that San Francisco lacks:
 numerous high-quality Jewish delicatessen.
 Nate and Al's has been in existence for years,
 and the famous New York Carnegie
 Delicatessen recently opened a branch in
 Century City. You can get corned beef sand-
 wiches and matzo ball soup from Canter's in
 the Fairfax district to the Polo Lounge in the
 Beverly Hills Hotel. Yes, L.A. has San Fran-
 cisco beat in this category, but the ones that

Los Angeles does truly pity are those who
 live in San Diego.

San Diego has nothing to be ashamed of.
 Miller Fleurs, Gustav Anders, Dobson's,
 Mainstays of La Jolla, Villa D'Este,
 Piret M's can give any city a run for its
 money. As for delicatessen, D.Z. Akin's was
 a richly deserved prize for its food last year,
 and in a sense it has no leading competitors.
 But the Corned Beef Academy, in a glittery
 new glass building behind the La Jolla Mar-
 riott Hotel, should provide the matzo-dance
 for which Los Angeles delicatessen are
 famous.

What we now call Jewish food is simply
 an amalgam of recipes that Jews passed on
 in various countries in which they lived. There
 are dishes in Spain today whose origins lie
 with the Jews before they were expelled in
 the Fifteenth Century. The same is true for
 Jewish cooking around the world. When the
 Jews left one country and resettled in another,
 they brought their culinary crossovers with
 them. By the time they arrived in New York
 during the last decade of the Nineteenth
 Century, they were capable of offering in their
 storefront restaurants—German-Jewish,
 Hungarian-Jewish, Russian- and Polish-
 Jewish, Romanian-, Spanish-, and French-
 Jewish.

Take, for example, the current list of ap-
 petizers at the Corned Beef Academy:
 chopped chicken liver, chopped eggs and
 onions, marinated herring, fillet of men-
 haden, chopped herring, schmaltz herring,

smoked salmon, smoked whitefish, sturgeon,
 sable, sardines, stuffed cabbage, kasha. Every
 one of these could have appeared at a zabai-
 or, or superior party given by Russians before
 the Revolution. Caviar surely would have
 been included at Russian appetizer buffets,
 as well as large bowls of freshly churned
 sweet butter. But if you were a wealthy Rus-
 sian a hundred years ago, you could attend
 a party that offered the many dishes that we
 now take for granted at Jewish delicatessen.

Jewish delicatessen prepare Slavic offer-
 ings, as well as international specialties. On
 St. Patrick's Day, I always eat corned beef
 and cabbage at D.Z. Akin's because the meat
 is more succulent than that cooked at pubs.
 In the same manner, stuffed cabbage at a
 Jewish delicatessen is far more succulent than
 the skinny cabbage rolls that mark Lebanese
 or Middle Eastern restaurants.

That said, we now have to address
 ourselves to the Corned Beef Academy,
 which advertises itself as having "100 years
 of accumulated experience." They must have
 added up the ages of all the owners or all the
 chefs to have arrived at that number, but no
 matter. The Corned Beef Academy is a bit
 hard to find because there's no sign on its
 blue-tinted facade. However, since you can't
 miss the all-glass building, you simply look
 for Regent II, Executive Square. The restau-
 rant is located in the corner that's
 farthest from the street.

The interior is the most spiffy of any
 delicatessen in town. Its tables are bluish
 green marble, the booths are covered in blue-
 green fabric, the rear windows are two feet
 high, and one wall glitters with a neon palm
 tree. The design is well thought out, in-
 cluding arrangements insure privacy, and
 every object from the display case as you
 enter to the table setting is stunningly fresh
 and attractive. The service is swift and
 helpful.

During my first visit, I was with an easily
 recognized male person, so we were offered
 tastes of many dishes. We paid for everything,
 but we didn't have to order entire plates or
 complete dinners. Such sample plates should
 be offered to the public at large—it's
 stimulating to taste a little of this or that.
 When I went to the Corned Beef Academy
 the second time, I wasn't offered small
 amounts of "whatever you want," so I was
 happy for the presence of my friend on the
 initial occasion.

We began with Nova Scotia lox, whitefish,
 and smoked codfish, which came in price
 from \$6.25 to \$6.95 for full orders. Each of

these was excellent, but I especially recom-
 mend the hand-cut lox and the whitefish. This
 was followed by a sample of smoked meats
 that usually grace their sandwiches: corned
 beef, pastrami, tongue, and brisket of beef.
 My favorite was corned beef. The corned beef
 arrives at a New York bite—allegedly that's
 what makes the difference (sandwiches,
 \$5.95 to \$6.95). Any of these meats can be
 ordered as cold-plate specials, served with
 potato salad and cole slaw (\$5.25 to \$12.00).

However, the highlight of the evening was
 the stuffed cabbage (\$4.25 for an appetizer
 order, \$9.25 for the dinner). The stuffed cab-
 bage is fabulous, and it's worth the trip to the
 Corned Beef Academy just to enjoy it. We
 tried a pot roast of beef with a sweet and sour
 sauce, but the gravy had been thickened too
 much for my taste (\$9.95).

We really had more than enough for one
 night, but the manager had been seeing so
 much about the boiled chicken in chicken
 soup (chickens in the pot, \$9.95) that I
 returned with another friend a few nights later
 just to sample it. Chicken soup appears in
 virtually every cuisine, and *Scientific
 American* wrote an article some years ago
 proving that it did have curative properties.
 However, I regret to say that I can't recom-
 mend the chicken soup at the Corned Beef
 Academy. It proved to be a pallid, tasteless
 affair. The boiled chicken, also devoid of
 taste, arrived with the back attached to it—
 a not very pleasant sight. Knaplach, a Jewish
 version of won ton, were too doughy, and the
 meat balls, though large as baseballs, didn't
 invite you to go on eating them. The portion
 was enough for several people, but this is
 the one dish that has to be improved.

The chopped liver (\$4.75), was first-
 class. There are also slightly dinner specialties
 that are worth ordering.

The Corned Beef Academy is open daily
 for breakfast, lunch, and dinner. There are
 close to 200 items on the menu, and it would
 take anyone almost a year to try every one.

As yet, the Corned Beef Academy does not
 have its own history, as does D.Z. Akin's, but
 there's plenty to keep you entertained. We hope
 that the Corned Beef Academy has a long and
 happy life, though we wish it would stay open
 on Friday and Saturday to midnight.

Just to keep you smiling, the Old Os
 Restaurant in Pacific Beach has the follow-
 ing description of its swordfish: "Local, very
 popular fish, firm, excellent eating quality,
 and topped with California maulie."

STUTTGART CHAMBER

Conductor Patrick Strub and the
 Stuttgart Chamber Orchestra
 Auditorium last week. Where
 can we find a Mercedes Point
 to explain these inexpressible
 crimes?

Certainly no one can blame
 the La Jolla Chamber Music
 Society for booking the
 Stuttgart group along with all
 the other excellent offerings of
 their Sherwood Auditorium
 series. For decades it gave its
 first concert in 1945, this has
 been one of the world's eminent
 chamber orchestras. Record
 collectors have always depended
 on it for stylish, polished,
 vigorous, and imaginative
 performances of the literature
 for chamber ensemble. To make
 sure my memory was not
 playing me tricks, I selected at
 random one of the group's
 numerous records—Bach's
Musical Offering—and
 listened to it with more or less
 unprejudiced ears. Yes, they
 really were as good as I
 remembered.

Of course, in those days their
 conductor was Karl
 Münchinger, and that evidently
 made a crucial difference.
 Münchinger's successor, Patrick
 Strub, seems in concert to have
 all the worst traits of German
 academic music-making: a

stolid literalism, square and
 unexpressive phrasing, a lack of
 any kind of poetry, a stubborn
 refusal to take risks, an absence
 of individual vision, a willful
 ignoring of subtleties in
 dynamics and articulation, an
 indifference to the sensual
 aspects of music, and a ten-
 dency to make everything
 sound like the systematic,
 intellectualized, uninspired
Gelächtschmalz of Paul
 Hindemith. A man fit for
 "treason, anagrams, and
 spoils"—arrst him, Inspector
 Japp!

But surely the Stuttgart
 Chamber Orchestra itself must
 be indicted as a co-conspirator.
 It may not have plotted the
 murders, but it carried them out
 with utter unscrupulousness. I
 don't know how many of the
 musicians are left over from the
 great Münchinger days, but in
 its ensemble this is in no way
 the Stuttgart Chamber Orchestra
 that earned a worldwide
 reputation. Its creaky, squeaky
 string playing, its lumpy
 sonorities, its unconvincable
 sloppiness in attacks, its casual
 anarchy in ornamentation (trills
 sounded like skimmering buzz),
 its apparent evasive hostility
 toward the program, its inability
 to sing, or dance, or even to
 make formal sense—these
 characteristics made the
 musicians sound more like a
 motley assemblage of amateurs
 in an early rehearsal, eager to
 get through with their tedious
 duties so that they could go
 home to sleep.

QUARTER NOTES

BY JONATHAN SAVILLE

The victims at Sherwood
 Auditorium (aside from the
 stupefied audience) were
 Mozart's *Adagio* and Paganini
 in C Minor, Barber's *Adagio* for
 Strings, Mendelssohn's String
 Symphony No. 1, and Josef
 Suk's *Serenade* for Strings. On
 paper an excellent program—but
 from the Stuttgart's
 performance, one would have
 supposed that these were the
 four most boring works for
 string ensemble ever composed.

The Stuttgart Chamber Orchestra may not have
 plotted the murders, but it carried them out with
 utter unscrupulousness.

Mozart, as everyone knows, is
 never boring, and so his Bach-
 inspired masterpiece will
 recover, and Barber's *Adagio* is
 played so often that even the
 Stuttgart's clodhopper reading of
 the score could not destroy the
 memory of its master, committed
 scoring, heart-breaking
 performance by orchestra who
 understand this music's chaotic
 romantic idiom and care about
 its exquisite beauty. But the
 Mendelssohn—one of his
 twelve teen-age compositions in
 the genre—and the Suk are
 rarely played, and to listeners
 who had not heard them before,
 they might well have seemed
 corpses scarcely worth
 disintering.

by a genius who had not yet
 quite found his personal voice,
 and the Suk an authentic (if
 small) masterpiece by an
 important modern composer
 whose enchanting works are so
 a large extent ignored outside
 his native Czechoslovakia. I
 suppose that most members of
 the Sherwood audience, after
 the Stuttgart's performance,
 would consider that the
 appropriate fate for such a
 stolid, trivial dalliance. But it

needs nothing more than a good
 performance to prove that this
Serenade is anything but
 trivial or dull.

It is actually a brilliant,
 inventive, coherent
 composition, filled with first-
 rate melodies and rhythmic
 vitality, and demonstrating an
 immensely skillful handling of
 the medium—especially for an
 eighteen-year-old. (The program
 was made up exclusively of
 young-man's music, although
 the performances hardly
 suggested that.) Suk was
 Dvořák's son-in-law and
 disciple, and his allegiance to
 the older composer's manner is
 evident throughout: the Suk
Serenade of 1892 is above all
 inspired by Dvořák's own
Serenade for Strings composed
 seventeen years previously, the

year after Suk's birth.
 Originally it is not to be looked
 for here. Instead, we are
 suitably conformed (for
 example, in the contrasting
 performance by Václav Talich
 and the Czech Philharmonic) by
 a young composer so
 thoroughly identified with his
 teacher's style and vision that
 he might compose a piece that
 might have been by Dvořák
 himself, yet not a weak
 imitation but rather a vigorously
 felt and executed re-creation of
 Dvořák's creative world.
 Dvořák rejuvenated and at his
 best. In killing the Suk
Serenade, Strub and the
 Stuttgart Chamber Orchestra
 were thus, so to speak,
 committing a double murder.
 More than that, perhaps, for
 they may have also killed the
 audience's interest in Suk's
 music altogether. The would be
 a pity, because while Suk's
 early compositions are excellent
 Dvořák's, his later work has an
 excellence that belongs to him
 alone. Such compositions as the
Amor Symphony of 1906
 (composed as a reaction to
 Dvořák's death) and the
 symphonic tone poem *Requiem*
 (1917) reveal a thoroughly
 personal imagination, and a
 late-romantic style that could
 not belong to anyone else. They
 are wonderful pieces that San
 Diego music-lovers ought to
 have a chance to hear
 though, obviously, in
 performance far superior to
 what they heard at Sherwood
 Auditorium last week.

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CITY LIGHTS

THE BRIGHTEST

(continued from page 4)
later, the American Mensa Committee handed down Best's sentence, which included a five-year suspension from membership in San Diego Mensa and a lifetime prohibition from holding any Mensa office whatsoever.

Copies of a summary of this decision last week were reaching all the members of the club and were generating some strong indignation. But even Best's most ardent supporters say Mensa rules don't appear to allow for any reversal of the decision.

"There's very little we can do except feel outraged," says past president Mark Ogilvie. He nonetheless sent out a protest letter to all the local Mensans and last week reported receiving "a couple dozen" pro-Best letters versus one letter that applauded Best's punishment.

Tutelman says it wouldn't surprise him if most of the local members do support Best. "You have to remember that Mr. Best really has had control of the media in Mensa San Diego" for many years, Tutelman asserts.

Best retorts, "I don't think it is possible to be a dictator of a Mensa club," because of the unruly nature of Mensa members. He goes on to say, "San Diego Mensa has been my family. When I came to San Diego, I had one friend here, and I still have only one friend — outside of Mensa."

The stage thus seems set for further conflict, given the national organization's dictum that Best may not attend or participate in any Mensa function, even as a guest of a member. Tutelman complains that Best this month already has shown up at three activities, one at Best's own home (a previously arranged affair "which would have been difficult to cancel," Tutelman concedes), a party at supporter Ogilvie's home, and a gathering in a restaurant. Best snaps, "I want to go to the activities of my friends. I'm not interested in going to Mr. Tutelman's home, so he doesn't have to stand in the door on guard for me."

GRASS STAINS

(continued from page 3)
says Bossard. But what the untrained writers were doing was "dangerous to themselves and to the joggers who ran

nearby. When I told Wilson, he told me to stop making problems."

Bossard didn't take Wilson's advice. He was furious when the stadium manager disregarded his opinion early last year and installed new, clay-based turf over the field's sandy substrate. Bossard says the clay sucks the moisture up from the sand and makes the field slippery, which is why so many football players found themselves losing their footing in last January's Super Bowl. Bossard also says the new grass is infested with microscopic parasites called nematodes, which can destroy the grass roots. Bossard had been fumigating the field for two years in a nematode eradication effort before Wilson had the new turf installed. Wilson diagnoses with Bossard on the destructiveness of nematodes: "You couldn't print my opinion on nematodes," Wilson remarks. "The nematode-riddled turf was planted after Wilson cut a deal with the late soccer promoter Mickey Thompson, allowing Thompson to tear up the field for a motocross event if he agreed to purchase new grass afterward. Wilson says that deal saved the city \$25,000. The sod was purchased at a discount because it

was bought along with grass for two other stadiums, including the Rose Bowl that Wilson used to manage.

