

READER

VOLUME 18, NO. 12 MARCH 30, 1989
SAN DIEGO'S WEEKLY

WHERE THE GRAPES OF WRATH ARE STORED



California was paradise regained

Ranscott Library, University of California, Berkeley

John Steinbeck's *The Grapes of Wrath*, published in mid-April 1939, told the story of an impoverished family – the Joads – who leave Oklahoma and come to California. Furor raised by Steinbeck's novel is comparable to that erupting with Salman Rushdie's *The Satanic Verses*. No public death warrant was issued for Steinbeck. He did, at times, fear for his life.

STORY BEGINS
ON PAGE 12

San Diego State University professor Jackson J. Benson worked on his meticulous, detailed 1116-page Steinbeck biography, *The True Adventures of John Steinbeck, Writer*, for fifteen years, some one-quarter of his life.

STORY BEGINS
ON PAGE 18

The camps published weekly newspapers — *Migratory Clipper*, *Pea Pickers Prattle*, *The Tow Sack Tattler*. Beneath the disclaimer, "Neither the Farm Security Administration nor its employees accept 'Editorial Responsibility,'"

the papers were written and edited by the migrants and typed onto stencils and mimeographed.

STORY BEGINS
ON PAGE 20

John Steinbeck IV, John Steinbeck's son, moved to La Jolla eighteen

months ago. In 1970, during a winter and spring offensive in Laos, John was holed up during the monsoon in an old French hotel in Vientiane, and again read *The Grapes of Wrath*. "By that time I was writing. I saw the nuts and bolts of his writing. That was as impressive to me as the historical value of the book, and what the book did to America."

STORY BEGINS
ON PAGE 26

PHOTOGRAPH BY DOROTHEA LANGE



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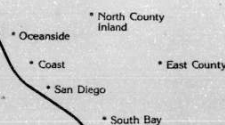
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Health Hints

Breast Lumps

Breast cancer is one of the leading causes of death in women. Most breast lumps, however, are benign and do not mean breast cancer. Breast self-examination and periodic exams by a doctor along with mammograms or breast x-rays are your best protection against breast cancer because they can assist in making an early diagnosis of a breast cancer — and breast cancer when it is found early is usually curable. If you feel unsure about doing a breast self-exam, then consult a doctor and a simple instructions should make you feel more comfortable. If you do develop a breast lump, make an appointment

with a physician. The doctor will recommend appropriate diagnostic steps in order to make an accurate diagnosis. One woman out of ten (10%) will develop breast cancer sometime during her lifetime. The main important thing to remember is that your best protection is early diagnosis and treatment. Let a doctor assist you in doing this. **Inquire about our free pamphlet on breast lumps.**

Do you have a question concerning health or treatment? If you do, send us a note and we'll answer you in the next edition of our newsletter. (Subscriptions free.)

Bashing Exposed

J. Saville's review of "Up in Saratoga" ("Worse Than Nothing," March 30) says it all. Special thanks for exposing the gay bashing.

Shame on Craig Noel, Jack O'Brien, and whoever else is responsible for the selection and "production" of this trash. I sat through it on March 14 — and am an Old Globe subscriber — and I could think of was why. There must be many better plays available. *Andy Kennedy Pacific Beach*

Picking, Thinking, Guiting

Congratulations! You just eliminated my last reason for picking up the *Reader* by gutting your music coverage. WHY? What were you thinking? What do you think people read in the *Reader*, anyway? City Lights? Come on! Goodbye, *Reader*. Let me know when you reinstate your music coverage. *Don Gaines Pacific Beach*

LETTERS

The *Reader* welcomes letters for publication. Address them to *Letters to the Editor*, Box 80802, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Duncan's Dickens

Duncan Shepherd's dystopic review of *Lillie Dorri* (March 9) is as usual, pompous, pedantic, and preposterously uninformed. His only favorable comments refer to the restructuring of the story into two points of view — first Cleanness, and then Dorri's. He criticizes this restructuring as a "laudable attempt to bring some order to Dickens' customary sprawl" and attributes the conception to Christine Edzard. This, in fact, was Dickens' own original structuring of the story, and he himself clearly delineates it at the beginning of Chapter 14. Not everyone can be expected to be thoroughly familiar with all of Dickens' novels, but it is incredible that a reviewer would have the temerity to base the major portion of his film criticism upon the supposed plot structure of a novel that he obviously hadn't even read.

For those many readers who follow the rewarding rule that "if Duncan has a film, it must be worth seeing," this latest reviewing debacle hopefully will have dissuaded their attendance. For others, not so familiar with Duncan's perverse predilections, he advised that it is simply a great picture that you should not miss! *John H. Strimmons Chairman*

Duncan Shepherd responds: I'll be happy to have any concern for accuracy checked against someone who can assert that my only favorable comments about Dorri pertained to its plot structure, and by that the movie may be lumped together with others I "hate." I don't find *Lillie* to be a novel straight through, or even up to the illuminating Chapter 14, though I familiarized myself with enough of it to be able fairly to credit Edzard with a lot of saving and reorganizing. And a glance at the beginning of Chapter 14 reveals only this: "This history must sometimes see with Lillie

Dorri's eyes." Well: "sometimes" does not mean "for the entire second half" — much less "with even some doubling back and going over the same ground again."

This Body surfer

As a San Diego body surfer of more than 25 years, I read Neal Matthews' article ("Highlights of Upcoming Events," March 30) with an experienced eye. While his rich descriptions did convey some of the unique aspects of the sport, he excluded some pertinent facts which resulted in an article reflecting a bias against the International Body Surfing Association and its president, Nick Mensa. Mensa, in fact, sponsors any event in which surfers discuss the type of equipment used and is on the record protecting contents which are organized and run by nonbody surfers, including recreation departments, newspapers, and "books." The goal of the IBSA is to provide the surfers with the best of all body surfers to realize the value of competition. Mensa, a champion body surfer himself, understands the problems of commercialization and has had the wherewithal to conduct it head on in holding his Pro-Am contest March 18. This body surfer, for one, would like to see better-funded contents on a professional level and increased appreciation of the value of competition in this unique and "pure" sport. Mensa's Pro-Am contest was the beginning, and the "serious body surfers" allied to by Mr. Matthews should support the progressive developments embodied by his efforts. *G. Northing Ocean Beach*

The Occasional Bloody Nose

I opined in a letter ("Letters," February 23) that I thought it was ironic that the Khrushchev argument against abortion on the grounds that it was disrespectful to women when their movement itself treated women so. But I find S. Rajaram's defense of this position ("Letters," March 9) downright funny. "Out of etiquette, women used to lead the chanting, singing, and playing of instruments only when there aren't any college music nerds." That's kind of like saying the pigs and cows get to run the farm when the farmer's gone; big fucking deal! Can't you see that terms such as "out of etiquette," etc., no matter how polite or benign sounding, are nothing more than ways to separate and divide people — in short, discriminate against them? People how to the Queen of England because over the centuries "rules of etiquette" have developed that demand that commoners show respect for those above them — and that's crap! Phyllis Schlafly in her argument against ERA says that women will lose their "traditional rights and privileges" if ERA passes: they will have to fight in wars, go out and work, and probably open their own car door. Is it a charter member in your "Feminists for Life" group? But enough of that, just tell me how many women are appointed leaders of all the temples worldwide.

You go on to say, "taking the life of a developing infant is indeed a form of sexual exploitation.... If a girl gets her pregnant, she can be vaccinated out and made slim and desirable again, as opposed to fat and pregnant." You tend to run that by me again? Besides the fact that

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CITY LIGHTS

HOW HOT WAS MY HAVERSACK

BY NEAL MATTHEWS

The guy always liked those white cotton skivvies the navy issued, so he walked into G.I. Joe's Army-Navy Surplus at Sixth and Market downtown last week and asked the manager if he had any. "What waist size?" Jerry Alexander inquired.

"Thirty-eight."

"They're right down that aisle there," Alexander directed, pointing past the ammo boxes, the field jacket liners, and the dummy hand grenades.

"They thought I was a kingpin, but if I was, where's all the money I stashed away?"

Alexander was lucky. Size 38 was the only size skivvies he had. Alexander's luck has held since last December, when he opened the store. He had placed an ad in the local daily newspapers offering to buy used military surplus. A tag line in the ad read, "No hot or stolen gear." Alexander is the former proprietor of Sad Sack's surplus on University Avenue, and he was busted five years ago for dealing in Marine Corps field gear that he knew to be stolen. Operation Riposte, a joint venture of the FBI and the Naval Intelligence Service, resulted in the conviction of some 130 surplus dealers and Marines nationwide. For his part, Alexander, who had been knowingly buying hot gear since 1968, drew a three-year prison sentence and \$100,000 fine, as well as five years' probation. He

was also banned from the surplus business for two years. The month's end, Alexander opened G.I. Joe's. "You only have to hit me in the head with a two-by-four once, and I learn," Alexander explains by way of illustrating that he no longer deals in stolen military tackle. He re-ignites the Primo Del Rey and toques it to the corner of his mouth. "I was one of the very few that was barred. They thought I was a kingpin, but if I was, where's all the money I stashed away? Why'm I still working?" He chuckles and aims his gaze back on the handful of customers rustling through the peacocks, the parachute shroud line, the fireproof flight gloves, and the "Cration. After he did 100 days at the federal prison in Big Spring, Texas, he was released and returned to his home in Oceanville. While he bided his time waiting for the ban to be lifted, he worked in a liquor store. Now that he's back in the surplus business, he assumes that undercover operatives are being sent into the store to try to entice him into once again buying ill-gotten goods. "If I was so inclined, I could buy stolen gear right now. It's still available. But I'm not so inclined. I did it for 20 years, but now that's all behind me," Alexander seems almost compelled to talk about his nefarious doings; he calls it "part of my therapy."

The store itself is owned by Andy Anderson, who runs another G.I. Joe's in Ukiah. Anderson says he established the San Diego store for two reasons: the large, military-minded local populace, "and my friend needed a job." His friend, Jerry Alexander, originally had a surplus business in Ukiah, and Alexander says Anderson opened a gun shop on one wall of that business. When Alexander



Brought to you by a straight shooter

purchased Sad Sack's in San Diego, Anderson took over the Ukiah store. Anderson says his new G.I. Joe's on Market Street "is doing better than I expected," and Alexander concurs. "Business is better now than it was when I was busted," Alexander remarks.

At the big surplus dealer's trade show last month in Las Vegas, Anderson says dealers were flocking to a seller of Soviet

military surplus. Most of it probably came from Afghanistan, and it was expensive. But Anderson says he didn't buy any of it on principle, for "political reasons." Sure it would sell, he reasons, but business is already brisk, even though the prices of surplus gear have more than doubled in the 10 years since Anderson started in the business. Anderson says this is a function of both the increasing popularity of military clothing — camouflage has become a fashion statement — and the rising price of raw cotton. Plus, the price of leather has gone up about 40

percent in the last two years. (Note to the wise: while your ammo boxes now go for about three dollars apiece, look for the price of the handy containers to jump soon because the U.S. government is about to switch from metal to plastic ammo boxes.) Another reason prices are going up is the increasing difficulty in obtaining legal surplus from government auctions and foreign dealers. "The government is defacing more property because they don't want the public to have it," Anderson explains. "I think they don't want the civilian public to be as well equipped as the government is."