It all made sense to Wilson, but not to his field groundskeeper, Bossard. "I didn't understand why we were getting sod we knew wasn't right," comments Bossard, who holds a degree in agronomy from Purdue University and is a member of a well-respected groundskeeping family from Cleveland. "I didn't make sense to bring in nematodes after spending \$20,000 to exterminate them." Wilson, a retired police officer who went into stadium management after twenty-seven years on the Pasadena police force, responds that Bossard has a "big mouth" and doesn't know what he's talking about while he says nematodes are harmful.

City auditors are wondering about the whole transaction. They're curious about Pacific Sod of Anaheim, which supplied the turf. Wilson acknowledges being questioned about the company but scoffs at any suggestions that he has any connections to Pacific Sod.

Repeated allegations of mismanagement at the stadium have made Bossard feel vindicated but angry. His oldest son died of cystic fibrosis in 1985 in Cleveland, and last year another son died suddenly of the same disease. "I came to San Diego because this was my [oldest] son's favorite place," says Bossard. "We talked about it in the hospital. The whole time [since arriving here] I was under stress, but we were still able to change the image of the field from the worst to the best in baseball. But every night I go to bed kicking myself in the ass

because of all the time I spent away from my sons like this job. And for what?"

NOT A SOUND

(continued from page 3)
peculiar demise, coroners' officials say they still have not decided exactly how he met his death. According to deputy coroner Everett Manger, the final verdict from the coroner's office will likely be "undetermined." What the pathologists in the coroner's office have been unable to determine, says Manger, is whether Duffield deliberately committed suicide or accidentally shot himself.

Some of the people who knew Duffield, however, have suggested another theory: they believe police either shot Duffield themselves or encouraged him to shoot himself with issues. They say they don't believe Duffield carried a gun. They doubt the likelihood that Duffield would have allowed a police dog to attack him if he were, in fact, armed. "Why didn't he shoot the dog if he had a gun?" they ask. Police say they don't know why Duffield made no effort to harm the police dog. "Maybe he liked dogs," quipped one cop.

The weapon Duffield used, according to police, came from a gun case in the pawn shop. He also stole the ammunition he used from the store he was burglarizing, according to police. Slapshots also question how police were able to communicate with Duffield if he could not hear. Police say Duffield could read lips, but those who know him say he could do so only if

the person speaking stood directly in front of him and spoke slowly. Under the circumstances at the pawn shop, they ask, how could Duffield possibly have known what the cops wanted?

Perhaps, however, both sides are wrong. Duffield's death, says one friend, may not have been an accident at all. "He wanted to go," says the friend. "He was fed up. He was tired of all the bullsh—." The day before Duffield's death, says this friend, he communicated with a dependent Duffield through sign language. "The last thing he said was, 'I'm going by-bye.'"

LETTERS

(continued from page 3)
Pain & Aspiration

I pick up your paper occasionally. If I had to pay for it, I think that I would buy it regularly. For instance, your biography of E.W. Scripps ("Broken Chain," April 7) was wonderful. It do stress local activity and enlighten the people in many ways.

But you have a critic on your staff who is doing you and the people who read your paper a great disservice. I feel that Jonathan Saville should find another way to make a living, and not as a critic. His evaluation of Itzhak Perlman's concert ("Quarter Moon," April 7) was abysmal. I was at the concert. And I feel sorry for people who read his writings to evaluate what they may see because of him. Or to read his evaluation of what they had seen.

I feel that Saville is a very unhappy man; he aspires to write in the big time. And I think that you should allow him his way. Is he a musician that he can evaluate Perlman? And was Jonathan ever in the theater? It seems he likes nothing. But I guess he likes Mr. Saville. Or does he?

Really, I lost my taste for your paper! My wife made it to find out what is doing in the area. I refuse to read anything that is critical. Get rid of him.
Leon M. Mosier
Coronado

New Time For Sergeant?

I am writing in reference to Paul Krueger's article on a new attitude toward gays in the Union-Tribune ("The Inside Story," April 7).

I think that perhaps one strong benefit to emerge from the current AIDS crisis is a growing awareness that gays represent a larger and more respectable portion of society than heretofore recognized by the major media. This is particularly true in large cities. It is a credit to the *Reader* that it has been aware of this trend for a long time and thus has had objective reporting of gay-related issues.

Anyone who knows Nicole Murray knows that he is always full of complaints, whether they be of other gay leaders (of whom he is jealous) or of political leaders such as Mayor Maureen O'Connor. Attacking political leaders makes him appear (in his own eyes) to be more important. Most of the gay community, of which I am part, does not approve of Murray's tactics, particularly when they tear down the efforts of other more recognized leaders, such as Rick Moore.

Finally, in regard to retired Lt. Gen. Victor Krulak's nineteenth-century attitudes toward gays in the military, I can

only observe that he would probably faint if he realized how many of the "boys" at MCED and at Camp Pendleton frequent gay bars and how many lead closeted gay existences. Recently, a friend of mine who is an ex-Marine, black, and nongay, opined that it is the very same problem blacks faced before integration of the armed forces — that the "old crust," as he termed them, claim that allowing gays to be in the armed forces is bad for morale of the troops, since they are not liked in general. This same stance was assumed by those who used to insist that integration of blacks into the armed forces would cause havoc because they were not liked, particularly by those young whites from the Deep South. We now know that those young whites who don't like blacks among their ranks in the armed forces can be made to endure the hardship. The same is true of gays. In any event, Krulak's attack on the appellate court's decision to reinstate the discharged gay army sergeant missed the point — the sergeant had never filed about or hidden his sexual orientation, and it was only after many years that the army decided to create a problem about it, thereby harming the sergeant's rights.

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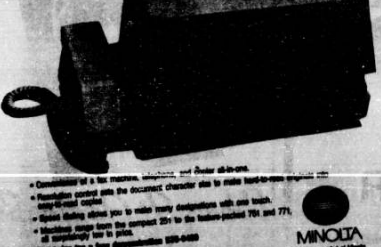
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I was just wondering: How many of you sexless sobbers ("Letters," March 31) even know who Richard Meltzer is? Have any of you ever read his riveting book of rock criticism, *The Aesthetics of Rock*? Have any of you ever seen his whimsical words published in world-renowned, overly prestigious publications such as *Spin*, *Rolling Stone*, and *The Village Voice*? Have any of you accidentally come across his intriguing intro to

Dave Alvin's (Puchast Prize-winning) book of poetry, *Nana, Big Joe and the Other Guys*, is out. And here's one more even. Have any of you ever realized that good cultural dissection demands, any, requires a mindful corruption of "proper" English word usage and syntax? The other author, the grammatical shuck "J" Richard Meltzer is a wonderful writer. And if not wonderful, then certainly thorough and certainly thoroughly enjoyable. You know, I was Ripped (overjoyed, even) to have Ripped as brother, lover, or friend. Shoot, I'd be thrilled if he just blessed San Diego with his obviously acute observations again. Perhaps an "Unbearable Ill" is in order. Then, if it is, it's a good one, a genuine, insensitive bender of fuck mail, the *Reader* could start a monthly "Unbearable" column with Richard and Roger. Yeah. Sounds good. On Richard, come back, please. . . .

Chris H.
San Diego

Thanks for the writeup in your paper ("Highlights of Upcoming Events," March 24) about my garden. Many people visited my garden because of it. Without the help of people like you in making my garden known so people can come and enjoy and support the garden, it would be impossible for me to keep it as it is. Thanks again.
*Alice Menard
Lakeside*

So what's happening to the *Reader*? Are you slowly losing any sense of taste and touch of class that you may have had? I find myself less and less interested in reading your writers. Is it due to poor writing or bad choices of photographs and illustrations?

Kari Keating's occasional "City Lights" are one thing. I know

why I don't read his boring "meeting reports," but your graphic treatment of the story about UCSD's trauma center did nothing to invite me into the story. Splashing paint and crooked, slashed photographs are merely a tasteless, superficial, and very adolescent interpretation of the story. Not to mention that words in the opening paragraph were covered up by that "arty" capital A. You guys can surely do better than that (I hope).

I thoroughly enjoyed Eleanor Widmer's piece in the January 14 *Reader*, which contrasted the opinions of professional critics with those of mass surveys and which also contrasted the handsomeness of the environment at Salvatore's with the mediocre food.

For many years, I have enjoyed Widmer's reviews. Although I have ample copies of the *Reader* delivered to my laboratory to insure my getting a copy weekly, because of time constraints Widmer's article is often the only piece that I read, and my file folder on local restaurants contains dozens, if not hundreds, of her reviews.

Reading her review of January 14, however, stimulated me to pass on the following observations, which I have been meaning to write for over a year and which are sent with the best of constructive intents.

The cartoon illustrations that usually accompany Widmer's piece are without any redeeming value that I can discern and contrast in a very negative way with the professional and gracious reviews that usually follow. In contrast with Widmer's obvious expertise and high standards, the cartoons appear to be the work of an amateur with very limited talent; to me the faces that are drawn have an unpleasantly crude quality, which contrasts with Widmer's sensitive and perceptive observations about the people who prepare and serve the food in our local eateries; despite

frequent superficial attempts to simulate the environment of the restaurant being reviewed, often the message the cartoons convey seems totally unrelated to the message of the review.

I hope that you will consider dropping these cartoons and instead letting the articles be presented in an environment of simple and honest print or accompany the articles with drawings which approach Widmer's own standards of aesthetics. The cartoons by Mr. Signorino could be very appropriate and complimentary to some pieces but not to Widmer's gracious and educational reviews, which I feel add so much to our community.

Jack Clausen
La Jolla

They exorcised some friendly demons last Saturday at the stadium, in full view of the ghosts of the Padres future. The current team heard the distant, or Silver, Clamor

Consider that the two teams they played, the Dodgers and the Giants, are legitimate contenders, and the Padres played virtually with one hand tied behind their backs. That is, their offensive punch is about as potent as light beer. But against the malt liquors of the division, they held their own. "I see light at the end of the tunnel, and it's not a train coming cofeigning ..."

and good football talent." It was a good thing that he was out of the stadium during the burning fireworks and growl fest as the Padres and Giants loomed up for their ballgame. Like some sick Viking funeral ship, the big ship sailed with the wind, with the howling of the Carvery crew and set adrift. Yes it was magic, yes it was momentous, yes it was fun. And now that Carvery's good works have been laid to rest, maybe we can stop talking about it and get on with it. "I observed manager Larry Brown get away during training practice," Last year, it was "train." The day before, his team had beaten Fernando Valenzuela's bunch 2-0, behind surprisingly strong pitching by Jimmy Jones. Above Brown on Friday night was a dome of darkness and his sometimes fiendish club, which managed to contribute five errors (seven with a less friendly official scorer). In an 8-3 loss to the Giants. Where is it not a train, it's only a train.

It's time to admit that the '88 Futures have nothing to do with the 1988 season. It's the end of the chronic sub-.500 winning percentage champion's team instituted after the '94 All-Star Game. It's the end of the judging standards accordingly. As Givens' ghost drifted into the clubhouse, he was greeted by a crowd of 3-2. Since 1900, only four percent of the 184 teams who started a season with a 3-7 record went on to win the pennant or league championship. Only fifty-four of those 184 teams won the World Series. So play the percentages and save yourself the aggravation of high

Then on Saturday the youngsters went back onto their feet and back to the mound for another major league performance. Knut cranked in three home runs leading off the sixth inning. He was followed by Giants and Dave Dwyer. After the game, which turned out to be a 10-0 rout, Knut was crowned win from the Giants on this hometown. Boss allowed himself a wee bit of satisfaction. He was a little bit of a disappointment. He was a little bit of a pleasant surprise — Gary Templeton had a great game, too. He hit three home runs, getting supernatural jumps on the ball before making superb putouts.

This is not to say that the Padres won't be fun or interesting. In the manner of a gangly, sometimes brilliant, sometimes awkward but certainly promising adolescent, the Padres are capable of playing excellent baseball and embarrassing baseball on successive nights, as

better explanation for the Padres' anemic hitting. Stanley Jefferson, the hoped-for leadoff man, finished the homestand with four hits in twenty-one at bats and a season average of .108. Chris Brown has been hapless at the plate. As the Padres packed for a four-game stay in Los Angeles, Brown possessed a shameful nine strikeouts in twenty-seven at bats. It got worse. On Monday night he flailed away and ended up with three Ks in three trips. Even

Relax more, that's what everyone from the ushers to Steve Garvey has been counseling to remedy Gwynn's slump. "I'm tired of relaxing, tired of waiting for sooner or later," Gwynn said Saturday night after going one for three. The next day he was eighty-sixed by plate ump Joe West after arguing a called second strike in a very unrelaxed manner. Doubtless that wasn't part of Garvey's advice to the young slinger.

he told *Bowe* he still felt fine, and the manager made the fateful decision to let *Show* pitch the eighth. With two out and a 3 and 0 count on *Pedro Guerrero*, *Show* hung a slider, and the worst fears of 16,000 spectators were realized. *Guerrero* launched it toward *Ramona*, two runs, *Padres* lose, and the fans went back to the real world of hijackings and market crashes. Whatever happened to the escapism clause in the contract between baseball and the fans?

Eric, Eric, Eric! "This is my fault," culpaed Show in the silent clubhouse after the game. "It was a mental error. I didn't think Guerrero would be swinging at a breaking ball in that situation. Maybe I should walk the home-run hitters, I don't know. I've got to do something to change it, but I don't know what, I don't know what."

Surely the team's lack of run production behind Show is part of his problem. Last year, the team's batting support of 3.94 runs per homer was the second lowest in the majors, the second lowest for the stars, behind Mark Grant. Why don't the Padres score runs for Show? "A case could be made that it's not our fault," says Show, "and I'm so unusual in the baseball world, but I don't really believe that," Show explained. "First, we're all professionals here. We're all going to do the best for yourself — nobody would deliberately let down when I'm pitching. And secondly, look at Nolan Ryan, the Astro's don't score runs for him. The Astro's gave Ryan 3.35 runs per start, third lowest in the National League, and Ryan doesn't study jazz guitar and espouse John Coltrane. I think it's just that it's almost a genetic bestowment. Generally speaking, in baseball

"I'm not lucky." Show also thinks he has to make better pitches when he's behind in the count but says this is harder now with the newly defined strike zone. "You could rely on the low pitch before, but now, the low pitch will give and take the same pitch in the same game. There's no point in my mind when I'm absolutely sure what a strike is now. I have a good idea, but I'm not sure I'm gonna get the call any more.... But I take the responsibility for the games I've lost. It's my fault when a guy hits a home run." But it's the Padres hitters' fault that every single pitch is potentially lethal when Show is on the mound. ■

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THE ROAD TO DARMSTADT

"I Survived the Bataan Death March" or "I Survived Typhoon Pamela" are T-shirt slogans with a pathos transcending their comic brassardery. So is "I Survived Darnstadt."

Not a concentration camp as you might think, Darmstadt — actually the Darmstadt Internationale Ferienkurse für Neue Musik — is a festival of contemporary music, but it's more like a battlefield for avant-garde composers. Every two years, combatants gather from throughout Europe for two and a half weeks of progressive music making and factional quarreling. In 1984 the "minimalists" and "serialists" bitterly slugged it out. Now UCSD musicians want to get into the fray.

In fact, SONOR, the resident contemporary music ensemble at UCSD, is the first American ensemble to be invited to this previously exclusive European festival. Although the activities do not get under way until the middle of July, faculty and student SONOR participants are already warming up. They plan to offer San Diegans a preview of one of their festival programs this Saturday, April 23.

Appropriately enough, the composers represented on the bill are all Americans. Paul Davies, currently in his final year of UCSD's Ph.D. program, has contributed *Aurora Borealis* (1985), a work inspired by the northern lights and scored for strings, piano, and percussion.

Nature is also the impetus for *Summer Images and Reflections*, a piece scored for flute, trumpet, clarinet, soprano (Carol Plantamura), and piano, by faculty composer Will Ogdon. Another faculty member, Rand Steiget, will be represented by *Quintessence*, written for bass clarinet, cello, percussion, piano, and electric keyboard. Pauline Oliveira, former director of UCSD's Center for Music Experiment, will also be heard in one of her more maverick moods. This will be *Formas de SONOR* (1988), a piece involving

"pitches ... generated by various algorithms ... influenced by the time, date, place, and name of
(continued on page 79, col. 1)



LOOK DEEP

Let's look at Michael Dean's hair. Yes, Michael Dean, the hypnotist (and multimillionaire real-estate entrepreneur and motivational learning promoter) who has been mesmerizing hysterical drunks in San Diego cocktail lounges for the past twenty-five years. Let's take a close look at his hair — of whatever it is for his string on the top of his head that he feels against human hair. That's where we're really talking about here, isn't it? Suggestion — "Now you're a cobra, a cobra, a cobra." You feel the heavy... "You feel the heavy..." "Your arms have turned into venomous cobras..." Suggestion is, after all, polite nagging, tamed force — gently bending the will of another to conform to that of

What, she asks, does the hypnotic suffer gain? The romance, the rapture of submission. The heady rush of being swept away by desire —

strange desire, the sudden desire to stand in the spotlight of a local bar and chuck like a chicken, sing like Al Jolson. This will-to-submission is hardly surprising. After all, we are all Dean Cain for someone, and so automatically a trigger exists by the brain of every dreamer in the audience. Before you know it, you are all singing like Dean, assuming every dramatic posture possible. They laugh uncontrollably. They look jittery. Smart. Smart. Laughing. Lord, how they are laughing. And so, this high-security world is filled with powerful perceptions. If what we seek is not — but subconscious need will — we must move closer to the center of the impetuous Barbra Streisand singing "The Way We Were" or bump and grind to the strains of "Night Train," then no stronger desire exists than to be made for its suppression.

Robert Cloulet of the subconscious mind, and tells forty adults that they are seeing the saddest movie they have ever seen. In the tiny

AUTO PALETTE

We are speaking with one of the leading automobile historians of Europe, Dr. Otto Bosch, who is in San Diego this week to attend Auto Fair '88 on Saturday and Sunday at Weseloh Chevrolet in Carlsbad. The fair is a showing of antique, classic, and custom cars, with music provided by the Bel Air Boys.

Q: Dr. Bosch, what does a European car expert first notice about automobiles here in the United States?

Bosch: Cars of 3 to 3.5 meters in length. Your wagons, your limos, your Winnebagos. These we are noticing immediately. In Europe we have no such automobiles.

Q: Your roads are too narrow?
Besch: This is partly true, yes.
And also we are taxing our automobiles according to the size of the engine, and so naturally the automobile tends

Q: Any favorites over here?
 Bosch: You are asking for my favorite American automobile, and I cannot answer, for I am loving all of them.

Q: Your favorite Chevrolet, then. On Saturday the fair will feature vintage Chevis from the Twenties through the Seventies.

Bosch: With Chevrolet, we are now speaking of European heritage. Louis Chevrolet was a racing car driver in France who

came to your country in 1909
with a dream of making new
automobiles for your wide and, I
must say, excellently engineered

must say excellently engineered American highways. One day Chevrolet and his brother presented themselves to the Buick automobile headquarters in Flint, Michigan, and to prove themselves, they were invited to race in your American Buicks on that very day. Louis Chevrolet won first place over the Buick-racing drivers and was hired — how do you say, on the

place?
Q: On the spot.
Boch: On the spot. And with

Back. On the spot. And with

this hiring, he began to design the first of the Chevrolet automobiles.

Q: Ad your favorites!
Bosch: For reasons perhaps chauvinistic, I am admitting to like your Corvair. In 1959, approximately four years after the first of the German Beetles began to be imported so enthusiastically to your country from mine, your designers emerged with a radically new design of American roadster. Here was an engine mounted for the first time in the rear, an engine of aluminum, an engine

of flut design, an engine, in 1954, was the first time the design of my esteemed countryman, Dr. Ferdinand Porsche. The Corvair may have become as popular perhaps as the Volkswagen, for in its first three seasons it was selling fantastically, but in 1965, your Ralph Nader wrote a book disliking the Corvair, and the book sold better than the automobile, which was discontinued. But such, as you say, is life.

Q: Which car seems best to fit the American personality?
Boich: Unquestionably, this

would be your Corvette. It is an automobile that surpasses the qualities of youth, individuality, and perhaps a bit of aggression. It is an automobile that — forgive me for saying — was not so advanced technically. Four-wheel independent suspension and other novelties were adopted from European machines. Even the fiberglass body, which was totally new, was adopted in order to place the Corvette more quickly into production by saving time for the tooling of metal body parts. Still the Corvette must be considered a most successful

and admirable expression of



1951 Chevrolet Belair

and admirable expression of your American spirit, your love for the exciting disguised as the new, for muscle in the guise of elegance, in short, for the vulgar in the guise of the sophisticated. I hope my remarks do not cause offense.

Q: Not at all, doctor. We look to Europe as the wellspring of our intellectual tradition. By the way, I love your thick black boots.

Dr. Boach smiled and clicked his heels in a way that said, "Thank you. So do I."

Auto Fair '88, featuring some 150 cars each day, plus raffles and free food, takes place from 10:00 a.m. to 5:00 p.m. Saturdays and Sundays, April 23 and 24, at the corner of Cannon Road and Paseo Del Norte (Cannon Road exit off I-5), Carlsbad. Admission is free. For more information, call 436-3522.

— Joe Applegate

KAHLÚA KROSSWORD

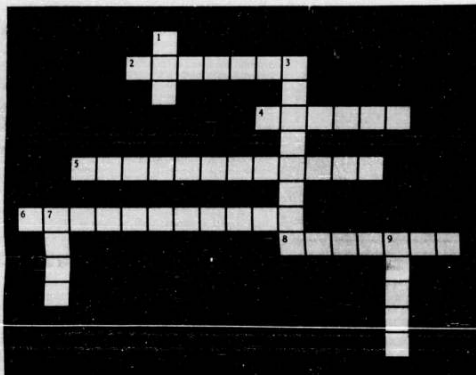
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1. Puzzles must be completed, but crossword answers do not have to be correct in order for entries to qualify.
2. Entrants may submit as many completed puzzles as they wish.
3. No photocopies permitted. Entry must be on this ad as originally printed in this newspaper.
4. Entries must be postmarked no later than May 15, 1988.
5. An independent judge, whose selection is final, will determine winner by witnessed random drawing on May 12, 1988.
6. Winner will be notified by telephone and registered mail.
7. Trips must be taken within 18 months of date of notification; certain restrictions apply. Prizes are not transferable and taxes are the sole responsibility of the winner.
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ACROSS

2. Who's that girl?
4. Royalty of pop
5. Farm aider
6. Lost 40 pounds
8. Bruce Springsteen's street

DOWN

1. Michael Jackson's attitude
3. Original name of (Jefferson) Starship
7. _____ Osborne
9. Rock's first king



LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80003, San Diego CA 92138.

OUTDOORS

The Lynd Menor Shower peaks this year on the morning of Friday, April 22, with the best conditions occurring from 3 a.m. to 5 a.m. Usually, this shower produces about ten to fifteen men per hour (as seen from seats far from city lights), but the rate for this shower reached an unexpected eighty per hour in 1981.

Spring Hiking in the San Luis Rey River valley is on the schedule for the Audubon Society this week. Dennis Malinas leads a hike around the Wilhelmina Canyon country preserve on Saturday, April 23, from 8 a.m. to noon. Last spring hikers spotted a nesting dusky woodpecker, great horned owl, olive-backed flycatcher, white-throated swift, and a Hummer's vine. To reach the preserve, take 1-15 north to Highway 76, then go east about ten miles to the park entrance on the south side of the highway. From Mission Valley, the driving time is about seventy-five minutes. Meet the guide at the bridge next to the parking area. Bring binoculars, lunch, and four quarters for the entrance fee. Free.

For information call 531-0615 between 10 a.m. and 12:30 p.m. Monday through Friday.

Ranch Tour, the Friends of Los Peñasquitos Canyon Preserve led a tour around the area of the Johnson-Taylor Ranch, a 125-year-old ranch house. Meet at the ranch, Saturday, April 23, 9 a.m. It is near the main parking area for the preserve, off Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. Free. 271-6710.

Meanwhile, in another part of the canyon, guides from the Sierra Club will be leading hikers on a six-mile, level walk through Los Peñasquitos Canyon, describing the plant and animal life and the preserve's history. The informative walk is scheduled for Saturday, April 23, 9 a.m., beginning at the preserve parking area on Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. Free. Bring a quart of water and wear sturdy shoes. No hike if it rains. 233-7144.

Bayville Trail, the path that winds through Cabrillo National Monument passes through native chaparral scrub and along cliffs

overlooking the harbor. The Natural History Museum's Canyonese will lead a group on a nature tour of the area on Sunday, April 23, 10 a.m., leaving from the road to the old lighthouse on the monument grounds. The hike is free, but there is an admission fee to the park. 232-3521.

John Muir Day Hike, the annual celebration sponsored by Walkabout and the Sierra Club begins with bagpipe music in honor of the Scottish naturalist followed by an easy walk along the Torrey Pines bluffs. The walk is scheduled for Saturday, April 23, 10 a.m., beginning on the green of the UCSB Extension, 9600 North Torrey Pines Road, La Jolla. Rain might not have stopped Muir, but it will cancel the walk. Free. 231-7453.

Blind Walk, spring migrants are heading back north. The Friends of Los Peñasquitos Canyon lead a walk in search of the feathered travelers. Sunday, April 24, 8 a.m., beginning at the preserve's parking area off Black Mountain Road, 1.5 miles north of Mira Mesa Boulevard, Mira Mesa. Free. Bring binoculars and a field guide. 271-6710.

The Geology, Plants, and Animals of San Diego County Park will be described by the guide from the Canyonese on this trail hike through several finger canyons. The guided walk will be held on Sunday, April 24, 2 p.m. From 1-5, take the Loma Santa Fe exit at Silene Beach and go east one mile to San Valley Road. Turn north on San Valley, and continue to the park entrance. The hike is free, but there is a day-use fee to enter the park. 232-3521.

The Tall Locust Trees planted years ago along Julian's narrow streets are once again brightening this backcountry (and former gold rush) town with blossoms of white, pink, and lavender. Introduced into the West by nineteenth-century immigrants, locust trees have become almost a trademark of California's gold country, from the Mother Lode to Julian.

Desert Agaves, or century plants, are sending up their spargass-like flower stalks on rocky hillside throughout much of the Anas-Burns Desert. On warm, sunny days, the stalks can grow almost one foot per day, fast enough for you to see the sharp leaf tips at the

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READER'S GUIDE TO LOCAL EVENTS

series, today, Thursday, April 21,
8 p.m., Mandeville Auditorium,
UCSD, 534-4090.

It's Bug Month at the Natural History Museum. The weekend films in April are all about insects of various kinds. *Hidden World* examines the origins of the Earth's most successful residents, who appeared 300 million years before man, and studies the complex behaviors of bees, termites, and locusts. The film screens Sunday, April 23, and again at 2:30 p.m. and 7 p.m., and again at 2:30 p.m. and

is free with museum admission. The Natural History Museum is at Balboa Park, 231-3521.

Animation Showcase for Artwalk. Two showings of an international collection of short animé films are planned at the San Diego Public Library. Among the works on the program are *Tap Tap* (Yugoslavia), *Drill's Ball* (Russia), *A Tangled Romance* and *Mindscape* (Canada), *Cratons* (U.S.A.), and *Pandula* (India). Showings are set for 2 p.m. and 4 p.m., Sunday, April 23, at the library at 820 E. Street, downtown. Free. 236-5849. See "Special" in this section for more information on Artwalk.)

Nickelodeon Concert. The final offering in the San Diego Symphony's series of silent films with live orchestral accompaniment brings Charlie Chaplin's 1928 film *The Circus* to Symphony Hall on Saturday, April 23, 8 p.m. The 6 p.m. preconcert lecture will be presented by Jack White and will offer some historical information about the film and the score. Symphony Hall is located at 1245 Seventh Avenue, downtown. 699-4225.

"Billy Liar." Tom Courtenay stars as a young clerk trapped in a boring job who escapes into fantasies. Julie Christie costars in the 1963 John Schlesinger film that will be shown Monday, April 25, 7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 699-3921.

"Opera of the Malenkov" (1986) brings to a close the "Venema Latina" film series sponsored by SDSU's Center for Latin American Studies. Brazilian Roy Chaves directed this story set in Rio de Janeiro during World War II. Max, a small-time Rio hustler much taken with American movies, plans a retaliation raid on a German nightclub. In a series of romantic, outbursts, Max falls in love with the club owner's daughter. The critique of cultural colonialism will screen in Portuguese with subtitles, Tuesday, April 26, 7:30 p.m., room 130, Heger Hall, SDSU. Free. 265-6461.

War II. A group of Polish refugees is trapped on its way through European displaced persons camps and finally to Harle, where they are declared "illegal aliens" and deported to Cyprus. Holocaust scholar Ethel Ameresh will lead a discussion of the film. The event is scheduled for Wednesday, April 27, 8 p.m., M.L. Lawrence Branch, Jewish Community Center, 4125 Executive Drive, La Jolla. For reservations and information, call 457-3030.

MUSIC

Ovation Concert. The sixth in the San Diego Symphony's series presents Stravinsky's *Symphony in Three Movements*, Prokofiev's *Piano Concerto No. 3* in C Major, and Dvorak's *Symphony No. 6* in D Major. Leo Levi conducts. Stephen Drury is piano soloist. Drury is an instructor at the New England Conservatory of Music, was music director of the American Repertory Theatre, and has appeared with a number of American symphony orchestras. He

is a former student of Claudio Arrau. The program will be performed tonight, Thursday, April 23, and Friday, April 22, 8 p.m., Symphony Hall, 1245 Seventh Avenue, downtown. For ticket information, call 699-4205.