Anderson says that a common avenue of supply, overruns from manufacturers, isn't as ripe as it used to be. More items are being prohibited from entering the civilian market. "Like gas masks," says Anderson. "The public isn't allowed to have gas masks. The government owns the molds, the patents, the overruns, everything." After an accident like the one at Chernobyl or Three Mile Island, people run to the surplus stores looking for gas masks. Alexander, in his outdoor days, used to oblige the masses yearning to breathe free. "I bought a lot of gas masks," he recalls. "Sold the hell out of them." Not anymore. But nowadays that same headline-based bulge in business occurs after every sensational military action, be it Grenada, Libya, or McDonald's. The usual clientele of stout men in no-sleeve T-shirts and thick mustaches expands to include guys in suits and bowties stockpiling survival gear in the desert. They stockpile the U.S. Army manual on bodydrops, up their supply of canteen fuses, and grab a couple more pairs of canteen pants for good measure.

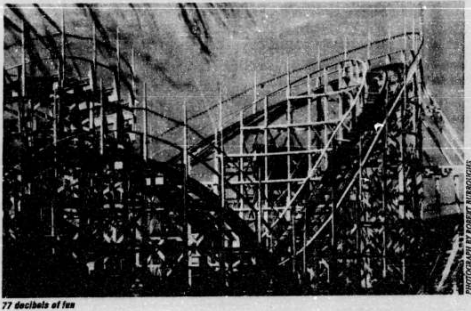
Two weeks ago Alexander was up at the surplus section at Camp Pendleton, and he laid in a stock of the usual camouflage fatigues and trenching tools, but he also bought 30 camouflage military nets. They're going hot.

Council members will therefore be asked to amend the noise ordinance so it specifically exempts roller coasters located on dedicated parkland.

The city must be granted — or exempted from — a special

When combined with the roar of auto traffic on Mission Boulevard, the drone of jets departing Lindbergh Field, and the clatter of skateboards, the steel-tracked roller coaster would push noise levels on nearby Ventura Place to the 77-decibel level, exceeding the city's anti-noise ordinance.

coastal development permit. The combined noise from the roller coaster and the roar of auto traffic on Mission Boulevard, the drone of jets departing Lindbergh Field, and the clatter of skateboards, the steel-tracked roller coaster would push noise levels on nearby Ventura Place to the 77-decibel level, exceeding the city's anti-noise ordinance. (Continued on page 6)



77 decibels of fun

THE WAY THE COASTER ROLLS

BY PAUL KREIGER

"Restoration ... Starting January '89" promises the hand lettered sign next to the old Belmont Park roller coaster. It's nearly April, though, and the 64-year-old "Giant Dipper" is still a hulk of rotting wood and

faded whitewash. Coaster-lovers still hope that reconstruction of the dilapidated amusement ride will begin this June, with new cars clacking along noisily tracks again by January of 1990, but the same forces that have delayed the project could keep it off track for many more months.

Unwarranted optimism by the Giant Dipper's guardians is partly responsible for the delay. Norm Starr, founder of the Save the

Coaster Committee, admits that the hoped-for January '89 renovation start date "was just an old guess," based on his prediction that the city council wouldn't require an environmental impact report before the construction work began. Four such reports — which gauge probable increases in noise, automobile traffic, and

parking generated by construction projects — have already been performed on the roller coaster and adjoining shopping center, and city planning officials had told city council members that another study wasn't needed. But some residents who live near the old Mission Beach landmark don't want the noisy contraption to run again, and that neighborhood opposition prompted the council to commission another environmental study last April. It took nine months to complete that document, which must now be brought back to the council for approval. Not surprisingly, the environmental review notes that traffic and parking problems in business after a 13-year hiatus (it was silenced in 1976 when the old Belmont Park amusement center was closed). Noise, though, presents a bigger problem. When combined with the roar of auto traffic on Mission Boulevard, the drone of jets departing Lindbergh Field, and the clatter of skateboards, the steel-tracked roller coaster would push noise levels on nearby Ventura Place to the 77-decibel level, exceeding the city's anti-noise ordinance.

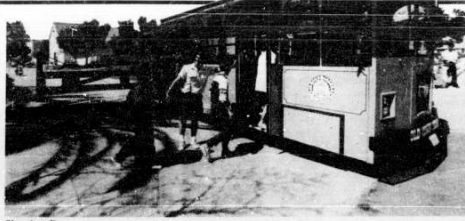
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CITY LIGHTS

JUGGLING FOR TROLLEYS

BY MATT POTTER

Gaslamp Quarter merchants have long hoisted their own versions of San Francisco's cable cars, reasoning that such quaint contraptions would attract free-spending tourists to a district thus far noted more for pashandling and prostitution than prosperity. The elusive goal of laying down tracks, however, has always been complicated by a chronic lack of funds, as well as resistance from the Metropolitan Transit Development Board to come forth with the money. Now, through some skillful manipulation of financial accounts at city hall, simulated cable cars on rubber tires may soon be rolling down Fifth Avenue — but another district goal of erecting local neon signs and cloth banners throughout the quarter will be sacrificed.



Class transit

The latest chapter of the convoluted saga began last year, when city council members balked at a proposal by the Gaslamp Quarter Council, the area's merchant group, to spend \$520,000 of the city's money on the sign project. Under that proposal, two giant illuminated signs would have been hung

across Fifth Avenue at both boundaries of the quarter. Each would have cost \$137,000, supplemented by 75 cloth banners — requiring an additional \$90,000 — to adorn the area's street light poles. Before scrapping the program, the city paid \$28,600 to a local designer to come up with the "concept" of the signs. Money for the project was drawn from the city's "Industrial Development Fund," an account that contains proceeds from sales of city-owned lands to real estate developers.

fires at night to keep warm, and this must have been the origin of the Dairy Mart Pond fire. But this fire started at about one o'clock in the afternoon. Birders speculate that the border patrol itself set the fire, in order to clear brush and make it easier to chase down the migrants.

"It wouldn't surprise me," says birdman Guy McCaskie, who spends many hours watching birds in the South Bay. "I've seen border patrolmen in that same area using chain saws to clear brush."

"I wouldn't doubt it," remarks Paul Jorgensen, who manages the Tijuana River National Estuarine Reserve. "The INS pretty much does what it wants down there. They've cleared out a lot of brush along the border, and I'm assuming they're the ones that sprayed defoliant along both sides of the Hollister Street bridge."

Jorgensen admits that he did actually see who sprayed the defoliant, or whatever it was that caused an even band of brush on both sides of the bridge over the Tijuana River to die last summer. Whoever did it would have reason to deny it; any destruction of riparian habitat in California is a violation of the state's environmental protection statutes.

But when resistance to the signs emerged, the Gaslamp supporters changed tack. "They thought that the city council

"We simply swapped the industrial development money with sales tax money."

wouldn't go for it," observes Herb Lemmons, the city's project administrator. "So they did what I thought was politically astute: they switched their request for

UNTIL AND UNLESS

BY MATT POTTER

Lynn McDougall is an attorney who knows his way around local government. He and his El Cajon-based firm, McDougall, Love, Eckis, Grindie, and O'Connor, have represented the cities of El Cajon, Poway, Coronado, Carlsbad, Del Mar, and Escondido, among others. "Municipal law and local



McDougall: Out of pocket

government have been very good to me," he notes. That's why, he says, he took on the duty of defending the county's controversial one-half percent sales tax for jails against a legal challenge waged by three members of the local Libertarian Party. Last week, however, he and the county lost the first round in a Riverside courtroom, in a ruling that may eventually cost

McDougall and his firm more than \$150,000 in uncollectable legal fees, not to mention at least \$4000 in out-of-pocket expenses. Back in July, after voters approved the sales tax hike by the barest 50.8 percent margin in June's primary election, McDougall agreed to be retained by the

funds." Out went the cloth banners and one of the neon signs. Remaining was one overhanging sign at \$137,000, and \$139,000 in cash that, for the moment, had nowhere to go. When the Gaslamp Quarter Council members suggested that the money be used to purchase three "rubber-tired trolleys," according to Lemmons, the city council gave its assent.

The only problem was that money from the Industrial Development Fund can only be used, according to law, for "permanent public improvements," and, according to Lemmons, trolley-like vehicles don't qualify. A bit of bookkeeping magic was called for. "We simply swapped that [industrial development] money with sales tax money, which doesn't have those limitations," Lemmons explains. The trolley proponents hope that a fee of 50 cents per passenger will defray all operating expenses, but the city agreed to appropriate \$75,000 in local tax money to cover possible losses once the vehicles begin operating, probably sometime in December.

The Metropolitan Transit Development Board, the independent agency that now (Continued on page 6)

San Diego County Regional Justice Facility Financing Agency. It was that entity, established by state legislation, that was to collect the new tax and sell bonds to build new courthouses and jails the county claimed it needed. But the Libertarians, led by county chairman Dick Rider, teamed up with seven defense lawyers, including Louis Katz and Thomas Hornum, to get state law to throw out the tax increase on the grounds it violated Proposition 13. They argued, in part, that the financing agency was simply a front for the board of supervisors and not really a separate arm of government. Last week, a Riverside superior court judge agreed with the Libertarians. McDougall, who agreed to take the case providing he was reimbursed for his legal fees if he won, found himself facing the prospect of actually paying for the trouble of mounting the defense.

"It will be quite painful if we lose," McDougall says, noting that an appeal of the judge's ruling will be filed within 60 days. "I'm still confident we will prevail." Still, he says he may reconsider the fee-reimbursement arrangement he initially agreed to with the jail-financing agency. "I think attorneys need to do pro-bono work, but I'm not sure that we're not overdoing it," he says ironically. "My partner may

insist on renegotiating the deal." But if McDougall and his firm seek cash up front for their services, the county would find itself in a bind, none of which Dick Rider. "The board can't legally spend any money," he insists. "That's the point of the judge's ruling." (Continued on page 6)

"It will be quite painful if we lose," McDougall says.