Contemporary Classical Music. David Ward-Steinman conducts the SDSU New Music ensemble in a program that includes Philip Glass's *Spring*, Lou Harrison's *May Rain*, Inezha by Timothy Sullivan, Alan Hovhanes's *Hymn to a Colonial Musician*, *Music for Audience and Soloist* by Elliott Schwartz, and George Washington *Saga* by Tia by Pauline Oliveros. The concert will be held Friday, April 22, 7 p.m., Smith Recital Hall, SDSU. Free.

Early American Sacred Music. anthems and spirituals by American composers and arrangers of traditional songs are on the program for the LUSD Community Concert. Composer William Billings and arranger Robert Shaw, Alice Parker, and Jesse Heston are among those included. Nicolas Reives conducts the ensemble.

which is made up of students, faculty, staff, and alumni of the university. The concert will be held Friday, April 22, 8 p.m., Innisbrook Parish Church, USD, Alcala Park, Linda Vista Road, Linda Vista, 260-4682.

Strings and Piano. The Handel-Holstern *Pastorale* for Violin and Viola, Prokofiev's *Sonata for Two Violins* and *Cello and Viola*, Capriccio, and *Nostalgia* will be performed by Theodore Brunson, violin and viola, Yi Tai, violin; and Conrad Braderer, piano. Brunson and Braderer are professors of music at SDSU. Yi Tai is a graduate student. The concert will be held Saturday, April 23, 7 p.m., Smith Recital Hall, SDSU. Free.

New Music. SONOR, UCSD's new-music ensemble, performs a program of music to be presented during its residency at the Darmstadt (Germany) festival this summer. The program opens with Paul Davis's *America*, a musical interpretation of the continually changing pattern of light; *Sleeping Fire* by Lee Thimmig, based on a Hindu legend about serpents; and *Summer Images* and *Reflections* by LUSD composer Will Ogden. Featured soloists in the Ogden work are soprano Carol Plattner, percussionist Jean-Charles François, and trumpeter Edwin Hekking. New York composer Pauline Oliveros's *Parade of SONOR* and UCSD composer Rand Siegel's *Quintessence*, a chamber concerto, Thomas Nae and John Silber conduct. The concert will be Saturday, April 23, 8 p.m., Mandeville Auditorium, UCSD, 534-4404. Free tickets are available to the first fifty people to call and request them. A free rsvp to the Darmstadt festival will be given away on the evening of the concert.

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From Back to Back Rooms. four musicians are featured in the second of a three-part concert series at Chris Leishman Church, 1044 Shields performs J.S. Bach's *Cello* and "Rins" from *Nad Brown's* *Voces* from the *Olden House*. Susan Chelving offers *Mandala's* *Sonata VI* and a choral prelude by Bach. Laurel Rankin and Steve Timmons also perform works by Mendelssohn, Bach, and Chopin. The concert is scheduled for Sunday, April 24, 4 p.m., at the church at 6701 Cam Street, Pacific Beach. Free. 483-2300.

A Cappella Concert. David Chase conducts the La Jolla Civic/University Symphony Chorus, a 120-voice ensemble, in sacred and secular music. This program is the one that the chorus will perform on its summer tour of European cathedrals. The concert will be held on Sunday, April 24, 5 p.m., Cathedral Church of St. Paul, 2725 N. La Avenue, Hillcrest, 290-7261.

Spring Choral Concert. the combined voices of the Graduate College Concert Choir and Choralists offer Palestrina motets, selections by William Byrd, Andreas Hammerschmidt, and Johann Kuhnau. Other selections

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Director, Center for Behavioral Medicine and Professor of Psychology, San Diego State University

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READER'S GUIDE TO LOCAL EVENTS

long series of desert lectures. He will be speaking about the implications for man of the expanding desert of the world. The lecture will be Wednesday, April 27, 7 p.m., in the auditorium of the museum. Enter through the west door. 231-9821.

"What We Do and Do Not Know about the Moon," James Arnold of the staff of UCSD will address this subject and describe what needs to be done to find out more about the Earth's satellite. Wednesday, April 27, 7:30 p.m., Reuben H. Fleet Space Theater and Science Center's lecture hall, Balboa Park. Free. The event is sponsored by the San Diego chapter of the National Space Society. 234-1233.

"Last American Frontier," Wayne Litchford drives a car, but he has no driver's license. He has

no social security card, draft card, or bank account. He is not required to fill out tax forms. And he does all this legally. Not surprisingly, the North County Libertarian Party Supper Club has invited him to explain how he does it. Wednesday, April 27, 8 p.m. (with an optional dinner and cocktails at 6:30 p.m.), Fox Soup Anderson's Restaurant, 851 Palomar Airport Road, Carlsbad. For reservations and information, call 276-7166.

"Art Alive" lectures, in conjunction with the San Diego Museum of Art's "Art Alive" show, an exhibition of floral arrangements and art. Para floral designer Julie del Pino will offer a lecture and demonstration on Wednesday, April 27, 10:30 a.m., in the museum's Copley Auditorium. That same evening at 7 p.m., author Martha Stewart (Weddings and Entertaining) will enlighten us about decorating for weddings. The museum is located in Balboa Park. For ticket information, call 231-9931.

Breakfast Presentation, the local organization of Beyond War will sponsor three breakfast lectures in a series titled "Confronting Realities in US-USSR Relations." Next Thursday, April 28, the first lecture will be presented by Gary Williams, dean of the McLean College of Business at the University of

San Francisco and former head of the Stanford business school. He will discuss the social and economic consequences in our relationship with the Soviet Union. His concern is America's long-term, realistic approach to dealing with Russia. The event will be held from 7:30 a.m. to 9 a.m. at the Nordstrom Cafe, Horton Plaza, downtown. For reservations and information, call 581-2464. The remaining lectures will be May 26 and June 13.

IN PERSON

Plays in Progress, three works by graduate students in UCSD's theater department will be staged this week. Two short works, Daniel Canache's *Who Got a Field of the Golden Man* and Michael Erickson's *Ty and Jay* are scheduled for performances tonight, Thursday, April 21, and Saturday, April 23. A full-length drama, *Public Image* (written by David Jones), will be staged on Friday, April 22. All performances are at 8 p.m. in UCSD's Warren Theatre. A single seat advance audience members' all performances. For information call 534-4574.

Comedian, McCollum brings back his interpretations of everyone from Crosby, Stills, and Nash to Porky Pig. McCollum's musical comedy

will be preceded by Jeffery High Field and Laila Kinnell, through Saturday, April 23. On Sunday, April 24, the semifinals of the San Diego Laff-off competition will be held, with the final set for Monday, April 25. Shows are at 8 p.m. and 10 p.m. both days. Reservations are recommended for the finals. Ellen DeGeneres takes the stage on Tuesday, April 26, along with Steve Ray Fournier and Mark Wilmore, at the Improvisation, 833 G Street, Pacific Beach. 483-4520. Show times are Sunday, Monday, and Thursday, 8 p.m. and 10 p.m.; Tuesday and Wednesday, 8 p.m.; Friday, 8 p.m., and Saturday, 11:45 p.m. and Sunday, 7:30 p.m., 9:30 p.m., and 11:15 p.m.

Magician David Copperfield appears, and perhaps disappears, at the Civic Theater on Friday and Saturday, April 22 and 23, at 6 p.m. and 9 p.m. each night. The theater is at 202 C Street, downtown. For tickets call 236-6510 or 278-8497.

Comedians Jon Borchers, Louise Duart, and Fina Henderson are featured on Friday, April 22, and Saturday, April 23. Sunday and Tuesday nights are poetry nights, when interested nonprofessional poets can take the floor and try out their material, at the

Comedy Store, 916 Pearl Street, La Jolla. Show times are 8 p.m. and 10:30 p.m. Saturday and Sunday, 8 p.m., Tuesday through Thursday, 8:45-9:15.

"Los Vendidos," El Teatro Ensemble of UCSD presents this one-act sketch by playwright Luis Valdez. Sunday, April 24, 10:45 a.m., Palmeri Unitarian Universalist Fellowship, 1600 Burns Vista Drive, Vista, and again at 3 p.m., Mandeville Recital Hall, UCSD. 534-3791.

Soprano Lucille and Ben Berenman, nationally known tag-teachers and authors of *Once upon a Time: A Storytelling Handbook*, will appear in performance on Sunday, April 24, 7:30 p.m., Deane Magist's, 3089 University Avenue, North Park. The event is sponsored by Storytellers of San Diego. 298-8584.

Post Jane Hensfield, author of *Of Country and Angels* and *The Last Dark Moon* (Low Fama of the Ancient Court of Japan), will read from her work, which has appeared in the *New Yorker*, the *Atlantic*, and literary journals. The reading will be held Tuesday, April 26, at 8 p.m., Scripps Cottage, SDSU. This is part of the "Living Writers" series of readings. Free. 265-5443.

Auditions, auditions for San Diego's new entries in the 1st Allbridge Acting Competition. This is a part of the "Living Writers" series of readings. Free. 265-5443.

Educational Cultural Complex, 4441 Ocean View Boulevard, Southeast San Diego, on Tuesday, April 26, and next Thursday, April 28, from 7:30 p.m. to 9:30 p.m. The local sponsor is the Contemporary Black Arts Program of UCSD, but the audience is open to all ethnic backgrounds. There are three age categories: eighteen and over, ages twelve through seventeen, and ages six to eleven. Applications and fees are due by tomorrow, Friday, April 22. For application information, call ECC at 230-2827 or UCSD at 534-0870.

RADIO & TV

Contemporary Music, the weekly, thirteen-part program, Radio Koma, continues performances, interviews, and discussions of contemporary classical and popular music. The featured artist are the Kronos

Quartet, renowned for an eclectic, very modern repertoire. The series covers works by composers as diverse as Bela Bartok and Frank Zappa. This week's show (just live) features compositions by Gyorgy Ligeti, Morton Feldman, Kevin Volan, and Bob Dera. The show runs Sunday, April 23, 10:30 a.m. KPBS-FM 89.5.

"Crucy Quilt," John Korn's 1966 comedy is the story of the ups and downs of a fifty-year marriage. It will be broadcast on Friday 15, Saturday, April 23, 9 p.m., KPBS, Channel 15.

"Neighborhood," this public forum series on the state of San Diego County neighborhoods this week studies the City of San Diego. Among the subjects addressed indirectly will be the planned expansion of La Colina women's jail that is being opposed fiercely by the city's mayor and citizens. San Diego Tribune editor Jonathan Friedman is the

moderator. The program airs Sunday, April 24, 6 p.m., repeating next Thursday, April 28, 1 p.m., KPBS, Channel 15.

"Sands of Two Jims," John Wayne stars in one of the definitive World War II films, the 1949 Allan Dean opus. Wayne is appropriately gritty; the battle scenes are appropriately gaudy. John Agar and Forrest Tucker co-star with Wayne. The broadcast is Tuesday, April 26, 8 p.m., KUSI, Channel 51.

"Voices and Visions," this series, which examines the life and work of various American poets, will continue with a study of the work of historian-poet Robert Lowell. Following the program, San Diego poet Robin Medina will read from his work. The broadcast will be Tuesday, April 26, 10 p.m., KPBS, Channel 15, repeating Friday, April 29, 1 p.m.

"Artists on Parade," this Metropolitan Opera Company

production stars Jesse Norman, Kathleen Battle, Tatiana Troyanos, James King, and Franz Ferdinand Netter. James Levine conducts the opera orchestra. The performance will air Wednesday, April 27, 8:30 p.m. to 11 p.m., KPBS, Channel 15.

SPORTS

Protein Baseball, Bow's boys have all home games this week. They try to reverse their season-opening losses when they host the Astros, Friday, April 22, and Saturday, April 23, 1 p.m. and Sunday, April 24, 1 p.m. On Tuesday, April 26, St. Louis comes to town, one of only two visits the team makes each year. The games are scheduled for Tuesday and Wednesday at 7 p.m., with a Thursday afternoon game on the 28th at 1 p.m. San Diego Stadium. 283-4494.

Marching for Dimes, sign up sponsors to pledge donations on a per-kilometer basis, and participate in this 30K walk around Mission Bay, beginning and ending on Foster Island. The March of Dimes is the beneficiary. The "WalkAmerica" fundraiser is scheduled for Saturday, April 23, with registration from 7 a.m. to 10 a.m. and the walk lasting until 5 p.m. There is a party and prizes for all walkers. For information call 576-1202.

SPECIAL

Ecology Information Fair, SDSU's student organization Student Environmental Action holds a day-long fair that will also

You are cordially invited to *Jigaw's* **SPRING-SUMMER FASHION SHOW**

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- "AVENUE OF THE ARTS" Festival located at 8th and G streets, with live entertainment, demonstrations by artists, photography, sculpture, wearable art exhibits and food.
- GUIDED WALKING TOURS** Guided walking tours of artists' studios, live/work spaces and studios will be conducted by Installation Gallery. The cost will be \$5.00 per person. Sign up and pay at Installation Gallery.
- AUCTION '88** A major art auction of the work of internationally and locally renowned artists. Preview and silent auction April 20-23, 11:00 am to 8:00 pm.
- LIVE AUCTION** Auctioneer: Bud Fischer, April 23, 8:00 pm. Donations: \$5.00 at the door.
- ARTWALK DANCE** A party and dance to celebrate Artwalk. Located at 701 Island. Saturday, April 23, 7:00 pm. Music, food and no-host bar: \$10.00 per person at the door.

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12 APRIL 21, 1980

READER'S GUIDE TO LOCAL EVENTS

Puppet Theater, Balboa Park (in the Palmadeo area near the Aerospace Center) 466-7128.

"Cinderella," the San Diego Junior Theatre production of this classic story, with music by Rodgers and Hammerstein, will be staged Friday, April 21, 2 p.m., and Saturday, April 22, 2 p.m., at the Casa Del Prado Theatre, Balboa Park. For ticket information, call 238-8355. Tickets go on sale at the box office one and one-half hours before each performance.

Trux Theatre, El Camino High School, 400 Rancho del Oro, Chula Vista. For information call 439-0103.

"Sing-Along," as part of Artwalk, the Pecos River Cuckoo Band will appear in another of the New Live Sandwiches Concerts with music and comedy for children. Saturday, April 21, 1 p.m. and 3:30 p.m., Lincum Theatre, Horton Plaza, downtown.

"Toby Tyler," the California Performing Arts Center's production of this popular musical about a boy who wants to run away with the circus is scheduled for three performances each week

through May 16: every Saturday at 1 p.m., Sunday at 3 p.m., and Monday at 7:30 p.m. The show is staged at the Palatino Theatre, 2138 University Avenue (at Union Street), North Park. For tickets and information, call 692-0220.

"The Town Musicians," this adaptation of the Grimm fairy tale in the short film for preschoolers story time. Wednesday, April 27, 10:30 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Films, The Butterfly Ball, Tale of the Riverbank, and Wines of the Po. Discover the Seasons will be shown on Wednesday, April 27,

1:30 p.m., children's room, La Jolla Branch Library, 1000 Wall Street, La Jolla. Free. 459-5174.

Student Showcase, the kids of Dazed Elementary School present the third annual showcase of student accomplishments — music, dance, poetry, and art — from the multicultural student body, which includes Cambodian, Lao, Latino, Vietnamese, and American children. The event will be held next Thursday, April 28, 4:30 p.m. to 6 p.m. in the school's auditorium at 4166 Euclid Avenue, San Diego. Free. 282-8394.

Girls Nite Out

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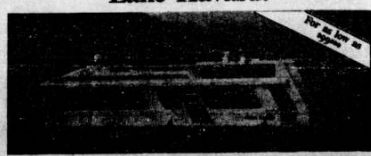
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MUSEUMS

Cultural Museum
Paintings by renowed contemporary Mexican artists, on display in a show called *El Museo de la Gente*. The exhibit remains through June. Continuing in the museum theater are the films *People of the Sea* and *The Dream of the Sea*. They screen in English at 2 p.m. daily. A permanent exhibit of artifacts 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 weekdays from 11 a.m. to 7 p.m. and until 8 p.m. Saturdays and Sundays. The Centro Cultural Tijuana is located at Pared de los Héroes at Avenida Independencia, Zona Rio Tijuana. From the San Ysidro border crossing, follow signs to "Rio Tijuana/Rio Zana," and then to the "Ave. Paseo de los Héroes," and look for the Centro's sign on the left. For information call 1-706-694-1111 or 1-706-694-1132.

Hall of Champions, San Diego County has seven-one golf courses. The history of golf in San Diego is the subject of a new exhibit that features dozens of artifacts and historic photographs, including antique clubs dating from the turn of the century. And you can try your hand at putting on the miniature green that is part of the display. An interactive video disk allows you to try "playing" six of the most challenging holes from America's golf courses. The sports museum, located in the Casa de Balboa in Balboa Park, is open from 10 a.m. to 4:30 p.m., Monday through Saturday, and from noon to 5 p.m. on Sunday. 234-2564.

Miguel International Museum of 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 Amish folk toys of natural materials, dolls from the lighters through the Twentieth century, moving toys, and examples of new from cultures around the world. The museum is located in the University Towne Center mall, Suite 1-7, 4095 La Jolla Village Drive, La Jolla. 455-5300.

Shoreland House art gallery through Thursday and Sunday, 11 a.m. to 5 p.m., Friday, 11 a.m. to 9 p.m., and Sunday, 2 p.m. to 5 p.m.

La Jolla Museum of Contemporary Art, two exhibits are showing concurrently. Part two of the display of the museum's permanent collection can be

viewed through May 22. Included in the exhibit are works by Pop artists and painters from the Eighties — Warhol, Lichtenstein, Oldenburg, John Baldessari, Alice Aycock, Mitchell Spring, and Vernon Fisher. Sculptures by Bill Woodrow, Peter Shubert, Mark Lee, Isolo Scanga, Bryan Hunt, Robert Rauschenberg, and Martin Puryear can also be viewed. The work of New York artist Judith Stein, the first major West Coast showing, can be seen in the museum through May 22. The fifteen sculptures in the exhibit, which date from 1979, combine traditional figurative and twentieth-century abstract traditions. The museum is located at 700 Prospect Street, La Jolla.

Hours are Tuesday through Sunday, 10 a.m. to 5 p.m. (until 9 p.m. on Wednesday). 454-5141.

The Museum of Man has a number of exhibits running concurrently. One is an exhibit of fifty pieces of contemporary art by two members of the Alameda Indian tribe, an Algonquin-language tribe of Quebec and the northwestern U.S.

The sculptures, masks, and assemblages depict legends of the Algonquin. The exhibit can be viewed through May 30. "Losing Your Head over Spans: The Ancient Mexican Ball Game" is a miniature diorama 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. "Survivors to Science: The



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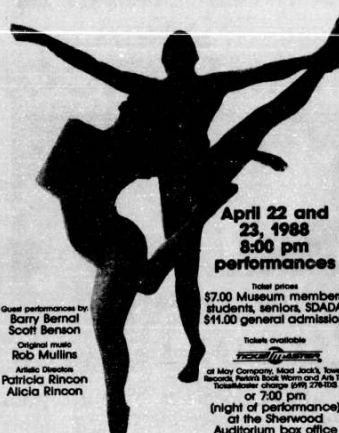
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APRIL 21, 1988 18

READER'S GUIDE TO LOCAL EVENTS

Electric Collector" comprises selected pieces from the museum's core collection that come from patrons and collectors in the community. Pieces displayed include vessels and shabbers from Egypt, Pre-Columbian pottery, Mexican costumes from Oaxaca, weapons and archery paraphernalia, and other archaeological and anthropological

turns. The exhibit runs through May. For kids the museum has set up a trading post, where they can exchange shells, rocks, trading cards — anything they may now collect — for something else they see displayed at the exhibit. The Kid's Trading Post runs through May. The Museum of Man is located at 1350 El Prado, Balboa Park, 339-2001.

Museum of Photographic Arts, a new show, "Invisible People," comprises two collections of photographs depicting different groups of institutionalized, forgotten people. Jim Goldberg's *Warring Home Series* and Ruth Morgan's *San Quentin* Museum Series remain on view through May 3. Goldberg's images are supplemented with handwritten statements by his subjects about their lives. Morgan has attempted to find the humanity behind the hard faces of the prisoners in her four-foot-square prints. The gallery

is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursdays. Decent tours are available on Saturdays and Sundays at 2 p.m. and 3 p.m. and are included in the price of admission. Museum of Photographic Arts, Balboa Park, 339-5262.

International Aerospace Hall of Fame, the museum hosts a NASA-sponsored exhibit, "Horizons in Space," through June 1. The show is a photographic chronicle of thirty years of history of the space program — from Ron McNair playing the first saxophone in space to rare photos of the crew of Saturn. The Hall of Fame shares the Aerospace Historical Center with the San Diego Aerospace Museum in Balboa Park. Hours are daily from 10 a.m. to 4:30 p.m., 232-8322.

Museum of San Diego History, "Images of Working Women," is the show that can be seen at the museum through June 5. The exhibit of photographs, artifacts, and costumes is drawn from the collection of the San Diego Historical Society and gives a picture of the traditional and unusual jobs held by San Diego women over the last one hundred years. The exhibit can be seen at the museum in Balboa Park, Wednesday through Sunday, 10 a.m. to 4 p.m., 232-8323. Free.

Natural History Museum, the museum's new Chapman Grant Hall of Ocean Ecology is now open to the public. The exhibit illustrates the evolution and adaptation of plants and animals to the southwestern deserts and includes visual, audible, and tactile displays. A 120-foot diorama depicts life in the desert from dawn to midday, and an interactive videodisk display reaches the natural history of some of the desert's plants and animals. The videodisk is part of the hall's learning center. There's even an exhibit of manatees that turn fluorescent green under ultraviolet light.

"On the Edge: Threatened — Endangered — Extinct," 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 hands-on exhibit that includes a tiger skin, elephant tusk, and giant tortoise shell. There are also examples of confiscated goods made from endangered animals (python-skin handbags, box-skin shoes, leopard-skin coat, and tortoise-shell combs). The exhibit will be expanded and new items will be added 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,

palentologists will be extracting and examining the remains of a 70-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 232-3621 for more information. (See "Film," "Lectures," and "Special" in this section for additional events at the museum.)

Raulon H. Fleet Space Theater and Science Center, Water and Man is a new Cinemas film about man's fascination with water. It was filmed in locations as diverse as a floating town on a lake in Africa, inside an iceberg in Greenland, and the Arizona desert. The film screens daily through July 15 at 11:30 a.m. (except Mondays), 2 p.m., 3:30 p.m., and 7:30 p.m., with a 10 a.m. show added on Saturdays and Sundays. *Magnum: Muckler, Myths, and Magic* is a new Cinemas film that gives a historic look at man's relationship with Niagara Falls. It screens daily at noon, 1 p.m., 2:30 p.m., 4 p.m., 5 p.m., and 8 p.m., with a 10:30 a.m. show added on Saturdays and Sundays.

The *Laerium* show is *Laeriuming*, the best of fifteen years of the Laerium rock show, which screens daily at 9:15 p.m., with an additional show at 10:15 p.m. on Fridays and Saturdays. At 6 p.m. on Saturdays and Sundays, the computer-animated laser-rock show *Mooreck* will be shown. *Laeriuming* and *Mooreck* run through May 31. The theater and science center is located in Balboa Park. To confirm current show schedule, call 238-1168 or 238-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily from now on, extended to 10:30 p.m. on Fridays and Saturdays.

San Diego Museum of Art, the museum's annual "Art Alive" show can be viewed on Wednesday, April 27, and next Thursday, April 28. Professional floral designers and local garden clubs have been invited to interpret in local environments various paintings in the museum's collection. On Wednesday there will be special evening viewing hours from 5 p.m. to 9 p.m. "Die Laerium" in this section for other events related to the "Art Alive" show. "The Wallbridge Legacy" is an exhibit of works donated by the Barbers and Norton Wallbridge family of San Diego to various local art organizations. Among the works displayed are *Peak Shed* and *Sea Wind* (1937) by Georgia O'Keeffe; *Peter Hunt's Day* of St. John (1960); and Henry Moore's sculpture *Reclining Figure: Arch* (1959). The Wallbridge exhibition remains on view through May 29. "Young Art '88" is a showing of 690 award-winning pieces of student work from around San Diego County. Works are in all media, including photography, and the artists represented are in all grades, from kindergarten through high school. The show remains up through May 1 at the museum in Balboa Park. Hours are Tuesday through Sunday, 10 a.m. to 4:30 p.m., 232-7931.

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SANTANA 5/13	JOHN COUGAR 6/19 & 20	WORLD FIGURE SKATING 5/24
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GALLERIES

"Response to Life, Two Views," Ann Silber's work is based on images from dreams and imagination executed in layered combinations of watercolor, colored pencil, oil pastel, and acrylic. Silly, Watkin's abstract landscapes are done in mixed media and watercolor. The exhibition can be viewed through May 14 at Spectrum Gallery, 744 G Street, downtown. An artist reception is scheduled for Friday, April 22, 6 p.m. to 9 p.m. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., 232-9743.

"Pure Censile Morning," David Quattrone's installation has been designed specifically for the high ceiling and narrow corridors of the Sushi gallery and creates a dialogue between the space and the viewer. The construction of wall paintings and drawings, shelves, screen printing, and discarded shoes can be viewed

READER'S GUIDE TO LOCAL EVENTS

from Friday, April 22, through May 28, with an artist's reception set for opening night from 7 p.m. to 9 p.m.

Paintings and Sculpture. The mixed-media paintings and collages of John Rutz Churchill and the granite, alabaster, marble, and sculpture sculpture of Carol Seidenwasser can be viewed from Saturday, April 23, through May 21. An artist's reception is set for Saturday, April 30, 6:30 p.m. to 9 p.m. Brushworks Gallery, 425 Market Street, downtown. Viewing hours are Tuesday through Saturday, 11 a.m. to 5 p.m. 232-7329.

Surveys Paintings and Drawings by Indonesian-born artist and poet Schleuter Duvall will be on view at a new gallery, the Creative Gallery, studio A (upstairs), 711 Eighth Avenue, downtown. Viewing hours are Wednesday through Saturday, 11 a.m. to 5 p.m. The Duvall exhibition remains through May 20, 696-0882.

Art Glass. The 1986 California Glass Invitational Exhibition is held this year at Palomar College's Booth Gallery. Included in the exhibit are works by Steve Conna, James Hubbell, Paul Allen Coates, Christopher Lee, Dan Jensen, Bill Wershall, Owen Handolph, Barry Reed, Ray Warner, and others. Many of the contributors are graduates of Palomar College. The show runs through Wednesday, May 4, with a reception for the artists on that night from 6 p.m. to 9 p.m. The Booth Gallery is located on the Palomar College campus, 1140 West Mission Road, San Marcos. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday and Thursday, 10 a.m. to 7 p.m.; Friday, 10 a.m. to 2 p.m.; and Saturday, noon to 5 p.m. 744-1150 x3304.

Drawings, Paintings, and Sculpture by Salvador Dalí can be viewed through Friday, April 22, at the Gate Gallery of Contemporary Art, 8800 Grossmont College Drive, El Cerrito. The exhibition's guest curator is David Avala of the Centro Cultural de la Raza. Gallery hours are Monday, Tuesday, Thursday, and Friday, from 1 p.m. to 4 p.m. 465-1700.

Paintings, Monotypes, and Drawings by Los Angeles artist Holly Crawford and works on paper by Colombian Nestor Leon can be viewed at the Cleveland Gallery, 7825 Fay Avenue, La Jolla. 456-3737. The exhibit remains through Saturday, April 23. Gallery hours are 10 a.m. to 7 p.m. Monday through Thursday and 10 a.m. to 10 p.m. Friday and Saturday.

"On the Spot," site-specific installations and new works by four Los Angeles artists — Felipe Ehrenberg, Gino, Yolanda Lopez, and Bertha Parada, can be viewed through Sunday, April 24. Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. Gallery hours are Wednesday through Sunday, noon to 5 p.m. 235-1435.

"Love of a Ballerina," Eleanor Aron's multifaceted installation can be seen through Sunday, April 24. Aron's ballerina persona, Eleonora Antonova, a down-on-her-luck fading star, is depicted in three different film settings: a train, a movie palace, and a backstage dressing room. In addition to the film performances, the exhibition includes drawings, photographs, and texts of ballet fantasy. The show can be seen at Installation, 930 E Street, downtown. Gallery hours are 11 a.m. through 5 p.m. Wednesday through Saturday, 232-9915.

New Paintings and Drawings by Jean Low and David Wilson can be viewed through April 30 at the Durruth Jewell Gallery, 664 Ninth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m. 239-8592.

"A Day in the Life of Artwalk," during the 1987 Artwalk, thirty photographers recorded the variety of activities that took place throughout the galleries and studios of San Diego. Sixty images from this body of work will be displayed through April 30 at Sewall's Gallery in Leucadia. Among the photographers represented are Aaron Chang, Chuck Kimball, Nancessa, Susan Blanchard, Jan Cummings, Eric Blau, A. Wastl, Michael Seewald, and Wayne Bue. The event was organized and coordinated by Installation Gallery.

and Wayne Bue. The gallery is located at 1114 North Highway 101 in Leucadia. Gallery hours are 10 a.m. to 6 p.m. daily. 942-5671.

Mexican Folk Art, works by the "Cuched Indians and traditional folk crafts from Mexico City, Oaxaca, and Guadalajara. The exhibit will be on display at the La Jolla Museum of Contemporary Art, Downtown on through July 3. The exhibit includes paintings, sculptures, and musical instruments — will be displayed through May 7. Oveja Gallery, UCSD, Free. 534-5637. Gallery hours are Tuesday through Friday, 9 a.m. to 5 p.m., and Saturday from 10 a.m. to 2 p.m.