CITY LIGHTS

THE COASTER ROLLS

(continued from page 4)
experts who've agreed to pay the \$500,000-plus cost of rehabilitating the wooden structure in return for the right to sell tickets for the ride.
An official in the city property department says the final draft of that lease hasn't been received yet from the Santa Cruz company, nor has the application for the coastal permit been completed. Though that package of permits and studies could be presented to the council before summer, the property department staffer says it's too early even to discuss a possible hearing date.
Political squabbles also pose a threat to the coaster renovation project. Some opponents of the controversial new Belmont Park

shopping center, which opened for business last year alongside the Giant Dipper, aren't interested in anything that might attract new customers to the center's T-shirt boutiques and snack shops. A working roller coaster would be just such a magnet for potential shoppers, so Mayor O'Connor—who's an outspoken foe of the retail center—might try to delay council hearings on the coaster's environmental study and lease agreement. And even if the city paperwork flows smoothly, coaster-lover Norm Saer acknowledges that the renovation won't be completed until at least eight months after the project is approved. ■

JUGGLING TROLLEYS

(continued from page 3)
controls both the San Diego Trolley as well as the city's bus system, agreed to design and manage the project but not to put up any money. "It's never been

"These trolleys are badly needed to transport the thousands of convention delegates up Fifth into the shopping areas."
what we consider to be a public transit project," notes Tom Larwin, MTDB's executive director. "It's more of an economic development project. Our board's action was strictly contingent on there being no transit money used to operate it."
MTDB's edict doesn't bother Gaslamp Quarter developer Bud Fischer, who has pushed hard for the trolley for many years. "This is badly needed to transport the thousands of convention delegates up Fifth into the shopping areas," he says, explaining that the three cars will pick up passengers at

the convention center at ten-minute intervals, travel north on Fifth Avenue to C Street, and return along Fourth Avenue. Fischer also says that the vehicle subsidy may be one of the last payments the city makes to the Gaslamp Quarter, which has absorbed more than \$30 million in various city-sponsored improvements over the past ten years. "Next year they're going to cut us back \$200,000. We may have to start paying dues." ■



PHOTOGRAPH BY JAMES COHEN

UNTIL AND UNLESS

(continued from page 3)
ruling. Until and unless they get that overturned, they have no authority." A county spokesman says that what the county would do should McDougal try to change the fee agreement has not yet arisen, and therefore no alternative way of financing the defense appeal on behalf of the board has been considered.
The seven attorneys representing the Libertarians are also working on a fee-reimbursement basis and won't collect their legal fees until and unless their position is upheld on appeals, which may be taken all the way to the U.S. Supreme Court. So far, they say, they have spent between \$3000 and \$4000 on taking depositions, phone bills, and other miscellaneous expenses, which Rider says have been picked up by small donations. Attorney Katz said that he and the other attorneys had not yet talked the hours they have logged on the case so far, which they expect to submit to the court in Riverside within the next month. ■

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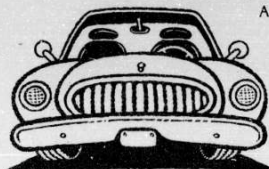
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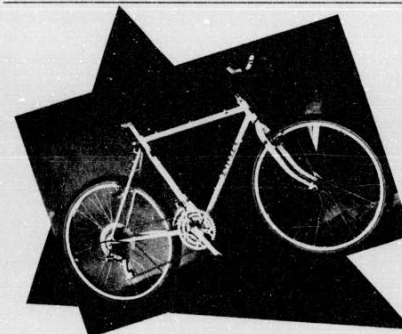
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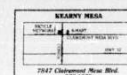
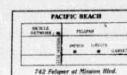


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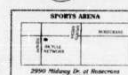
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
I hope you can answer this one. I've wondered about it for years. When I was little — many years ago — somebody gave me some Mexican jumping beans. As I remember them, they were like little brown peas cut in half. If you put them in the sun, they moved around. Some of them actually "jumped." When they stopped jumping, I threw them away. I've never seen them for sale anywhere since then. Can you still buy Mexican jumping beans? And what made them jump?

North Park
Frisian

Mother Nature is still producing Mexican jumping beans, and you can still find them occasionally in Tijuana and San Diego novelty shops. But in this age of Nintendomania, I imagine kids find hopping seeds to be lame entertainment.

The seeds ("beans") themselves are from the weed called *Sebastiania*. The second principal player is the Mexican jumping-bean moth (*Cydia sebastianiae* or *C. delphacivora*, family Tortricidae). The moth is an eccentric uncle in an otherwise ordinary family of leaf rollers. While most of the family houses its larvae in tentlike affairs of curled leaves and spun silk, Mexican jumping-bean moths look for sturdier camps. Mother moth lays eggs on *Sebastiania*, and the larvae find their way into the developing seed pods (one larva per seed), eating out the insides of their homes as they grow. Once they have excavated their shelters, they line them with silk. When the *Sebastiania* pod ripens, it bursts and flings out its hard-shelled seeds with their little passengers.

Should one of the seeds land in direct sun, the caterpillar starts getting pretty uncomfortable. (Imagine you're locked in a tiny trailer in the desert in August.) So the developing moth moves its home to a more suitable location. The caterpillar squashes

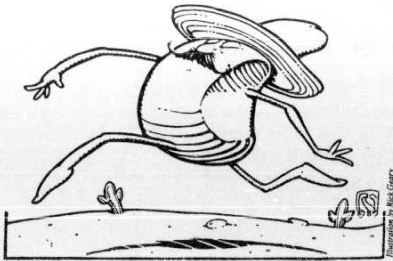


Illustration by Neil Gentry

itself up and straightens itself out in a series of sharp movements, knocking into the side of the seed each time, causing it to jump. Of course, if you add one small kid into the equation, the poor caterpillar doesn't stand a chance of escaping the heat. Every time the caterpillar gets comfortable and stops jumping, the kid moves it back into the sun. I don't think the moths have figured out how to beat this one yet. That also explains why the beans you had eventually crapped out and just lay there like little rabbit pellets. You finally baked the caterpillars.

Dear Matthew Alice:

While passing all manner of dead animals on the streets and freeways, I have noticed that the large majority of them (I'll guess 85 percent) are at the side of the road or middle island divider. How and why are they there? Technically, they should be squished flat to a single dimension as the remaining 15 percent in the middle of the road are. Do you think that the impact from the offending car throws them onto the island? Or maybe

they're not quite dead yet and have some instinct to crawl there? Or do some mutant drivers go out of their way to hit these poor creatures out of the driving lanes? What do you think?

Angel Zadarinowski
San Diego

I think they get knocked there when they get hit. And I used to think that an armadillo was a very large, circular, and exceedingly thin and fat animal, the only ones I'd ever seen having been mashed on Texas highways. And I also think this is the most ghoulish question I've ever received. Nice going, Angel.

Dear Matthew Alice:

I understand supermarket doors. I understand Harbor Drive, down by the airport and all those boats. But why does my radar detector go haywire all through Mission Valley? What is the source of the radiation that blankets Mission Valley and for what purpose?

Norman By
San Diego

The crackling and zapping you hear on your buzz buster, Norm, is the sound of American commerce. It's the wheels of industry, or at any rate, the microwaves of industry. The FCC says your Scokey sniffer can be thrown for a loop by any number of electronic emissions, but the most likely in the Mission Valley area would be all that information being bounced back and forth between satellites and other microwave communication stations and those grim valley office buildings. Radar itself is just a pulsed microwave transmission. The interference effect might be enhanced by signals echoing around the valley walls.

Dear Matthew Alice:

Suppose that sometime in the future, America has a female president. What would her husband be called? The first man?

Oliver Andriess
Pacific Beach

Dear Matthew Alice:

If my wife was elected president, what would my title be? First man? Big daddy?

Rev. Marko Aaron Presley-Kennedy III
San Diego

Should the country be gripped by Mrs. Presley-Kennedy fever and she's swept into the White House, we might call you the First Gentleman. Or how about the First Guy? First Mister? First Dude? First Chap? Squire? Fellow? Buddy? Maybe you'd be the President Consort. No one, it seems, has given this question the serious consideration it deserves. But at the rate America changes politically, I suspect the husband of the first woman president will be called the First Android.

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

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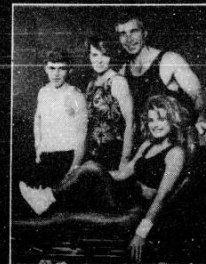
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THE INSIDE STORY

BY PAUL KRUEGER

CAMPAIGN DISCLOSURE

REPORTS ARE FULL OF interesting information about the financial health of San Diego County's politicians. These reports show how much money candidates have raised; provide details on their expenditures for brochures, billboards, and television ads; and list the real estate and stock holdings of incumbent officials. Another lesser-known disclosure form reveals how wealthy contributors advance their favorite causes and protect their economic interests by funneling large amounts of cash to certain candidates and issues. Known as "major donors" because they contributed at least \$10,000 in 1988, these companies and individuals include:

- Real estate development firms such as the Lyon Company, a Newport Beach-based land development company that spent \$17,000 to help defeat the four managed-growth measures on last November's local ballot. Lyon contributed a total of \$903,884. It is pro-growth efforts throughout the state in 1988. San Diego's Home Capital Corporation, a subsidiary of Home Federal Savings, contributed \$100,000 to fight local growth controls and gave an additional \$27,000 to state assembly members, candidates for the El Dorado county board of supervisors, and the mayor of Sacramento. Contributions from the Rancho Bernardo-based Buie Corporation reveal that firm's efforts to influence local politics. Candidates for the Cajon Valley Unified School District received \$10,000 from Buie, which also gave \$500 to an Oceanside City Council candidate and \$1000 to the campaigns for a Poway Unified School District bond issue. (Those contributions are dwarfed, however, by the \$445,000 spent by BICE development to defeat a group of Scripps Ranch residents who

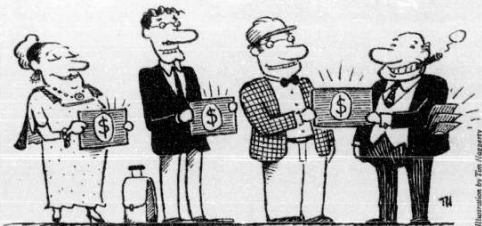


Illustration by Tom Hartman

want BCE to reduce the number of homes it plans to build along the shores of Miramar Lake. And no reports could be found for the Purdie Corporation, which spent hundreds of thousands to help defeat the growth-management measures on last year's ballot.)

- Individual builders, who also gave their share: The R.E. Hazard family gave a total of \$44,950 to political causes, including \$500 to San Diego City Councilwoman Gloria McColl and \$250 each to Councilman Bob Filner and state Assemblywoman Lucy Killeen, both Democrats. More than half the family's expenditures were to fight last year's growth-management measures. Mr. and Mrs. Donald Daley (the Daley Corporation) wrote checks to Congressmen Bill Lowery (\$3000) and Duncan Hunter (\$1000). Escondido City Councilman Jerry Harrison (\$500). San Diego City Attorney John Wit (\$250), the Republican National Committee (\$3600), and Democrat Filner (\$750). The Daleys opened their corporate checkbook for Republican Assemblyman Larry Stirling (\$1077) and Democrat state Senator Wade Deddoh (\$1000), but the largest contribution (\$8800) went to a

Fashion Valley and Horton Plaza shopping centers, used his private jet to shuttle officials of the California Republican Party and Deukmejian administration around the state and to the party's national convention in New Orleans. Hahn placed a \$10,180 value on the air transportation. (He also contributed to conservative Republican Dan Laugen and city council candidates in Palm Desert and Indian Wells, where he does business.)

- Business managers such as publisher Helen Copley, who distributed \$11,250 last year among her favorite political causes, including the Republican's "Victory '88" fundraising effort (\$10,000) and Senator Pete Wilson (\$1000). But Dr. Charles W. Hostler, a real estate investor and former official in the Nixon and Ford administrations, makes Copley look like a piker. Hostler donated \$60,000 to the GOP's "Victory '88," \$10,000 to the Republican national finance committee, and \$1000 to the "Republican Senatorial Inner Circle." M. Larry Lawrence, the Coronado Democrat, gave \$24,939 to liberal causes, including \$1000 to the successful campaign for district elections and \$2000 for Sam Horneich, who was defeated by

Republican Carol Bentley in last year's East County state assembly race.

- Lawyers who gave heavily to fend off the insurance

SAN DIEGO CITY COUNCIL MEMBERS sometimes meet late into the evening, and their legislative schedule now includes a monthly "workshop." Offsetting that extra workload, though, is a notable increase in days off. Along with nine national holidays enjoyed by all working Americans, San Diego's politicians will take an additional 52 days of recess from their formal city hall duties this year — a 15 percent increase over last year's figure. Some of those "legislative recesses" may involve work, as they will give council members an opportunity to attend conventions staged by the Urban Land Institute, National League of Cities, and League of California Cities. Attendance at those out-of-town sessions isn't mandatory, however.