Faculty Exhibition, once every four years, UCSD's Department of Visual Arts mounts an exhibition of new work by its faculty. The 1988 show runs through May 15 at the university's Mandeville Gallery. Among the artists represented are Harold Cohen, Steve Fagin, Jean-Pierre Cortin, Susan Levine, Barbara Mangabe, Patricia Patterson, Faith Ringgold, Robert Sanchez, Ernest Silva, and Paul Sotomayor. Two video works can be viewed in the gallery from the series "From the Archives of Modern Art and Fred London's Nick by Fred. Selections from the series "The Lagoon Cycle" by Helen Harrison and "Elephantmen" will be shown. Two special screenings are scheduled in connection with the show. On May 11 at 7 p.m., in Mandeville Center Auditorium, "Rouge Phantasies," a film by Jean-Pierre Cortin and Barbara Mangabe. Gallery hours are noon to 5 p.m., Tuesday through Sunday. 534-2864.

A Three-Part Exhibit is on view through May 14. In gallery one of the Witte Quadrant Gallery, "Social Mammals: The Late Nineteenth-Eighties" is an exhibit of sculptural ceramics by seven artists who address social messages of this decade. Among the artists are Bill Abingale, Robert Brady, Christine Federighi, and Marilyn Lybick. The show was curated by Elaine Lynn, ceramic historian and author of *The History of American Ceramics*. Metal sculptures by Bruce Maccall are displayed in gallery two. And, gallery three contains a series of sculptural wall paintings from Southern U.S. artists and sculptural chains in various media by fifteen artists. Among those whose works are in gallery three are local artists Sandra Berlin, Ron Carlson, Jonore Fike, and Jamie Walker. The Witte Quadrant Gallery is located at 535 Fourth Avenue, downtown. Hours are Tuesday through Sunday, 11 a.m. to 6 p.m. 231-2366.

Work in All Media by members of the San Diego Artists Guild will be on view from through May 28. The two artists represented are Lauren Pilarski, Holly Weston, Flavia Olinson, Tom Funkhouser, Lois Stecker, Doris Korn-Davis, Ruth Holmes, Robert Heyer, Ken Maney, and Hilda Mordant. The show can be seen at the Felicitas Foundation Gallery, Methodist Cultural Center, 147 South Kalmia Street, Escondido. Gallery hours are 10 a.m. to 4 p.m., Monday through Sunday. 743-3322.

"A Sense of Place," the second part of the retrospective exhibit of the work of Richard Allen Morris, part one of which was displayed recently at UCSD's Mandeville Gallery, will be on display at the La Jolla Museum of Contemporary Art, Downtown on through July 3. The exhibit includes paintings, sculptures, and musical instruments — will be displayed through May 7. Oveja Gallery, UCSD, Free. 534-5637. Gallery hours are Tuesday through Friday, 9 a.m. to 5 p.m., and Saturday from 10 a.m. to 2 p.m.

Interested modern music lovers should call 534-5404 for reservations. The first fifty callers will be admitted free. The concert begins at 8:00 p.m. in Mandeville Auditorium, UCSD.

—Scott Ewing

to quit smoking and lose weight. Yes, well... But we were talking about Dean's hair and the symbolism of that "hair." We were talking, essentially, about suggestion. Both topics and the broader context of "Hypnosis" in which they reside are worthy of lengthy discussion. Hypnosis is something we could all learn more about. As Americans, we have all been hypnotized by the promises of late-stage capitalism. Our home loans and car payments have each of us entangled like a collective rabbit before a swaying snake. This metaphor is especially apt at this frenzied time of year, the

LOOK DEEP
(continued from page 2)
Cinemascope of their minds, in Dolly stereo, full-color, they watch whatever it is that their imaginations contrive to be the sudden scenario possible: demons paralyzing loved ones, pets reduced to bloody pulp, the most suicide of their high school graduating class. The possibilities are endless. The audience responds to the sobbing with roaring hilarity and delight. And you thought hypnosis was simply an easy way

tax season. Perhaps Dean can reach us all to count to ten and snap our fingers and wake up from this, the saddest movie we have ever seen. There is only one way to find out, and that is to watch at 3:00 p.m. this Saturday, April 23, when KPBS' downtown Gloria Penner grills Dean on his twenty-five-year career as a hypnotist and on the finer points of hypnosis. The program, part of the "Gloria Penner in Conversation" series, will repeat at 11:00 p.m. Tuesday, April 26, and at 12:30 p.m. Wednesday, April 27, on KPBS Channel 15.

—Abe Opcinar

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WELCOMES

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May 22 - All games on sale now!

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★ NOTE: NEW DATE ★ April 25

TERENCE D'ARBY ★ LOVE & ROCKETS
May 4 May 7

ZIGGY MARLEY ★ CHICK CORREA ★ MERRIE HANCOCK

J. COUGAR ★ CARLISLE ★ SANTANA
WORLD FIGURE SKATING TOUR
Olympic Champions May 24

4432 INGRAHAM
Between Grand Ave. and Garnet Ave., P.O.
Across from Heavenly Donuts
273-4567 24-HOUR INFO

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Two demonstrations:

- Protest the sale of lost pets to UCSD labs
Sat., April 23, 9:45 am
S.D. County Central Pound
5480 Gaines St., S.D.
- Protest the suffering and killing of animals in UCSD's labs
Sunday, April 24, 1:30 pm
March on UCSD's campus
labs. (Meet at corner of La Jolla Village Dr. & La Jolla Dr.)

Be there for them.
San Diego Animal
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**ONCE A YEAR,
YOUR COMPANY GETS
A CHANCE TO SLAM
THE COMPETITION.**

Saturday, May 14 is the big day when companies from all over San Diego dig in for a day of intense volleyball at Fairbanks Ranch. Proceeds benefit the USA National Volleyball teams. So get your team together and enter now. Call Ken Grosse at (619) 692-4162 for more information.

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CORPORATE CHALLENGE VOLLEYBALL TOURNAMENT**

The instrumental metal-ballad "Always with Me, Always with You" features some tasteful melodic twists, riffs built on a solid harmonic base, and well-placed bends that approximate Beck's eccentric scratching or Monrose's evocative work on his fine rendition of "Torn without Pity." And when Stratlin's two-handed, quasi-Spanish technique on the electric-acoustic "Midnight" surrenders to a funk-rocky 5/4 meter, understated soloing demonstrates the tantalizing restraint we've come to expect from the more conscientious guitar heroes. If *Surfing with the Alien* doesn't

Debauchery! Tom Foolery! Big Sleazy Fun!

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 Harbor Excursion "Marietta"
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 AT DADDY'S GUITARS**
 Saturday, April 23
 Call for info: 582-0311

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The Benny Cohen Quartet, Elvira, Up Town, Sunday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Charlie Daniels Band, Bachelors, Thursday, May 23, 8:30 p.m., 8022 Cheltenham Mesa Boulevard, Cheltenham. 566-8022.

Kool and the Gang, Humphrey's, Thursday, May 23, 7 p.m. and 9 p.m., 2241 Shafter Island Drive, Shafter Island. 224-9438 or 278-1133.

Special EPK: Della Via, Thursday, May 23, through Sunday, May 25, 8:30 p.m. and 10:30 p.m., 2501 Highway 101, Cardiff. 940-1194.

Albert Lee, Della Via, Friday, May 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Robert Vaughn and the Shakedown, Riva, Saturday, May 25, 9 p.m., 4258 West Pointe Loma Boulevard, Loma Vista. 225-8050.

Adopt at the Wheel and Riders in the Sky, Humphrey's, Sunday, May 25, 6 p.m., 2241 Shafter Island Drive, Shafter Island. 224-9438 or 278-1133.

Mike's Jackson Band, Sunday, May 25, 8:30 p.m., 8022 Cheltenham Mesa Boulevard, Cheltenham. 566-8022.

Mojo Niss and Shid Beyer, Della Via, Thursday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Third World Backband, Wednesday, May 23, 8:30 p.m., 8022 Cheltenham Mesa Boulevard, Cheltenham. 566-8022.

Deborah L. Johnson and Priscilla Hernandez, NCP Hall, Friday, May 23, 9 p.m., 22nd Street and Broadway, downtown. 438-4000.

Bill Watson, Della Via, Friday, May 23, 8:30 p.m. and 10:30 p.m., 2501 Highway 101, Cardiff. 940-1194.

Terrence Shimas, Della Via, Sunday, May 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Club listings are compiled by Joe Jennings. If you wish to be included, please call 385-8382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County
Acapulco Restaurant and Casino, 18765 Rancho Bernardo Drive, Rancho Bernardo. 487-6701.

Mickey and Friends, jazz, 3-7 p.m., Sunday.

Bella Via Restaurant and Nightclub, 2501 Highway 101, Cardiff. 942-1198.

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The BookWorks/Pantheon, Cuckoo's Nest, 119 Center Street, 2670 Via de la Valle, Del Mar. 755-5735.

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Eagle Bowl, 945 San Marcos Boulevard, San Marcos. 744-7000.

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Barrett's Back Room, 2877 Vista Way, Oceanside. 721-5400.

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Every WEDNESDAY In April

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Cash prizes. Tawnying action prizes. Surprises prizes.

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In San Marcos, we're talking the ultimate dance club. Good people. Free hors d'oeuvres at Happy Hour. And a huge dance floor that's so hot you'd better wear asbestos shoes.

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Tuesday - Free dance instruction 7:00 p.m.

Wednesday - "Healthy Set"

Non-Smoker's Dance Party 8:00 p.m.

Thursday - Thursday Night Club 5:30 p.m.

Fantasy Fashion Auction 8:30 & 9:30 p.m.

Saturday - "Dancer's Night Out" 5:30 p.m.

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Dances to the sounds of Mark Anthony of the "T"

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Lunch 11:30 a.m.-2:00 p.m. M-F

Dinner 5:00-10:00 nightly

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HOLLIS GENTRY'S NEON

Thursday, April 21

8:00-11:00 pm

KIERKEGAARD JAZZ

Presented by Art Reed

Plus Friday & Saturday, April 22 & 23 8:30 pm-1:00 am

Sunday, April 24 • 8:30-1:30 pm CLARENCE BELL

GEORGE EMERSON

on keyboards

Monday-Wednesday 8:30-10:30 pm

Friday & Saturday 8:30-1:00 pm

Pan Amp's, 850 Palomar Airport Road, Carlsbad, 92008. Thursday Lounge: Anything Goes. Weekend: The Blues, contemporary. Wednesday through Sunday: Street Blues, contemporary. Monday: Street Blues, contemporary. Tuesday: Street Blues, contemporary.

The Plaza Inn, 8550 Carmel Mountain Road, Rancho Palos Verdes, 90274. Blues, country rock, Monday and Tuesday. Salsa by Sals, rock from the Plaza to the Heights, Wednesday through Saturday.

The Ponderosa Club, 12277 Pomeroy Road, Poway 92125. The Savvy Brothers, country, Thursday through Saturday.

Puritan, 1108 First Street, Encinitas, 92024. Piano Bar: Jimmy Pinson, Wednesday through Sunday. Call club for information concerning Monday and Tuesday performers.

Pussy Nite Company, 1235 Power Road, Poway 92125. Jimmy Pinson, country and contemporary. Thursday: Some Cats, rock, Friday and Saturday: Daring contemporary. Wednesday: Sals and Sals's, 390 Grand Avenue, Carlsbad, 92008. The barbershop style rock and roll band. Friday and Saturday and a jazz session Sunday.

Rain's Hill Country Club, 1961 Rain's Hill Road, Borrego Springs, 92028. Night and Day contemporary, Friday and Saturday.

Rancho Bernardo Inn, 17200 Bernardo Oaks Drive, San Diego 92126. 277-2146. Danc' Danc' and PubliClub, contemporary. Tuesday through Saturday: The Red Credit Band, salsa music, Sunday and Monday.

The Red Credit Band, 135 North Pine Street, Escondido, 92025. The Agents, rock, Thursday through Saturday. Haggan, rock, Sunday and Monday. Justin Can, rock, Tuesday and Wednesday.

The Red Rock and Restaurant, 2878 Carlsbad Boulevard, Carlsbad, 92008. 735-9796. The Agents, rock, Thursday through Saturday. Haggan, rock, Sunday and Monday. Justin Can, rock, Tuesday and Wednesday.

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Shooter's Bar and Grill, 1963 East Valley Parkway, Escondido, 92028. Danc' Danc' (Marc Braden, Bob Chen, and Tony Barbi), country rock, Tuesday through Saturday.

Sonlight's Downstairs, 119 East Broadway, Vista 92083. Grand Central Station, contemporary and country. Friday and Saturday.

Stage Coach Inn, West 1805 Vista Way, Vista 92083. Texas, country, Friday and Saturday.

Stone Ridge Country Club, 17196 Stone Ridge Country Club Lane, Poway 92125. Cumbria, with July Ann, contemporary. 7:31 p.m., Friday and Saturday.

Tepper Room, 1270 Main Street, Ramona 92075. Night Heat, contemporary, Friday and Saturday.

The Plaza Inn, 8550 Carmel Mountain Road, Rancho Palos Verdes, 90274. Blues, country rock, Monday and Tuesday. Salsa by Sals, rock from the Plaza to the Heights, Wednesday through Saturday.

Valley Fort Bayou Inn and Red Dog Saloon, 3757 Mission Road, Fallbrook 92028. 726-4797. Tom Cunningham, Louisiana-style music, performed on guitar and fiddle, with vocal. 6:30 p.m., nightly except for Tuesday.

Vista Entertainment Center, 435 West Vista Way, Vista 92083. Jockey Room, live rock, Friday and Saturday. Call club for information.

Beaches

Castel Andros Restaurant, 2182 Avenida de la Playa, La Jolla 92037. Peter Babbrecht, new-age pianist and entertainer performs Wednesday through Sunday evenings. 8 p.m.-midnight.

Anthony's, 4120 La Jolla Village Drive, La Jolla 92037. Beverly Stone, pianist, plays and sings standards, jazz, and contemporary tunes. 8:30 p.m., Tuesday through Saturday.

Bay Longbeach Disco Princess, 1404 West Vacation Village Road (off Highway 163), Mission Viejo 92692. 774-4530. Thelma Rock, vintage jazz, swing, and boogie-woogie. Tuesday through Saturday.

"Bella Hotel", dockside, Bahia Hotel, 960 West Mission Bay Drive, Mission Bay 92041. The Rockaways, contemporary music for dancing. Friday and Saturday.

Bella Hotel, 960 West Mission Bay Drive, Mission Bay 92041. 448-0551. Murt and the Top, rock, Thursday through Saturday. Passion, with Victoria Center and Scott Wicks, contemporary. Sunday and Monday live music. Tuesday and Wednesday call club for information. Piano Bar: Jack Pollack, Tuesday through Monday; Bob MacLennan, Sunday.