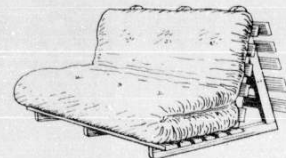
In 1988, the council worked during the first week of January; this year no meetings were held on those days. A National League of Cities meeting pre-empted the March 13 and 14 council meetings. The five-day Easter recess usually ends on Good Friday, with council members returning to work on Easter Monday, but this year's League of California Cities convention was scheduled for the Easter holidays, so the mayor's assistant who arranges the trial lawyers. The firm of Ludecke & Denton also donated a total of \$33,428 to attorney-related issues, including \$27,000 to the lawyer's PAC.

• A group of companies and organizations whose political activities aren't widely known. Mission Valley optical firm distributed \$48,000 to state politicians, including \$4000 to the assembly Democrats and an equal amount to the assembly Republican PAC. Chula Vista-based Laidlaw Waste Systems, a trash hauler, contributed \$106,500 to a Contra Costa County group calling itself "Citizens for the #1 Rated Dump Site, Yes on F," while the Del Mar Thoroughbred Club spread \$57,312 among a group of state legislators that includes Bob Frazee, Carol Bentley, and Lucy Killeen of the San Diego delegation.

Wolfsheimer, who complained after last year's council meeting extended well into the evening, causing her to be away from her home at 10:15 p.m. (violation of Jewish religious law.) The county board of supervisors is also taking monthly legislative breaks so the supervisors can travel to Sacramento for meetings with state legislators. But the supervisors have scheduled about 20 fewer "recess" days than their city council colleagues.

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For the historian, the present appears as the future which surprises the past.

— Ivan Blitch, 1988.
I'm trying to write history while it is happening and I don't want to be wrong.
— John Steinbeck, in a letter written while working on *The Grapes of Wrath*, 1938.

From the last days of the Gold Rush, migrant labor — "fruit trampers" — harvested California's crops. Until the 1930s, this labor was typically foreign born or white, single, American males. Migrants appeared for harvest, and, after bringing in the last sheaf, they seemingly disappeared. To the nonmigrant and resident Californians, these migrants ("Mex," "Jap," "Chink," "noodle," or "badnoodle") must have been experienced — *fel* — as part of Nature itself, eternal sojourning creatures, less than human, propelled by instinct and weather from the Imperial to the Sacramento valleys, up and down the 600 miles, picking lettuce and peas and corn and peaches and fibrous and cotton.

"Trucked out," blown out, sold out, after the '29 Crash, entire families quit the Southwest. On Route 66, they headed across New Mexico and Arizona to the United States' last frontier, last hope (Udell was a territory, the moon still green cheese). The Southwest was Paradise Lost. California was Paradise Regained, an alter-Eden. From rutted, dustblown land outside Tulsa, Little Rock, and Topeka, California appeared epic and opulent: orange groves, vineyards, an eternal now of seasonless calm. Just to dig your heels into El Centro, into Bakersfield soil could change your life, turn your luck.

Between 1935 and 1938, some 300,000 to 500,000 season farmers, sharecroppers, small businessmen from Oklahoma, Arkansas, Kansas, Missouri, and Texas — no one ever knew the exact count — sold what

Says a character in John Steinbeck's *Grapes of Wrath*: "Okie use 'ta mean you was from Oklahoma. Now it... means you're scum."



In 1932 agents advertised for hands at 15 cents an hour

they could, packed what was left (family Bible, photographs, pots and pans, mattress ticks) onto creaking Ford and La Salle and mustard-welded cars of various makers, and headed west. They stopped at Highway 66's western terminus, got out, and kissed California soil. There was nothing to go back to. These men and women meant to stay. The arrival of the "migrant" migrant, his guns and eyes wild, their low-headed children in stumps on either side, panicked the settled Californians. To Golden State's west put down even shallow roots, who'd had time to make good, the new migrants' presence hinted that all wasn't well. California's "haves" saw in these most recent immigrants (as we who have roots see in the rootless) what might still happen to them.

Californians dubbed the migrant "Okie," a name that carried the same insult as "nigger," "kike," "wop" (Bury a character in John Steinbeck's *Grapes of Wrath*: "Okie use 'ta mean you was from Oklahoma. Now it... means you're scum").

Unlike the foreign-born migrant, the Okie couldn't be deported. Various gunbills were tried to stave the invasion. Migrants were turned back at California borders. (The majority of Okie migrants crossed the state through the Imperial Valley, then worked their way north.) Attempts were made to keep Okies from receiving relief payments. Once in the state, when harvest ended, migrants might be evicted from campgrounds by harsh armed force or seemingly benevolent gasoline "donations." Often, local law enforcement harried the migrants, hoping they'd move on to become another country's burden.

The years 1933 and 1934 had been times of strife between growers and labor, with massive strikes among Mexican laborers in cotton and fruit harvest. With the Okie influx two years later, growers' fears of strikes increased. They reasoned that if the Mexican wasn't satisfied with field wages, the white Okie sure as hell wouldn't be.

The older Californians regarded Okies as "hillbillies," "inbred, low-grade stock," naturally dirty, ignorant, immoral, and superstitious, accustomed to living "like trash." They feared Okies would spread disease — tuberculosis, amalyon, and venereal. Signs in some California towns directed Okies to balcony "colored" sections. At school, children teased Okie students for their ragged clothes, bare feet, untutored rural speech. (Again from *The Grapes of Wrath*, one Okie to another about California: "Purtyest golden country you ever seen, but they ain't nice to you, them folks. They're so scared 'n' worried they ain't even nice to each other.")

The rest of the U.S., weighed by Depression losses and troubled by prospects of a second world-wide war, remained unaware of or apathetic toward migrant problems in California. Only the Left-liberal *The Nation* and even smaller progressive, leftist national magazines and newspapers wrote about the migrants' plight.

John Steinbeck's *Grapes of Wrath*, published in mid-April 1939, told the story of an impoverished family — the Joads — who leave Oklahoma and come to California. Public furor raised by Steinbeck's novel is comparable to that erupting with the recent publication of *The Sunken Heart* by Salman Rushdie. While no public death warrant was issued for Steinbeck, he did, at times, fear for his life.

The poverty and suffering of migrant Okies were brought to national attention. At the same time as *The Grapes of Wrath*, in April of 1939, *Romance* devoted 20 pages to grim black-and-white photographs and whimsical delicate watercolors of migrants and migrant camps. Two months later, *Life* magazine illustrated sections

of Steinbeck's novel with photographs of Okie migrants. And in the fall of 1939, six months after *The Grapes of Wrath* emerged, California-resident Carry McWilliams's *Factories in the Field* was published. McWilliams was a *Nation* contributor, a liberal — some would say radical — Democrat, a lawyer and journalist. In January 1939, when Calbert Olson, California's first Democratic governor in 30 years, was inaugurated, McWilliams had been named commissioner of the state's Division of Immigration and Housing.

McWilliams's book told essentially the same story as Steinbeck's novel. Nationally, *Factories in the Field* received scant notice except among leftist and progressive book buyers. In California the book was as ferociously attacked as Steinbeck's. The state's big farmers described McWilliams as "the state's number-one agricultural pest, out-ranking you slight and bell sweet."

Factories in the Field concluded that the condition of California's migrant workers was a consequence of the type of agricultural landownership in California, in which vast acreages were controlled by absentee owners, by banks, and by corporations. The Okie influx, McWilliams wrote, was only one small visible part of California's migrant labor story, the most recent exhibition of a pattern of exploitation that began shortly after the Gold Rush ended. It was an unpopular reading of history.

In the midst of societal dislocation — now, for instance, "homelessness" or "drug wars" — the dislocation is experienced as discontinuous, arising from outside historical time, almost as an act of God. From the vantage of what in 1930 was the future and now is our present we can see: In California it had to happen this way. Nowmen tend to think that the muse, garbed in gauzy white and crowned in laurel, visits writers of fiction. That's rarely so. What Steinbeck saw, what he heard, that's what went into *The Grapes of Wrath*, Steinbeck said: "It's just a book, interesting I hope, instructive in the same way the writing instructed me." Looking back, with help from McWilliams's *Factories in the Field*, one can see how it was the fictional Joads came to suffer in California.

1543 — Spanish subject Juan Rodriguez Cabrillo sails into San Diego Harbor. In the early 16th Century, when the first Europeans — Spaniards — arrive in what is now California, a relatively sparse hunter-gatherer Indian population inhabits the land.

1769 — First permanent Spanish colony established in California in San Diego. By the late 18th Century, Spain, with Franciscans as Spain's point men, have established 21 missions, ranging from Sonoma to San Diego.

1821 — Mexico gains independence from Spain.

1823 — California becomes province of Mexico.

1823 — Mexico, seeking control over California, secularizes missions by selling mission landholdings to private individuals. Many large private estates are thus established.

1840s — Several hundred U.S. citizens move into California, begin to farm, hunt, and trade.

May 1846 — U.S. enters into war with Mexico. Two months later, U.S. flag raised over Monterey in Northern California.

January 1847 — U.S. gold found at South Fork of American River. News of discovery spreads rapidly. Gold rush lures thousands from Middle West and East Coast.

February 2, 1848 — Treaty of Guadalupe Hidalgo officially cedes California to U.S.

1848 to 1850 — California's white population more than triples, to 93,000.

1850 — California admitted to Union as slavery-free state.

In 1880 Karl Marx writes to a friend in U.S.: "I should be very much pleased if you could find me something good (meaty) on economic conditions in California. California is very important for me because nowhere else has the upheaval most shamelessly caused by capitalist centralization taken place with such speed."

1853 — Gold production peaks, begins rapid decline. Mining ceases to be poor man's game. Many who arrived as gold prospectors during past decade now wish to settle. Land ownership, however, is concentrated in the hands of U.S. investors (who bought land, often at scandalously low prices, from its Mexican owners) and the railroads.

1860 — California population: 380,000.

Agriculture grows in importance as wheat land is developed in Central Valley. State population remains scant and labor, scarce. (Workers in wheat fields are principally "hoboes.") Mechanized production methods are introduced. Orchards and viticulture flourish north of San Francisco.

Railroad construction begins. Thirty thousand Chinese laborers are brought to California to build railroad.

1869 — Last rail laid on transcontinental railroad, linking Sacramento with nation. Four Californians, owners of Southern Pacific Company, now exert powerful influence over California's economy and political life. And at least 10,000 Chinese are immediately jobless, become agricultural workers.

WHERE THE GRAPES OF WRATH ARE STORED



In Central Valley major crop becomes wheat, shipped by rail to port and thence overseas. Chinese go to work in orchards and vegetable fields.

1870 — California population: 560,000. One-five hundredth of California's population owns more than half of state's available agricultural land. Railroads own 20 million acres. Journalist Henry George: "California is not a country of farms but a country of plantations and estates."

1873 — Nurseryman Luther Burbank settles near Santa Rosa, begins to develop seed stock and experiment with fruit tree grafting. Burbank will develop fruit and vegetables that survive cross-country journeys.

Economic downturns in the 1870s lead to high unemployment. White settlers grow increasingly bitter toward Chinese, who, having no choice, are willing to work for low ("coolie") wages.

1880 — California population: 865,000.

Karl Marx writes to a friend in U.S.: "I should be very much pleased if you could find me something good (meaty) on economic conditions in California. California is very important for me because nowhere else has the upheaval most shamelessly caused by capitalist centralization taken place with such speed."