Bella Hotel, 960 West Mission Bay Drive, Mission Bay 92041. 448-0551. Murt and the Top, rock, Thursday through Saturday. Passion, with Victoria Center and Scott Wicks, contemporary. Sunday and Monday live music. Tuesday and Wednesday call club for information. Piano Bar: Jack Pollack, Tuesday through Monday; Bob MacLennan, Sunday.

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Carl's Murphy's, 4302 La Jolla Village Drive, La Jolla 92037. 437-4170. Chuck Shouder, contemporary. Thursday through Saturday. Local vocals, contemporary. Sunday and Monday: The Slim & Joe Rock 'n' Soul Show, vintage rock 'n' soul, Wednesday.

Carl's Murphy's, 4302 La Jolla Village Drive, La Jolla 92037. 437-4170. Chuck Shouder, contemporary. Thursday through Saturday. Local vocals, contemporary. Sunday and Monday: The Slim & Joe Rock 'n' Soul Show, vintage rock 'n' soul, Wednesday.

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The Trojan Horse
8775 University Heights & University 482-0800
Thurs-Sat, Apr 22, 23, & 24 - **US BAND**
Sun & Wed, Apr 24 & 25 - **SNEAKER KINGS**
Every Sun. - **DJ PAMLEY**
Thurs-Sat, April 28, 29 & 30 - **CIN BAND**
Sun & Wed, May 1 & 2 - **CASSELL**
HAPPY HOUR 5-8 DAILY
Wd drinks \$1.50 - Long Island Iced Tea \$1.50 - \$2.00 pitchers of beer
FREE AMUSEMENT 10 PM UNTIL 12 AM

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DINING • LIVE ENTERTAINMENT • DANCING
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WATCH ALL PAGES GAMES AND EVERY SPORTING EVENT FROM OUR SATELLITE
• 30 beers from around the world
• Pool • Shuffleboard • Football
• 75¢ draft beer 'til 4 p.m.
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Tina Turner
Thursday-Saturday
Sunday & Monday
Tuesday & Wednesday
SIXES BR08
STREETHEART
WHO CARES?
Blond Bruce Band
TONIGHT...
JOSE MURPHY'S
13TH ANNIVERSARY PARTY!
Food and drink specials plus
"Soft giveaways"
Don't miss it!
For booking info, call: Nelson Talent Agency 581-1001

OCEAN BEACH CLUB
DREAM STREET
2228 BACON ST. 222-8131
Rick Gazley & his SUPER BARRACUDAS
Friday, April 22
Rock and Roll with **EXIT**
Saturday, April 23
Kermikaze \$1.50 • Schnapps \$1.50
Margartas \$1.50 • Well drinks \$1.50
Pool tables • Wide screen TV
Private parties available for 20-100
West Point Loma Blvd. & Bacon St.

FINE LINE ENTERTAINMENT PRESENTS:
FRIDAY, APRIL 23
LION
WITH SPECIAL GUESTS
KUNI-KAMAJAZZ
GUITAR HERO FROM JAPAN - AND
WITH SPECIAL GUESTS
* MEET LION AT MUSICCADE *
8:00 PM DAY OF SHOW
7X LISTEN TO THIS
SATURDAY, MAY 23
Circle Janks
WITH SPECIAL GUESTS
ADOLESCENTS,
SOCIAL SPT & TREMORS
* MEET THE CIRCLE JANKS *
AT MUSICCADE *
8:00 PM DAY OF SHOW
SUNDAY, APRIL 24
7X LISTEN TO THIS
GAYE BYKERS ON ACID
WITH SPECIAL GUESTS
SISTER RAE & INBETWEEN PEOPLE (FROM L.A.)
ALL SHOWS AT THE PALMSIDE BEACH AT 7:30 PM.
18 AND UP WELCOME - TICKETS AT TELECAFE, OFF THE RECORD,
LOU'S RECORDS, MUSICCADE, ALBERT'S MUSIC CITY AND HERBY WALL
WEDNESDAY, APRIL 27
THE DAN REED NETWORK
PLUS SPECIAL GUEST
THE GREAT CROWD
FEATURING MEMBERS FROM
LOVE JUSTICE AND THE NOTWELLS
BACHANAL 500-8922
JONES CLOUDBERRY WALK BLVD.
MUST BE 21
ANOTHER
PRIME TIME FROM FINE LINE

MICHAEL BRECKER
JAZZ
SAXOPHONE
MAY 6, FRIDAY, 8 PM • MAY 6, FRIDAY, 8 PM
G.A. \$15.50 • STUDENTS \$11.50
CASH OR CHECK ONLY
TICKETMASTER
AT THE PALMSIDE BEACH AT 7:30 PM.
18 AND UP WELCOME - TICKETS AT TELECAFE, OFF THE RECORD,
LOU'S RECORDS, MUSICCADE, ALBERT'S MUSIC CITY AND HERBY WALL
PRESENTED BY UCSD UNIVERSITY EVENTS & STUDENT ACTIVITIES

ITALIAN RESTAURANT CLUB
BELLA VIA JAZZ
Friday & Saturday, April 22 & 23, 8:30 & 10:30
Peter Sprague's L.A. All Star Band
Sunday, April 24, 8:00 pm
Gary LeFebvre/Lori Bell Quintet
Read: Joe Azarelo - Piano, Hank Dobbs - Bass, Duncan Moore - Drums
Wednesday & Thursday, May 4 & 5
Meet the Chief Night
Meet our new chef, John Bennett (formerly with George's at the Cove) and music after dinner with Peter and Tripp Sprague
Complimentary appetizers and glass of wine or champagne on Wednesday & Thursday, May 4 & 5
Call early for reservations.
• Coming •
Friday & Saturday, April 29 & 30 - Tripp Sprague Group
Sunday, May 1 - Bob Haggart & Friends
Wednesday & Thursday, May 4 & 5 - "Meet the Chief Night" - Peter & Tripp Sprague
Friday & Saturday, May 6 & 7 - Hollis Geary's Noon Sunday, May 8 - Dee Dee McNeil & Friends
Thursday - Sunday, May 19-22
Special E.F.X.
TicketMaster
Enjoy Sunday Buffet Brunch on our beautiful ocean view deck
Call 942-1108 for dinner reservations before the show.
2591 Highway 163, Cardiff - Ocean View - 942-1108 - Open for dinner 7 nights

Wednesday-Sunday, April 20-24
CHAIN REACTION
Monday & Tuesday, April 25 & 26
AUBREY FAY
Thursday **Live Out JAZZ**
Monday-Friday the finest seafood Happy Hour in San Diego
Anthony's Harborside
Acoustically rated as one of the finest showrooms lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

APRIL 21, 1968 33

Tia Juana Tilly's 2828 Camino del Rio South, Mission Valley. 299-2828. Dining Room: France, rock, Thursday through Saturday.

Peter Jay, contemporary, Wednesday and Thursday; the HIP's, Fifties and Sixties rock, Friday and Saturday; Jo Treanor, sing-along pianist, Sunday; Ray Bell, contemporary, music.

brunch; the Hank Young Trio hosts a jazz jam session, 5-9 p.m., Sunday; Luba Popova, pianist, Monday and Tuesday.

170

Café del Rey 1549 El Prado, Balboa Park. 234-8511. Piano Bar: Kristi Rickert, Tuesday through Saturday evenings; Dale Vernon plays from 2 p.m. to Sunday.



Morena Blvd. (district) •

furnishings
2-1462 -
Saturday night
Duena, Brazil
Friday and Sa
Jaime Moran
every night ex

Upstairs Lounge:
jazz, 6 p.m.
Saturday, when he

FRESH

TS:

4190 Mission Blvd. in Pacific Beach
blocks south of Grand Ave. Phone 581-3938

Thursday
MINI-SKIRT CONTEST

Coming
LY'S CINCO de MAYO WEEK
S.D.'s biggest and best celebration

COMING
Opening May 18 **BENNY GOLSON**
JOE PASS TRIO

1.50 • Wine coolers • Draft Beer
• Complimentary buffet
WEDNESDAY-FRIDAY HAPPY HOUR 3-8 PM

Stop the Summer House Inn • 7955 La Jolla Shores Dr. 459-0541

TIOLEO'S

Tuesday & Wednesday



TIO LEO'S
MISSION GORGE
6111 Mission Gorge Road

BILL MULLEN Sunday

Diego Storytellers spin tall tales, Sunday; Old Time Hoot Night, Monday; Mary Adams Rathburn, international, Irish, and South American folk music on harp, accompanied with vocals, Tuesday; Dan

Piranha
Every Monday

Hamburguesa! 4016 Wallace Street,
Old Town (in the Bazaar del Mundo).
295-0584; Charlie Mome.
contemporary, Friday and Saturday

4258 W. PT. 1
Staging and pro

DISCOVERY
9 pm • \$2 Beat Farmer's Hitmaker
Paul Kamanski's

MA BLVD. • 225-9559
by Arena Sound and Lighting

Winters Restaurant and Nightclub,
5800 El Cajon Boulevard, 5803-1813.
Live rock, Wednesday and Friday, call
club for information.

Words and Music Banquets, 3906
Fourth Avenue, Hillcrest, 294-4011.
Kathy Evans-O'Connor presents an
evening of P.D.Q. Bach, 8 p.m., Friday.
First Honoree, classical guitar, 8 p.m.,
Saturday.

East County

Antonia's Hacienda, 700 North
Johnston, El Cajon, 442-9827. Juan
Robles, contemporary Friday and
Saturday.

Barney Stone Inn, 7059 El Cajon
Boulevard, college area, 443-3620.
Tony Cummins, Irish and
contemporary, Wednesday through
Saturday.

The Bookhouse, 5500 Grossmont
Center Drive, La Mesa, 549-5353.
Victor Warren, jazz, Friday and
Saturday.

The Bookhouse Restaurant, 6320
Parkway Drive, La Mesa, 465-3600.
Latin, jazz, and sing along with Gary
Norman, piano, Wednesday
through Saturday. Eddie Gold,
contemporary, Sunday through
Tuesday. Dale Pearson, piano,
performs a variety of music during the
Friday happy hour.

Bronco Billy's, 11377 Woodside
Boulevard, San Diego, 444-8770. Sunday,
country, Wednesday through Sunday
evening. Sunday, country dance
lessons, Sunday and Wednesday.

Ball and Bear, 690 North Second
Street, El Cajon, 445-7577. Live music,
Friday and Saturday, call club for
information.

Carle Murphy/Crossmont Center,
5500 Grossmont Center Drive,
La Mesa, 698-9757. The Slim and Joe
Rock 'n' Roll Show, vintage rock 'n'
soul music, Thursday through
Saturday. Bolton/Dallas, rock,
Wednesday.

Circle D Corral, 1013 Broadway,
El Cajon, 444-7443. Country, country,
country, Tuesday through Saturday.
Breakheart Pass, country, Sunday.

Crown Room, North Second Street
and Oldfield Avenue, El Cajon,
447-0456. Pop, rock, contemporary and
country, Wednesday through Sunday.
Wednesday through Saturday,
country, rock, Thursday through
Saturday.

Don's Landing, 1185 East Main Street,
El Cajon, 445-4258. Carol Curtis,
guitarist and pianist, performs
Wednesday through Saturday. Carol
Curtis, contemporary, Sunday
through Tuesday evening. Don Miller
piano, Friday happy hour.

Don's East, 11321 Business Highway 8
at Los Coches Road, El Cajon,
443-8444. The Shadow Riders, country
rock, Friday and Saturday. Gene
Karlsson, country, 2-7 p.m., Sunday.

El Chabasco, 537 East Main Street,
El Cajon, 443-9098. Live Latin music,
Thursday through Sunday, call club for
information.

The Paolo Lounge, 5647 Mission
Gorge Road, San Marcos, 449-4240.
Kaleidoscope, classic rock and roll music,
9 p.m.-1:30 a.m., Friday and Saturday.

Flies Springs Inn, 15505
Highway 94, El Cajon, 443-9568. Chet
Bart, country and variety, Thursday
through Sunday. Friday through
Sunday.

George Joe's Restaurant, 9506
Murray Drive, La Mesa, 469-4158.
Eddie Gold, contemporary, Friday and
Saturday.

THE ROAD TO RIO.

San Diego's newest and most exciting dining experience
awaits you downtown. Only minutes away, The Coupe serves
the savory and plentiful food of Brazil in the atmosphere
of exotic Rio de Janeiro. We invite you to take the
Road to Rio and enjoy an unforgettable South American
dining experience.

▼ Lunch ▼ Dinner ▼ Happy Hour 5-7 pm ▼ Brazilian Jazz
nightly with Jaime Moran ▼ Spectacular Brazilian Show,
Saturday nights in the Rio Room ▼ Banquet facilities available

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COPACABANA RESTAURANT
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Winston's beach club

REGGAE EVERY THURSDAY

NOSTALGIC ROCK with REACTIONS - Sunday nights
Tobacco Road - This Sunday, 3-7 pm
ORIGINAL BAND NIGHT - Monday nights with 11TH HOUR
CALIFORNIA REPUBLIC
RHUMBOOGIES - Every Tuesday

Tonight - Reggae
SHILOH

Friday & Saturday - 5-piece band
BLONDE BRUCE BAND

Wednesday, April 27 - Rock 'n' Roll
THE US BAND

Concert
Friday, April 29 - KENNY JAMES & DRIVEN' WHEEL
Saturday, April 30 - RHUMBOOGIES

1921 Bacon Street • Ocean Beach • 222-6822

I'D RATHER BE INSANE DIEGO AT

FOGGY'S MOTION

FOGGY'S

13th

LIVE D.J.

BIRTHDAY PARTY
WEDNESDAY, APRIL 27TH
8 PM-1 AM

FEATURING
—BUD
THIS BUD'S
FOR YOU!

ALL WHITE
LIQUORS
\$1.29

OLDEST FOGGY'S T-SHIRT CONTEST
OLDEST PAY CHECK STUB
OLDEST OF ALL EMPLOYEES
OLDEST NAME TAG

INVITING ALL OLD EMPLOYEES AND PATRONS

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Club DIEGO'S

PACIFIC BEACH • 860 GARNET AVE • 272-1241

9/1X Thursday, April 14
PRE TIJUANA/ENSENADA
BAJA COAST RIDE

Registration for Baja Coast Ride (May 7th). Bicycle
give-away, t-shirts, hats, 9/1X margaritas.
No cover all night long.

Friday & Saturday NO COVER before 9:30 pm

101 KGB FM Sunday, April 17
MUSIC TRIVIA
NIGHT

KGB's Jonathan Blair—host for the evening. Prizes
include tapes, albums and cassettes. No cover.
\$1 margaritas and \$1 well drinks.

Every Monday
"NAME YOUR DRINK NIGHT"
All beer, wine, well and call drinks
\$1.25
Specials in Club Diego's 8:30 pm-1:30 pm

ANDERSEN'S ENTERTAINMENT

Windmill Lounge

Monday 5:30-7:30
Fashion Auction by Fantasy Fashions

7:30-11:00
Brent Bowers - Guitarist

Tuesday
Country Western Night

7:00-8:30
Free Country Dance Lessons

8:00-midnight
Silverado Band

Anything Goes

Wednesday 8:00-midnight
Thursday 8:00-midnight
Friday 8:00-1:30
Saturday 9:00-1:30
Sunday 8:00-midnight

Happy Hour Prices 4:00-7:00 nightly.
Hors d'oeuvres Monday-Friday
Daily drink specials

15 at Palomar Airport Road, Carlsbad
438-7880

FOUR SUPER SPECIALS

GRATEFUL DEAD

1. SALE
'88 Tour Tees
Grateful Dead Sale ends April 24

Limit 3 per customer.
Plus many other super Dead items!

\$4.99

Whitesnake

2. SALE
Top Quality 2-sided T-shirts
Whitesnake sale ends April 25. (Open till midnight April 25)
Plus tons of other collectibles!

Limit 3 per customer

\$4.99

3. LION in-store Appearance!
Friday, April 22, 1:30 pm. Free LION souvenirs & giveaways!

4. Circle Jerks
Meet the band in person!
Sat., April 23, 5:00 pm. Plus hundreds of super shirts at only \$5.99!

MUSICADE

3670 Rosecrans, at Sports Arena Blvd. in Grosvenor Square
Shopping Center • Mon-Thurs. 10-9, Fri-Sun. 10-10 • 222-5250

Tickets available for Circle Jerks,
Gaye Bykers on Acid, Lion, etc.

Bud Presents

THE KINKS

WITH SPECIAL GUEST
TONIO K

8:30 PM
APR 22

LOVE AND ROCKETS

WITH SPECIAL GUESTS
THE MIGHTY
LEMON DROPS
AND THE BUBBLEMEN

9:00 SAT
MAY 7

BELINDA CARLISLE

WITH SPECIAL GUEST
BOURGEOIS TAGG

9:00 THU
MAY 12

SANTANA

BLUES FOR SALVADOR TOUR

FEATURING
THE PROMISE BAND
CARLOS SANTANA
AMARDO PREZ
CHESTER THOMPSON
ALPHONSO JOHNSON
"TOUGH" LEON CHANDLER

8:30 FRI
MAY 13

TERENCE TRENT D'ARBY

WITH SPECIAL GUEST

THE NEW
CALIFORNIA THEATER
1122 4TH AVE DOWNTOWN

8:00 WED
MAY 4

WHITESNAKE

WITH SPECIAL GUEST
GREAT WHITE

THE NEW
CALIFORNIA THEATER
1122 4TH AVE DOWNTOWN

8:00 MON
APR 25

THIS BUD'S FOR YOU.

APRIL 21, 1988

The Inn at Pine Valley, 20447 Old Highway 80, Pine Valley, 475-8727. Club lounge, beats rock, Friday and Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400. Everett King's Modern Rhythm, blues and rhythm and blues, Thursday, Friday, Saturday and Sunday.

Lorena's, 596 Broadway, El Cajon, 442-9666. The Premiers, contemporary, Tuesday through Saturday, San Diego, vintage rock, Sunday and Monday.

Road's Restaurant, 601 West Main Street, El Cajon, 442-7788. Second Wind, 5th and contemporary, 8:30 p.m. Friday and Saturday.

Lakeside Hotel Lounge, 9540 River Street, Lakeside, 443-0025. Oldie Habit, country rock, Friday and Saturday.

Live Oak Springs, 15505 Old Highway 80, El Cajon, 766-4288. Happy Ha variations on the piano, Saturday evening.

Lorena's, 596 Broadway, El Cajon, 442-9666. The Premiers, contemporary, Tuesday through Saturday, San Diego, vintage rock, Sunday and Monday.

Road's Restaurant, 601 West Main Street, El Cajon, 442-7788. Second Wind, 5th and contemporary, 8:30 p.m. Friday and Saturday.

Magnolia Melway's, 8601 Magnolia Avenue, San Diego, 444-8550. Live rock, Friday and Saturday, call club for information.

Marrakesh Restaurant, 9238 Parkway Drive, La Mesa, 462-3663. Three on a Swing, original jazz and blues music, with vocals, 8:30 p.m., Friday and Saturday.

The Moonshine Bar, 11110 Woodside Avenue, San Diego, 449-8238. Renard and Miller, contemporary and country and western music, 9 p.m., Friday and Saturday.

Loose Louie's, 5286 Raintown Drive, La Mesa, 462-0533. Pragma, rock from the Fifties to the Eighties, Tuesday through Saturday, Kent Murrell and the Hard to Rock Alike Show, classic rock, Monday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473. Pioneers, rock, Thursday through Saturday, Black Oyster Project, rock, Sunday and Monday, Perfect Stranger, rock, Tuesday and Wednesday.

Polina's Pub, 7828 Broadway, Lemon Grove, 464-6264. The Phads, rock, Friday and Saturday.

Peter Jay's, 9325 Mission Gorge Road, San Diego, 592-2429. George and the Chords, country, Friday and Saturday, Free country and western dance lessons, 7 p.m., Thursday.


Pine Valley House, Old Highway 80, Pine Valley, 475-8708. Greg Coad and Rocking Horse, country, Friday and Saturday.

Spirits Inn, 2754 Alpine Boulevard, Alpine, 443-2550. The Solans, vintage rock, Tuesday through Saturday, Noll and Noll, vintage rock, Sunday, Run Mott and Bounty Hunter, country and contemporary, Monday, Michael Carter, singer-songwriter, 10 p.m., Monday through Friday.

Van Whalen's, 10055 Mission Gorge Road, San Diego, 449-0060. Elton, J.L. and the Country Gold, country rock, Friday and Saturday.

Wile Cady's Saloon, 240 West Main Street, El Cajon, 440-9247. Jam session, Wednesday, musicians welcome, CVA, rock, Thursday through Saturday.

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Monday through Friday 5-8 pm
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\$150 Jumbo Margarita Night
every Wednesday in the Bar & Patio
4:00 pm till 12:00 midnight
Complimentary Mexican munchies
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TUESDAY "The Edge"
Metro and Tecate Beer announce truly alternative music with the Edge. We will be featuring drink specials, door prizes, giveaways and a whole lot more. \$3 cover. Free admission before 10:00 pm with this ad on Tuesday, April 26.

WEDNESDAY "Globe" Night
Assorted drink specials throughout the evening. Listen to Q106 for more details.

THURSDAY "The Gallery"
With Mike and Dave of Chaos Productions, incorporating live performance art 9:00 pm-2:00 am. Free admission before 9:30 pm with this ad.


FRIDAY "Activity"
Assorted drink specials until 11:00 pm. Free admission with this ad before 9:30 pm.

SATURDAY "1051"
Music by Mike and Dave of Chaos Productions.

Expires April 22, 1998

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EYE OF THE HURRICANE, the red hot release from The Alarm. This is by far their best release ever. Get it now!

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Conveniently located between Fletcher Parkway and El Cajon Blvd. at 5169 Baltimore Dr.

Open Sundays. Unlimited free parking.

South Bay

The Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Country, country, Wednesday through Sunday.

The Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. The Reflector, rock, Thursday through Saturday, Juan Robles, contemporary, Monday through Wednesday, live, Saturday, Sunday.

Dea Vito's, 626 E. Street, Chula Vista, 427-8800. Live, Wednesday, Thursday and Friday, dancing, Friday and Saturday, Juan Robles, contemporary, Monday through Wednesday, live, Saturday, Sunday.

Dick's Cocktails, 317 Third Avenue, Chula Vista, 422-3566. Live music, Wednesday and Thursday, call club for information, Wayne Gies, country, rock, and contemporary, Friday and Saturday.

Hotel's, 1463 Palm Avenue, Imperial Beach, 423-3479. Linda Sherwood and Surfco, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828. Louis and Louise Chang, contemporary and oldies, Wednesday through Sunday, Seville, country and contemporary, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robins, contemporary, Wednesday and Thursday, East Coast contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Seestetter Road, National City, 475-7313. Whiskey River, country, Friday and Saturday.

Married Lounge, 1680 Broadway at Main Street, Chula Vista, 429-8045. Los Lopes, norteño and Latin music, Thursday, Colores, Latin music, Friday and Saturday, Los Lopes, norteño and Latin music, 4 p.m., and Mexican, salsa and Cumbia music, 9 p.m., Sunday evening.

Mr. D's, 1322 Third Avenue, Chula Vista, 427-4200. Sh-Boom, vintage rock, Thursday through Saturday.

Oasis Bar, 1321 Third Street, Chula Vista, 426-2977. Galt's West, country, Thursday through Sunday (jam session beginning at 5 p.m., Sunday), live country music, Monday through Wednesday, call club for information.

Old Bonita Shore Restaurant, 4014 Bonita Road, Bonita, 475-3537. Pagan, rock, Thursday through Saturday, Tex, rock, Sunday and Wednesday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007. Slight Touch, country, Friday and Saturday.

The On the Border, 1816 Campo Road, Spring Valley, 469-9616. Dan and Terry, contemporary, Tuesday through Thursday, Allen and the On the Border Country Lads, country, Friday and Saturday.

The Palomares Bar, 3008 Main Street, Chula Vista, 427-5889. Midnite Fire, country rock, Wednesday through Sunday (live music beginning at 6:30 p.m., Sunday).

Parlor's, 4662 Bonita Road, Bonita, 475-4322. The Bass Straps, Top 40 dance music, 9 p.m.-1 a.m., Friday and Saturday.

Royal Vista Inn, 632 E. Street, Chula Vista, 426-2500. Whitey, country, Friday and Saturday.

Silver Swan's Cocktail Lounge, 995 Palm Avenue, Imperial Beach, 424-8414. The Rebels, country rock, Friday and Saturday.

Three's, 1175 Third Avenue, Chula Vista, 425-0932. Star Country, featuring Amber Star, country, 8:30 p.m., Friday and Saturday.

Wendy's Drop Inn, 1843 Campo Road, Spring Valley, 469-2204. Deborah Lee and the Telans, classic rock, Friday and Saturday.

Zemlin's, 603 Palomar Street, Chula Vista, 425-1626. Topical '88, Latin music and oldies, Friday through Sunday.

Performer ratings are compiled by the Jannings. If you wish to be included, please call 265-8300 Thursday, afternoon or Friday before 3:00 p.m. The listings are free.

Rock & Roll

The Address: Pizzeria Theater
The Address: Red Couch Inn, Time Machine/Cheer Orleans

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Every Sunday & Monday in April

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Top 40 & Contemporary Jazz. The People Movers play them all Wednesday and Thursday from 8 p.m. Friday and Saturday from 9 p.m.

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TEN GREAT DIRECTORS. ONE UNFORGETTABLE FILM.
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POSTCOLLEGE SINGLES: Meet fun and meet in interesting places at the City College Single Party. Meet fun and meet in interesting places at the City College Single Party. Meet fun and meet in interesting places at the City College Single Party.

PREGNANTY CONFUSED? Want to know how to get pregnant? Want to know how to get pregnant? Want to know how to get pregnant? Want to know how to get pregnant? Want to know how to get pregnant?

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SINGLES ADVENTURE: I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want.

SOCIAL LIFE IN A SLUMP: Without a date, you're in a slump. Without a date, you're in a slump. Without a date, you're in a slump. Without a date, you're in a slump. Without a date, you're in a slump.

WITNESS: I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want.

THANK YOU AND HAVE FUN: I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want. I am prepared to give you all the love, sex, and fun you want.

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While learning self-defense through Fred Villari's Studios

Professional instructors will show you how Fred Villari's Studios has been working health, stress, and self-defense for men, women and children for more than 20 years. Group classes and private instruction.

FREE introductory week

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"Personal training skills for today's world"

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(619) 421-4603

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FREE introductory week

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1. *Journal of the American Medical Association*, 277, 1996, 1000-1001.

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AN OMELETTE
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Full service brunch in a bright, leisurely atmosphere. Featuring brunch menu like Tin (kasser) cheese melted into an omelette filled with mushrooms, green onions, and sour cream!

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INDIAN CUISINE

There's a new star in town
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Saturday & Sunday 10:30-3:00 pm
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TWO FOR ONE
DINNER SPECIAL**

Choose one dinner at the regular price
receive a second of equal or lesser value
Not valid with any other special, sushi or
special listed below. With a.d. good through

EARLY BIRD OR LATE NITE DINING
(Until 7:00 pm) (9:00-late)

\$8.95

Choose any two of the following:

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Includes soup, salad, vegetable and hibachi
(Not valid with 2 for 1 dinner special)

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READER'S GUIDE TO RESTAURANTS

ANTHONY'S LA MEA 9500 Monterey Drive, La Mesa 92040. Located on a scenic hillside overlooking the city, this restaurant is a charming spot for breakfast and lunch. The menu features a variety of dishes, including seafood, steaks, and sandwiches. The atmosphere is casual and friendly, with a focus on fresh ingredients and excellent service. Open daily from 7 a.m. to 10 p.m.

CHAMPS 5500 Grossmont Center Drive, Suite 100, San Diego 92110. A casual dining restaurant with a focus on seafood and steaks. The menu includes a variety of dishes, including seafood, steaks, and sandwiches. The atmosphere is casual and friendly, with a focus on fresh ingredients and excellent service. Open daily from 7 a.m. to 10 p.m.

TASTE THE ADVENTURE 'TIL MIDNIGHT

Now you don't need to travel around town to find a restaurant that serves 'til midnight.

Just explore our exciting New menu where the Taste of Adventure awaits you. Appetizers, light meals and full course dinners plus your favorite beverage are now served every night until midnight.

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New York style pizza
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Cheese, tomato, mushrooms, pepperoni, anchovies, olives, garlic, herbs, and a drizzle of olive oil.

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It's the freshest, most delicious seafood around - broiled, sautéed, stuffed with fresh crabmeat, or baked in Cajun style. And served in a casual, friendly atmosphere with reasonable prices.

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(213) 316-3636

THE GOLD WING 10000 San Diego Road, San Diego 92131. A casual dining restaurant with a focus on seafood and steaks. The menu includes a variety of dishes, including seafood, steaks, and sandwiches. The atmosphere is casual and friendly, with a focus on fresh ingredients and excellent service. Open daily from 7 a.m. to 10 p.m.

SOUTH BAY & CORONADO

ANTHONY'S CUBA VISTA 275 1/2 St. Anthony, San Antonio 78205. A casual dining restaurant with a focus on Cuban cuisine. The menu includes a variety of dishes, including seafood, steaks, and sandwiches. The atmosphere is casual and friendly, with a focus on fresh ingredients and excellent service. Open daily from 7 a.m. to 10 p.m.

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National Secretaries' Week is April 28th through the 29th, and Soup Exchange is having a cultural exchange for the taste buds. From "Fajita" and "Salsa" to "Oriental" and "Japanese", we have a wide variety of dishes to choose from. And with this crispy salad, meat, and our bakery special, you'll be sure to satisfy your taste buds.

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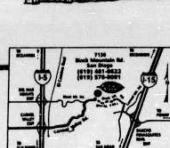
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