During this decade, what's profitability declines. Growers irrigate wheat acreage, turn land over to hops, truck and orchard crops. Irrigation increases growers' capital costs. To finance irrigation projects, grown turn to banks and banks, in turn, expand control

over state agriculture. With irrigation, yield per acre increases. Land prices rise.

Use of mechanical farm machinery increases. Even with continuing increase of mechanization, California crops demand intensive hand labor at peak periods, workers who can swoop down, plant, weed, thin, or pick for a few days or weeks and then move on. Thus begins the U.S.'s first modern migrant agricultural labor force.

California economy improves. Southern California, especially Los Angeles area, begins tumultuous expansion. By late 1880s, citrus groves will be producing large quantities of fruit.

1892 — Federal government enacts law prohibiting further Chinese immigration. Growers turn to Japan, southern Europe, India. When U.S. immigration restrictions cut numbers from these areas, growers hire workers from the Philippines and Mexico.

1896 — First full transcontinental deciduous fruit shipped from California to East Coast. State is on the brink of becoming major supplier of winter fruits and vegetables to the entire nation.

1899 — Claus Spreckels builds his first California sugar beet factory, near Watsonville. Over next two decades, acreage devoted to sugar beets will increase, and with that increase, value of land again skyrockets.

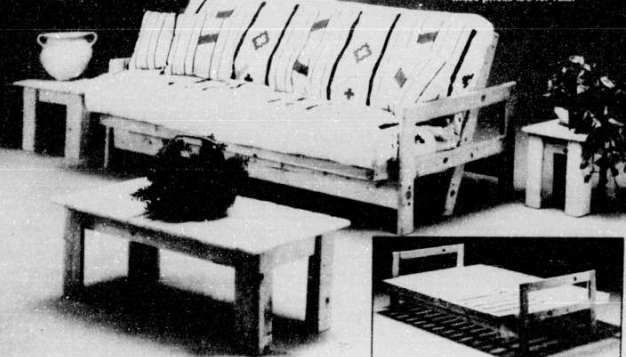
1899 — California population: 1,215,000. Factories for sugar beet production and acreage planted in sugar beets multiply.

1900 — California population — 1,485,000.

(continued on page 14)

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By JUDITH MOORE
PHOTOGRAPHS BY DOROTHEA LANGE

WHERE THE GRAPES OF WRATH ARE STORED

WRITING HISTORY WHILE IT'S HAPPENING

(continued from page 13)

Lacking sufficient labor, state growers, through advertisement and offers of reduced railroad fares, begin to recruit harvest labor from other states. Advertisements distort realities of pay and conditions. No housing is provided; workers are encouraged to leave the state when harvest is over.

Number of Japanese farm workers increases. In 1930, 2039 Japanese were resident in California; by 1930, 24,000. They work primarily in hops, sugar beets, and berry crops. On their own, Japanese laborers have previously unplanted "water" land, begin state's first rice cultivation. During this decade, Japanese become highest-paid and best organized farm-labor group in California.

1934 — California fruit growers print 100,000 copies of a pamphlet "Grip This, Your Opportunity." The pamphlet is distributed across the U.S. and 9,000 workers respond to the invitation, arrive in California for harvest.

1910 — California population, 2,376,000. Of that number, approximately 72,000 are Japanese, 72,000 are Chinese. Irrigation and mechanization make even more intensive farming possible. With this further intensification comes another expansion in farm size and tighter concentration of land ownership. In the other 47 states, the word "tenant" brings to mind a man in a ballroom and overall, with a few thin hands and his family, tilling his own acres, milks his own cows. In California, "farmers" lend more often to be men in suits with offices in cities, who "farm" through managers — and even managers are now likely to live in towns.

California farming has become industry, fields, a factory floor. An annual migratory circuit, as charitable as the circuit of migratory birds, has come into existence. The migrant laborer starts in the south in the Imperial Valley, with lettuce, cabbage, peas, and melons, then heads north, following crops to the Sacramento Valley fruit harvest — walnuts, prunes, peaches. After late harvests of hops, grapes, deciduous fruits, the migrant turns and heads south to pick work at pruning, thinning, and hoeing. Another group will go to truck crops and cotton in Arizona or to Washington state for apples and pears. Now many migrants make the full circuit. If they can find work in the big valleys — Imperial, San Joaquin, Sacramento — they stay until work gives out. Perhaps one-fifth of migrant laborers each year travel the

600 miles from the Imperial Valley to the Sacramento. In winter, migrants are unemployed. Many go to L.A. and San Francisco, look out as casual laborers, submit on handouts, starve.

During

this decade, sporadic attempts are made to organize farm workers' unions. Given seasonal nature of farm work, mobility of workers, and grower resistance, unions gain little strength among workers, win few concessions.

California growers begin to import Mexicans into state. During next two decades Mexico will increasingly supply bulk of migrant forces. In Southern California sugar beet fields, four-fifths of workers now come from Mexico. Unlike Anglo workers, Mexicans who become involved in strike activities or find themselves without work can easily be deported.

1913 — Los Angeles Apaches from Owens Valley completed. Alien Land Act enacted, prevents non-U.S. citizens from owning California land, thus forcing Japanese to sell acreage they have developed.

August 3, 1913 — Wheatland California Riot — 2800 men, women, and children have responded to Arizona and California newspaper advertisements asking for workers to come to hop ranch harvest. (A state inquiry will later determine that ranch owner had he could supply work for only 100 and deliberately advertised for more workers than needed so as to keep wages low.) No housing is provided, only nine outdoor toilets. Temperatures rise to 105 degrees by noon. Ranch makes no provision to carry water to fields. Workers rise and fall daily in relation to number of workers on hand. On August 3, IWW (Industrial Workers of the World) union organizers call mass meeting, draw 2000. Sheriff and deputies enter field where meeting is in progress. Riot follows. Local district attorney, a deputy sheriff, two workers killed, many injured. Governor sends four National Guard companies to ranch. Guard surrounds camp, helps local law enforcement arrest workers. In weeks that follow, several hundred IWW members in California are arrested, beaten, held incommunicado in county jails. Two IWW members are later convicted of murder and sentenced to life imprisonment. (Cary McWilliams, *Factories in the Field*.)

1914 — California's economy benefits from opening of Panama Canal and from factories established to meet requirements of U.S. citizens increasingly employed by war industries. Mexico becomes principal supplier of farm labor for California's large growers. According to the California Commission on Immigration and Housing report, the 15,000 migrants in the state work on ranches "devoid of the accommodations given homes." One-fourth of these 75,000 are physically ill.

1920 — California population, 3,472,000. Year is referred to as year of the "Mexican harvest"; more than 50 percent of California's farm labor this year is Mexican.

Cotton production in San Joaquin Valley develops wildly during next decade. As cotton acreage expands, more Mexican labor is imported. Because cotton picking demands experienced pickers, California growers begin to advertise for cotton field workers from Texas and Oklahoma.

Beginning in the '20s, large growers hire migrants through farm labor employment agencies. "Employment through a central agency minimizes the expense of recruiting labor; it enhances the bargaining power of the growers at the expense of the workers; it divorces the individual grower from... responsibility for the workers; it creates an ever-increasing army of surplus laborers; it speeds up the flow of labor to the fields and quickens the movement of migratory labor from one crop to the next; and, lastly, it gets the migratory workers out of the farm countries at the end of the season." (McWilliams, *Factories in the Field*.)

1924 — Federal law severely restricts immigration, thus cutting off supply of workers from Europe and Asia.

January 24, 1924, first statewide meeting of large growers called to discuss farm labor. Growers work out estimates of total number of migratory workers required for a given season. Fix wage rates.

1929 — In California, fruit and vegetable truck crops have increased from 65 percent of total crop values in 1889 to 78.4 percent in this year.

U.S. restricts numbers of Mexican immigrants. October 10, 1929 — Black Friday. Stock market collapse heralds high unemployment, falling business and banks, falling agricultural prices.

One-third of all U.S. large-scale farms (annual crop value of \$30,000) are in California. In California less than one-seventh of the farms produce more than one-half of the crops, while small farmers (14.4 percent) produce only 6 percent. Percentage of paid farm laborers in U.S. is 26 percent. In California, paid farm laborers make up 37 percent of all persons employed in agriculture.

During

this decade, state farm production has increased 13 percent, farm wages have declined 4 percent. Industrial character of California agriculture now firmly established. Farm industry is organized from top to bottom; methods of operation have been thoroughly rationalized; control tends more and more to be vested in hands of larger growers; and dominance of financial centers is greater than ever. California farms begin to witness end of new alien racial groups as white workers begin to enter farmwork in greater numbers. (McWilliams, *Factories in the Field*.)

1930 — California population, 3,677,000. Effects of Depression cut into California. Wages fall to all-time lows. State's unemployment exacerbated by Olive influx. Before Olive arrived, migrant labor force was 20,000. At peak of California harvests — from July through October — only 175,000 farm workers

WHERE THE GRAPES OF WRATH ARE STORED

are needed and state already has sufficient Filipino and Mexican farm workers. Plus, unemployed urban Californians seek farm work. Now, there during harvest peak, there are two to three migrant laborers for every job.

Some one-third of migrant families (average family size is counted as four) have annual incomes of \$200. Overall, average income per migrant family is estimated at \$300 to \$450 per year, less than half what California Retail Administration estimates as necessary for subsistence.

In fields and packing sheds, grower-farm worker disputes increase in number and intensity. Between 1930 and 1932, some 50 agricultural strikes erupt. Most strikes are spontaneous, without union backing, and are mostly quelled by local law enforcement (aided by deputized farmers and townsmen), working with growers.

1932 — Cannery and Agricultural Workers' Industrial Union organizes California farm laborers, gains small rise in wages for some. But with labor supply greater than demand, and with growers' organizations, aided by law enforcement and vigilantes, determined to quash unions, farm workers win few concessions, many bloody heads. In this year, vigilante activity against strikers and organizers becomes brutal and direct.

1933 — U.S., 16 million unemployed. 250,000 migrant farm laborers in California. In 1932 farm labor agents advertised for hands at 15 cents an hour, in 1933 wages fall to 12 1/2 cents.

Franklin Delano Roosevelt inaugurated as 32nd president. To alleviate Depression's effects, Roosevelt initiates New Deal, to boost business and provide jobs.

1934 — In California, as "Red scare" sweeps state, vigilante groups organize in preparation for farm labor strikes. May 7, 1934 — Associated Farmers hold first statewide convention. "They agree to cooperate to harvest crops in case of strike and to offer their services to the local sheriff as special deputies in the event of disorders arising out of picketing and sabotage." (McWilliams, *Factories in the Field*.)

June 1934 — At Balboa-Outhouse ranch near Brentwood, Cannery and Agricultural Workers' Industrial Union leads against pickers' strike. Sheriff's deputies herd 200 strikers into cattle pen, arrest leaders, commit remainder out of the county. In trials that follow, CIO's president, secretary, and six associates are convicted of reason under criminal syndicalism law.

At end of 1934, Commission of Immigration and Housing estimates that 30 percent of state's migrant population is now native white American, with one-third Mexican and the balance made up of Filipinos, Japanese, and Chinese.

1935 — In January Steinbeck finishes his novel *In Dubious Battle*, a tale of union organizers and growers battling in California. He writes to a friend: "The book is brutal. I wanted to be merely a recording conscience, judging nothing, simply putting down the things." Summer 1935 — First federally supported migrant labor camp opens near Marysville.



Half of the state's migrants are native white Americans.

September 1935 — Los Angeles Committee on Indigent Alien Transients created, headed by L.A.'s chief of police. One hundred twenty-five L.A. police, in counties far from L.A., patrol points of entry into California, stop all cars that look as though they might contain "unemployables," and turn them back.

December 30, 1935 — As winter harvest season opens, possibility looms of strike among lettuce workers, Imperial Valley. Sheriff launches roundup of farm labor organizers. *Los Angeles Times* notes: "Professional agitators who are busily engaged in fomenting new labor trouble in the Imperial Valley winter lettuce find authorities ready for them. Sheriff Ware and his deputies have the jump on them this time."

August 1936, Steinbeck completes second draft of what will become *Of Mice and Men*. (His dog are the first draft.) Steinbeck has been asked to write an article on migrant labor for *The Nation* and for *San Francisco News*. In San Francisco, he visits Federal Resettlement Administration Region IX offices, collects background material and statistics for his article.

During next year Steinbeck visits ditchbank settlements, squatters' and federal migrant labor camps. At the federal Arvin migrant camp, Steinbeck meets camp manager Tom Collins. The author talks with campers, attends a camp council meeting, a dance. From Collins, Steinbeck acquires weekly reports the manager writes for his superiors in San Francisco. (In *Factories in the Field* also uses Collins's reports.)

Home from the trip, Steinbeck writes, in his agent: "I discovered a book like nothing in the world."

September 1936 — Salinas lettuce packers strike. All male Salinas residents, aged 18 to 45, are ordered mobilized. Twenty-five hundred of these "volunteers" protest strikebreakers brought in from other areas, ensure that lettuce goes from fields to packinghouse and onto trains headed east. Strike is crushed.

1937 — Franklin Delano Roosevelt inaugurated for his second term as president. His inaugural address notes: "I see one-third of a nation ill-housed, ill-clad, ill-nourished... The test of our progress is not whether we add more to the abundance of those who have much. It is whether we provide enough for those who have too little."

February 1938, Steinbeck writes to his agent that he plans a trip through California: "There are about five thousand families starving to death... The government is trying to feed them and get medical attention to them with the fascist group of utilities and banks and huge growers sabotaging the thing all along the line... I've tied into the thing from the first and I must get down there and see it and see if I can't do something to help knock these murderers on the heads. Do you know what they're afraid of? They think that if these people are allowed to live in camps with proper sanitary facilities, they will organize and that is the bug bear of the large landowner and the corporation farmer... when I have finished my job the jolly old associated farmers will be after my scalp again."

September 1938 — Steinbeck writes to his agent: "We have a tale at last." Steinbeck's wife Carol has chosen *The Grapes of Wrath* from a line in Julia Ward Howe's "Battle Hymn of the Republic": "He is tramping out the vintage where the grapes of wrath are stored." In October, Steinbeck writes to his agent that *The Grapes of Wrath* is ready for revision. He warns that the book may not be popular, advises against a large first edition. Finished, Steinbeck writes to Carol.

October 1938 — Steinbeck writes to his agent: "I've tied it to Tom who lived it." Tom is not — in many readers subsequently come to believe — Tom Joad, the novel's central character; but Tom Collins, the migrant camp manager.

As 1938 opens, Steinbeck, his agent, and Viking Press "licker" over the novel's "language." Steinbeck holds firm. "This book wasn't written for delicate ladies. If they read it all they're missing in something not their business... These readers who are insulted by normal events or language mean nothing to me."

(continued on page 16)

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WHERE THE GRAPES OF WRATH ARE STORED

WRITING HISTORY WHILE IT'S HAPPENING

(continued from page 13)

By mid-April, reviews began to emerge. *The New Yorker's* Clinton Federman writes: "... this book may just possibly do for our time what *Les Misérables* did for its, *Uncle Tom's Cabin* for its. Let's try to keep in mind what *The Grapes of Wrath* is about: to wit, the slow murder of half a million innocent and worthy American citizens. The *Saturday Review of Literature* ... by no means perfect, but possibly in fault ... are a measure of its worth, in that it triumphantly lives them down."

Newman's Burton Racer didn't like it: "The book has beautiful and, even magnificent, passages in it; but it is not well organized. I can quite see what the book is about, except that there are 'no frontiers left and no place to go.' Time liked it better. Steinbeck's longest novel (689 pages) and more ambitious than all his others combined. The publishers believe it is 'perhaps the greatest modern American novel, perhaps the greatest single creative work this country has ever produced.' It is not. But it is Steinbeck's best novel. It is 'great' in the way that *Uncle Tom's Cabin* was great — because it is inspired propaganda."

Several days after reading his initial review, Steinbeck wrote to his agent: "Fortunately, I'm not writing for reviewers." The next day, he wrote again: "The telegrams and telephones — all day long — speak ... speak, like hungry birds. The telephone is a thing of horror. And the demands for money. The telephone is a thing of horror. One man wants \$7,000 dollars to buy a newspaper. ... By the end of April, *The Grapes of Wrath*, selling 2500 copies per day, made its first appearance on Publishers' Weekly's list of national best-sellers. In May it moved to the top of national lists."

On May 8, the *Oklahoma City Times* vociferated against the book: "Any reader who has his roots planted in the red soil will boil with indignation over the bedraggled, belated characters that will give the ignorant east convincing confirmation of the people of the southwest. If you have children, I'd advise against buying the book."



Camp manager Tom Collins

around home. It has *Shogun* looking as pure as Charlotte Brontë, when it comes to obscure, vulgar, lewd, stable language."

By June, efforts had begun to keep *The Grapes of Wrath* from circulating in public libraries. Late that month, Steinbeck wrote to his agent: "The Associated Farmers have tried to make me retract things by very sly methods. Unfortunately for them the things are thoroughly documented. They can't shoot me now because it would be too obvious. ... So I think I am personally safe enough except for automobile accidents, etc."

Late in June, the president's wife, Eleanor Roosevelt, is her syndicated column, "My Day," defended Steinbeck's book: "Now I must tell you that I have just finished a book which is an unfortunate experience in reading. *The Grapes of Wrath* ... both repels and attracts you. The horrors of the picture, so well drawn, made you dread sometimes to begin the next chapter, and yet you cannot lay down or even skip a page. Somewhere I saw the criticism that this book was anti-religious, but somehow I cannot imagine thinking of 'Ma Joad' without, at the same time, thinking of the love that passes all understanding." Mrs. Roosevelt concluded: "The book is coarse in spots, but life is coarse in spots, and the story is very beautiful in spots just as life is."

In July, Steinbeck wrote, again, to his agent: "The vilification of me out here from the large landowners and bankers is pretty bad."

He added: "I'm frightened at the rolling might of this damned thing. It is completely out of hand — I mean a kind of hysteria about the book is growing that is not healthy. ... Meanwhile the Associated Farmers keep up a steady stream of accusations that I am first a liar and second a communist. Their vilification has a quality of hysteria too."

By August, the Kansas City Board of Education, noting that the book "portrays life in such a bestial way," had ordered *The Grapes of Wrath* removed from public and school libraries. On August 22, the *Los Angeles Times* on its front page announced: "PRO-AMERICANS HEAR 'SNEAK BOOKS SCORED' Beneath the headline, the Associated Press reported: 'Speakers at a special State-wide meeting of Pro-America denounced recent books dealing with California's migrant problem ... called for a cessation of relief for transients. ... Attended by 500 persons, the banquet was announced as specifically for the purpose of refuting the pictures of migrant conditions as portrayed in John Steinbeck's *The Grapes of Wrath* and Carey McWilliams' *Factories in the Field*.'"

The next day, the *New York Times* reported that in Bakersfield, the Associated Farmers of Kern County, denouncing *The Grapes of Wrath* as "obscene sensationalism" and "propaganda in its vilest form," had met to stage a statewide ban on the book in schools and libraries. Later in the week the *New York Times* noted: "The nationwide publicity brought to a head by *The Grapes of Wrath* has brought the whole situation in California to a boiling point." And on September 2, *Collier's* magazine editorialized: *The Grapes of Wrath* "is propaganda for the idea that we ought to trade our system for the Russian system."

In October, Steinbeck wrote to his agent: "The *Grapes of Wrath* dropped from the head of the list to second place out here and about time too. It is far too far when Jack Benny mentions it in his program. ... In a month it will be off the list and in six months I'll be forgotten."

As the year ended, the novel continued to make news. In November the *New York Times* reported that the East St. Louis, Illinois, library board had ordered its three copies of *The Grapes of Wrath* burned. In May 1940, soon after learning he had received the Pulitzer Prize fiction award for *The Grapes of Wrath*, a letter came to Steinbeck from an organization battling the pro-Nazi, anti-Semitic propaganda sweeping the U.S. The letter's writer had noted: "There is a very widespread propaganda, particularly among extreme reactionary religiousists, that you are Jewish and that *The Grapes of Wrath* is Jewish propaganda." Steinbeck answered: "I cannot see how *The Grapes of Wrath* can be Jewish propaganda but then I have heard it called Communist propaganda also. It happens that I am not Jewish. ... I find that I do not experience any pride that it is so."

By 1942, the second world-wide war in 30 years began to require armaments and men. The families who had been models for Steinbeck's Jews entered the armed services and factories producing war material. They soon bled into communities into which they'd moved. Steinbeck and his first wife were divorced. He married a second time, fathered two sons — John Steinbeck IV and Thom — and moved to the East Coast. He would never again live in his native state. □

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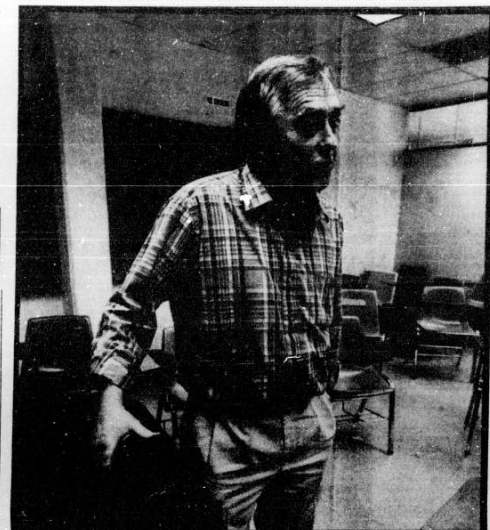
WHERE THE GRAPES OF WRATH ARE STORED

STEINBECK'S DEFENDER

He tells, in *Looking for Steinbeck's Ghost*, of needing to carry a towel in his car, in order to wipe nervous perspiration from his face before he knocked on doors behind which interview subjects waited.

STORY BY JUDITH MOORE
PHOTOGRAPH BY PAUL STACHELEK

A professor of English and Comparative Literature at San Diego State University, Jackson J. Benson was grading papers when I arrived at his La Mesa home. Benson (looking more like a football coach than an English professor) put the kettle on for coffee, apologizing for its being "stinky," then led me downstairs to a basement workshop. I had read Benson's meticulous, detailed 118-page Steinbeck biography, *The True Adventures of John Steinbeck: Writer* (Viking Press, 1984) and his recent *Looking for Steinbeck's Ghost* (University of Oklahoma Press, 1988). In the latter, Benson tells of his own "education and misadventure" in writing the Steinbeck biography. I knew that Benson — like Steinbeck — was shy, that interviewing strangers had not come easily to him. (He tells, in *Looking for Steinbeck's Ghost*, of needing to carry a towel in his car, in order to wipe nervous perspiration from his face before he knocked on doors behind which interview subjects waited.) I knew he had worked on the biography for 15 years, some one-quarter of his life. I guessed, but didn't know, the biography had been more a labor of love, a matter of defense and advocacy of Steinbeck the writer, than that of garnered much fiscal reward.



Jackson J. Benson

over a long table on which Benson's wife, a calligrapher, had been blocking out poems. From the back yard's green lawn, a golden lab named Tim gazed in through French doors and moaned. A third-generation Californian, born and raised in San Francisco, Benson "tasted school, loved reading." On his own, apart from the schoolroom, he read Jane Austen, the Brontës, Dickens. He came upon Steinbeck's books in the public library when he was in junior high school. "Which, I hate to tell you," said Benson, "was during World War II." No one recommended Steinbeck to Benson,

and he wasn't sure which book he read first, but guesses it was *Of Mice and Men*. "It was about a world that was so different than the world of the English or American 19th-century novel. It was shocking to read not only about your own country, but about something that was happening at the time, near you. And then I just kept on reading," Benson intoned titles: *The Long Valley*, *Driftless Area*, *The Grapes of Wrath*, *Curvey Row*. In college, in the army, in graduate school, Benson continued to read and reread Steinbeck. But in academia, Benson was scorned.

mocking critics." If I'd write a critical assessment of Steinbeck's work. "My mother-in-law has a close friend who was a very good friend of Steinbeck's sister who lives in Pacific Grove. She said to me one day, 'Would you like to talk to Steinbeck's sister? I had a planned, of course, to do any interview, but I thought, 'What the heck, I might as well.'"

In Pacific Grove, Steinbeck's sister took Benson through the house in which Steinbeck and his first wife Carol had lived during the '30s. The house had been without heat. "She showed me the fireplace he built. In the garden, some of the plants were plants that he'd planted."

Encyclopedic articles about Steinbeck were filled with errors, some giving even his birthdate (1902) incorrectly.

Benson returned, several times, to Pacific Grove. He visited Steinbeck's birthplace in nearby Salinas. He met most Steinbeck's childhood friends. They told him stories. Young John, even as a toddler, had been a defender of the smaller, weaker boys against the larger and more powerful, as an adolescent he had been a "bull-raiser," Benson thought. "This is getting too good to pass up." He decided perhaps he should not write a book re-evaluating Steinbeck's work but a critical biography, a book that would mix literary criticism with biography.

In 1970,

Steinbeck's sister recommended Benson as a biographer to Steinbeck's widow, Elaine (his third wife, whom he married in 1949). "Elaine Steinbeck said she'd like to meet me. So I flew back to New York. Which was very expensive at that time. Coach seats were \$950. And I barely had the money to get back there and talk to her." They were to meet on Long Island, at Sag Harbor, where the Steinbecks had kept a summer house. Benson had read as much

about Steinbeck's life as he could, but there wasn't that much to read. Steinbeck had opposed the publicity often given writers and had granted few interviews.

Something about Benson — what, Benson never learned — gave Elaine Steinbeck confidence that Benson should be her late husband's biographer. At the end of Benson's week in Sag Harbor, she said, "Well, I think I'll authorize you." Recalling that moment, Benson shook his head. "Right out of the back woods I was. A very minor league academic, certainly unknown to anyone, I thought." Benson shrugged. "What's going on here?"

Encyclopedic articles about Steinbeck were filled with errors, some giving even his birthdate (1902) incorrectly. One article stated that Steinbeck and his parents were born in Oklahoma. They did not. Back home in San Diego, Benson realized he could know anything, or certainly lists, about how biographies are written. "I took me a while to get my bearings. I had friends who had done critical biographies. They recommended I do a short 300-page treatment from a thematic point of view rather than the 'Germanic' exhaustive

biography, but I thought, 'If I'm authorized, I've really got to do the job.' He took the "exhaustive" route. When, finally, the book emerged in 1984, it received more than 100 notices, including page-one praise in the Sunday New York Times Book Review. At my request, Benson showed me the book — which I had only in a jacketless and frayed library copy. He ran a hand across the dark blue and cream jacket, which features a photograph of Steinbeck. "It's already faded, sitting on a bookshelf."

W hen, about Steinbeck's literary reputation, which after World War II began to flag, and by 1962, the year of Steinbeck's Nobel award, had so dropped that the New York Times asked if a worthy recipient for the prize couldn't have been found.

Benson offered five reasons for Steinbeck's declining reputation. 1) He was a "Westerner." 2) He was a popular writer in a nation whose academics look askance at popularity. 3) He wrote comedies. 4) He has been accused of sentimentality. 5) He has often been judged on political rather than literary grounds.

Western writers, Benson believes, have tended to suffer at the hands of Eastern critics and reviewers. As example he cited Edmund Wilson (for many years the New Yorker's principal book critic) and Alfred Kazin (one of the founders of the *Partisan Review*), both of whom suggested that it is impossible for any novelist writing out of and about California to produce great literature. "Because California is so superficial," Benson's voice rose. His mild complexities colored. "Come on. How stupid that is. Kazin comes out with this book, *A Writer's America: Landscape in Literature*. What landscape has he ever had any empathy or understanding of besides Times Square? Just incredible." About the sentimental charge, Benson noted that while Steinbeck was a sentimental man who cared about people, he was a "cold-headed" writer. "Readers like Edmund Wilson and Kazin have mistaken Steinbeck's compassion for sentimentality."

Both the Left and the Right attacked Steinbeck on political grounds. The Right charged

that he occasionally used a story about himself that doesn't reflect too much on his credit. "I've had some. Steinbeck's problem was the Left, however, were already in evidence with publication of *The Delious Rains*, in which Steinbeck valorized neither the union organizer nor the anti-labor ranchers in the strike that forms the book's action. Disparaged from the Left began to earnest, Benson believes, with *Canterbury Row*. "Which really made [leftist critics] mad because it treated the dispossessed — from their view — in a light way. They looked upon it as trivial. Leftist critics wanted him to write about the dispossessed forever. They wanted him to keep writing *The Grapes of Wrath*."

Conservatives, of course, have continued to attack *The Grapes of Wrath*, complaining that its language and portrayal of sexuality and religion are offensive. Benson has appeared several times before school boards to defend it. "We had a complaint in the mid-'70s in the Grassroots District objecting to *The Grapes of Wrath* as a model for placid and suggesting that instead the classes be given George P. Marquand's *The Late George Apley*." "What's really said the novel are two things. One, the love of so many people for the book has kept it going in the culture. People pass it on to their children. The second, of course, is high school teachers, who are really carrying the book right now."

"It's not being taught in the universities. It's not being taught in UC anywhere, because UC always wants to make it known it's as good as the Ivy League in every way." Major universities throughout the nation, Benson feels, do not tend to teach the book because those Ph.D.s assigned now to teach upper-division courses were, as students, taught to scorn Steinbeck. What, I asked Benson, would be hope that college students would take away from a reading of *The Grapes of Wrath*?

"I would hope, above all, that it would expand their sympathy, that they would see that there are people with sensibilities, intelligence, with ambitions, with needs, they are not in fact animals."

A sense of what California is about, what the history of the state is, some of the conflict in it. Also a sense that the time is constantly renewing itself and becoming different, and the struggles between the old and the new, which are constant."

As illustration of these conflicts between old and new, Benson said

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WHERE THE GRAPES OF WRATH ARE STORED

WE WRITE
WHAT WE SAY,
WE THINK
WHAT WE
DARN WELL
PLEASE

"The

lines have holes, and the birds of the air have nests, but the Son of Man hath not where to lay his head." In this plaint from the Gospel of St. Matthew, one has only to substitute "migrant labor" for "Son of Man" to describe the situation of California's migratory labor — "in-terstate" and foreign-born — during the '30s. For the unattached male "hobo" or "industrial" there were barracks, supported in part by state and federal funds. But a family, new to the state, penniless and without California relatives or friends, would be thrown into one of the tent communities collecting along ditchbanks.

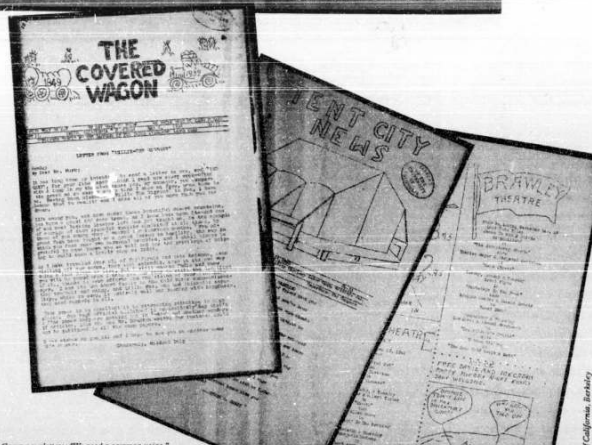
Transients in California, a report of the Division of Special Surveys and Studies, State Relief Administration of California, 1936, described the ditchbank community: "In Imperial County, many families were found camping out by the side of irrigation ditches, with little or no shelter. One such family consisted of the father, mother, and eight children. The father hoped there would be some work in the valley later in the year. The mother had tuberculosis and pellagra, and it was because of her health that the family came to California. One of the children had active tuberculosis. The family had no home but a 1921 Ford. The mother was trying to chop some wood for fire. A meat and vegetable stew was being cooked in a large, rusty tin can over a fire supported by four other cans. A cupboard and a table had been constructed of boxes. There were no toilet facilities. Nature's needs being attended to behind bushes. Some water was brought from the ice plant in El Centro for drinking purposes, but for cooking and washing, water from the irrigation ditches was used. The family had been sleeping on the ground. The mother told the worker on the survey that she had been known as the best housekeeper in her home town."

Some larger growers set aside land on which a worker might pitch a tent or spread blankets. Others rented shacks to workers, with rent usually one dollar per week. Typically, shacks were without water, power, heat, often without even outdoor pit toilet facilities. For toilets, foot-dump holes were

On one hand New Deal Washington found the migrant camp plan attractive; on another they feared that federally supported camps amounted to government subsidy for California's large growers.

dig in earth and then covered with burlap or canvas, or people would simply "go" behind bushes and bushes. In better camps, one shower and one chemical toilet served up to 200 people. Workers brought food, usually with \$25 or "house" money, from company stores, where prices ran high, quality low.

Privately owned auto-trailer parks offered accommodations and fees as various as their owners.



Camp newsletters: "We need a common voice."

Some California counties, notably Madera, built public camps for housing migrants. But county-run public camps were a rarity. It would be fair to say that most "Okie" migrants lived in vicious squats.

By the mid-'30s, Californians had come to recognize that the "interstate" migrant, or "Okie," was a phenomenon new to the state. Statistically, this migrant was a family man with a wife and child-bearing age and 2.8 children. He was destitute. He was here to stay.

In the winter of 1934-35, Paul Taylor, a University of California economics professor, serving as consultant to the state's Department of Rural Rehabilitation, was asked to help the department determine how the new migrants could best be helped. Taylor, whose area of expertise was migrant labor, recognized that a documented statement of need would be required. Facts and figures, of course, had been piling up on desks. Something more persuasive was needed. Taylor asked to be assigned a photographer — Dorothea Lange. (She would later become his second wife.)

Taylor, two Cal graduate students, and Lange drove through the state, interviewing and photographing migrant families. Research complete, Taylor recommended that California build camps to house the state's 200,000 migrant farm workers. The camps, to be located along the migratory route, would allow these new migrant families to maintain a home in one place and their children to stay in one school. (When migrants' children did attend school, five, six, even seven moves within one school year were not uncommon.)

Early 1935, when talk of building migrant camps began to be bruited about, was not the most auspicious of times for such an idea. During 1933 and 1934 in the San Joaquin and Imperial valleys, the Communist-affiliated Trade Union Unity League had organized and led massive strikes among Mexican field workers. California growers were still smarting. Conservative California Republicans in the state assembly and the state senators did not look kindly on such a program.

In March of 1935, the director of California's Rural Rehabilitation Department nevertheless requested the federal government give \$500,000 for the "erection of camps for migratory laborers in California." The \$500,000 would be used "to take care of California conditions growing out of the present element of landless wage laborers in the rural population, the arm of migrant workers which moves en masse from place to place for one harvest after another along a 700 mile trek and the flood of drug refugees from the stricken states of the Midwest."

In spring of 1935, claiming Communist union organizers would turn camps into hubs of radical activity, that local taxes for schools and law enforcement would rise, that migrants would spread physical and moral contagion, California growers

lobbied so effectively against the camps that construction was delayed. Then in May, the Department of Rural Rehabilitation was moved to the Federal Resettlement Administration, headed by Rexford G. Tugwell (anti-New Dealers called him

Life in the camps was by no means idyllic. There were outbreaks of drinking, fighting, wife beating, squabbles between tent neighbors.

"Red" Rex). On one hand New Deal Washington found the migrant camp plan attractive; on another they feared that federally supported camps amounted to government subsidy for California's large growers. In August of 1935, from a budget of \$85 million intended for the entire U.S., Tugwell assigned \$40 million to Region IX (consisting of California, Utah, Nevada, and Arizona).

By summer of 1935, using the initial \$500,000 applied for and won earlier in the year, the first migrant camp was built in Yuba County outside Marysville, and that fall, in Kern County at Arvin, construction began on a second camp. (In the film version of *The Grapes of Wrath*, the government camp scenes were shot in the Arvin camp.)

In October of 1935 Tugwell visited Region IX. He visited the Marysville and Arvin camps and declared himself "favorably impressed." He went on to Los Angeles and spoke before the California Democratic Club. He chided club members for putting private interests before public, for identifying with Communism over government programs that helped the less powerful. He ended his speech by suggesting, "We have no right to expect that the disestablishment of our plutocracy will be pleasant. These historic changes never are."

In November, meeting in Los Angeles, California growers again presented the camp plan. Fearing that migrants resident in camps located on federal property could with impunity organize strikes, they wanted camps located on private property and camp population limited to 500. Additionally, growers at the Los Angeles meeting noted that camp managers should be under control of local growers' committees rather than the federal government and that camp residents should not be permitted to acquire time toward the one-year state residency requisite for receiving "relief."

Under this new plan, California was to have 25 camps. Some were to be permanent, others were planned as mobile units, to be moved as harvesters moved. In subsequent sessions of Congress, appropriations for the camps suffered both from national indifference to the migrant workers' plight and agrarian states' hostility to a program that seemed as much a benefit to California's large growers as to migrant labor. The large growers, while appreciating that these camps offered housing that they might otherwise have to provide, also continued to fear federal camps would be centers of union organizing, and some growers retaliated against these camps by refusing to hire anyone living in them. Rural ideologues, generally opposed to camps being built in their vicinity. In California, by 1939, only 15 camps, 10 permanent, had been completed.

To be eligible to live in a camp, the head of a household had to present a card from the U.S. Employment Service, showing the applicant registered for work. The permanent camps furnished tent foundations, a clinic, isolation units for those with communicable disease, meeting hall, nursery for children of working mothers, garage and grain rack, pump house, laundry, showers, and toilets. Plans also called for building on permanent camp sites small houses, each with a lot on which migrants could raise vegetables. Rent for a tent platform was ten cents per day.

By JUDITH MOORE

PHOTOGRAPHS BY DOROTHEA LANGE

WHERE THE GRAPES OF WRATH ARE STORED

Houses were rented for \$8.20 per month. The Resettlement Administration (which in 1937 was transferred to the Farm Security Administration) appointed one full-time camp manager and a public health nurse for each camp.

Two hundred families could be accommodated in a permanent camp, and it was not unusual for 1000 people to be living in one camp. According to John Steinbeck's 1936 *San Francisco News* series, 85 percent of camp occupants were former farm owners, farm renters, or farm laborers. The other 15 percent were painters, mechanics, electricians, and professional men.

Tom Collins, to whom Steinbeck's *Grapes of Wrath* was dedicated, managed California's first and second migrant camps and, until 1941, when he resigned from the migrant program, trained many of the managers of other California camps. According to Steinbeck's biographer, San Diego State University English professor Jackson L. Benson, "The camp program as it was actually put into practice in the individual camps was essentially derived not from directives from above, but on the basis of the precedents established by Collins first at Marysville and then at Arvin." In a *Journal of American Literature* article, Benson noted that Collins' "scheme of operation was based on the premise that the worst thing that could happen would be for the migrants to be thrust into a cold, bureaucratically run camp, bristling with rules governing every aspect of their lives."

Following

Collins' plan for management, each camp population grewed half through an elected council and series of committees. The council determined punishments — for drunkenness, gambling, fighting, lack of cleanliness — and voted for or against eviction. A work committee assigned chores, an entertainment committee planned dances and socials. The women's group — the Good Neighbors — greeted newcomers and then settled, supervised a limited charity for sick and entirely destitute families, ran the nursery, pooled quilts, and "made over" donated clothes.

In his *San Francisco News* articles, Steinbeck noted, "From the first, the intent of the management has been to restore the dignity and decency that had been kicked out of the migrants by their



"Don't bother about using perfect english, any way the only object of writing is to convey thoughts. So whether you use perfect english or not, as long as you make us understand what you mean, then you have done a perfect job."

inadequate mode of life. . . . A man herded about, surrounded by armed guards, starved, and forced to live in filthy huts his dignity; that is, he loses his self-respect in regard to society; and consequently his whole ethics toward society. Nothing is a better example of this than the prison, where the men are reduced to no dignity and where crimes and infractions of the rules are constant."

For all the hopefulness, felt by camp managers, life in the camps was by no means idyllic. There were outbreaks of drinking, fighting, wife beating, squabbles between tent neighbors. The Okies were loners, men and women who had grown up on farms set miles apart; getting them involved in group activities wasn't easy. Many indeed were not interested in indoor life, problems with plumbing were endless. The typical camp manager, urban and educated, found himself out of sympathy with Okie fundamentalist religious precepts and practices — the latter might include faith healing. The typical manager also found offensive the average Okie's racial attitudes, and the federal migrant camps were never home to a significant number of people of color.

During the '30s, Filipino and Mexican field laborers were gradually displaced by the interstate migrants. Before the '30s and after, the foreign-

born migrant laborer in California typically was able to afford only the meager means of housing problems of the foreign-born migrant were never addressed by the program described here.

Growers, fearing that the federal camp would produce a militant unionized Okie work force never materialized. The average Okie did not come to California intending to be a field worker, to do what he — unsuccessfully — referred to as "sugar work," he wanted to acquire land, return to farming, and a significant number of Okie migrants, although entirely destitute, nevertheless identified more easily with the landowner than the landless. Generally, the Okies found offensive the rhetoric of the usual union organizer, the international cry of "workers of the world" and discussion of class solidarity resonated with nothing the Okie held dear, and indeed the supra-partisan Okies tended to suspect union organizers of anti-Americanism. A majority of the Okie migrants arrived in California literally starving. To get work — any work — they were willing to accept the lowest wages and to cross picket lines, and did.

The camps published weekly newspapers — *The Covered Wagon*, *People's World*, *Migratory Clipper*, *Poor People's Press*, *The New San Joaquin*.

Beneath the disclaimer, "Neither the Farm Security Administration nor its employees accept 'Editorial Responsibility,'" the papers were written and edited by migrants and typed onto stencils and mimeographed. Some papers ran to 10 and 12 pages. Most included a manager's letter, minutes from camp council meetings, reports on weather, crops, grower-labor relations and union organizing (not infrequently, camp members requested of camp newspaper editors that pro-union messages not be included in the papers' pages), news of camp youth, a gossip sheet with tidbits on camp romances, and letters, poems, and drawings by camp members. Written in the words of the people living it (and with their spelling and phrasing unchanged from the original), these papers provide a portrait unlike any other of migratory and camp life.

Wood Park Culture
Arvin Farm Worker's Community
Arvin, California
November 11, 1938

ANASTIC

We observe this 18th day of November as Peace. Fathers died over seas so Mothers could teach their children what Liberty and Peace stand for. There were numbers of people who fill our fields, which we will never forget, and we hope there is never another war. We are for peace, and we are for war. We look for the better, which we are sure to get if we all stand firm. Ray Carter.

Mr. and Mrs. Osburn made a rush trip Tuesday night into Arvin with their son Everett to Dr. Hendricks. Everett was choking with a cold. Jack Frost has certainly played havoc with a good part of the garden. However, both Mrs. McMillan and Mrs. Osburn were able to pick rutabagas Tuesday and Wednesday. Mrs. Osburn was able to pick enough to can several quarts.

The Happy Valley Weekly
The Indo Farm Worker's Community
Indio, California
Volume 1, No. 1, November 26, 1938

VOICE OF THE PEOPLE

Seriously, as an American concerned with our own government, our own laws, being conscious of our identity as a workers group, we need a common (continued on page 22)

FINALLY STRAIGHT FRONT TEETH without "braces"

Don't be embarrassed by braces!

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WHERE THE GRAPES OF WRATH ARE STORED

WE WRITE WHAT WE SAY, WE THINK WHAT WE DARN WELL PLEASE

(continued from page 21)
voice. A paper in which truth is news and news is truth. . . Again as in other ventures of this farm workers community, please do not forget that this is your newspaper, you are expected to contribute. Don't bother about using perfect English, any way the only subject of writing is to convey thoughts. So whether you use perfect English or not, as long as you make us understand what you mean, then you have done a perfect job. There are some who narrow they look again if one says "aint" or "y'all" but who won't flicker an eye if they use a hungry child. There aren't any English experts in camp any way. And you know it's not always how you say a thing that counts but what you say. So if any body has any thing to say, this paper has a place to say it for you all.

ALL A MISTAKE
Campers, last Tuesday watched a local law enforcement officer come to the tent of Brother Clarence Dickson and Paul Dancy looking for a sack of goods allegedly stolen or lost. It seems the two campers had played the role of good Samaritans and helped from the India depot trucks and what was to a local hotel. This morning on awakening the trailer missed one of the bags and so of course thought the two families from the camp must have stolen them, so out he comes post haste with a mission of the law ready to send to prison the so and so thieves. With language none to polite he accused our two camp families of stealing. That the officer being a very sensible sort of a fellow didn't do any arresting, which turned out to be wise on his part. Any way the end of this sad tale is that the man found his bag right where he had left it, in a corner at the depot. Somehow or other I don't think folks who haven't even enough gumption or sense to take care of a few



"There was something in one of our large newspapers condemning us vegetable tourists. We would like to have people know that if it weren't for us, California would be a poor state. Who would pick all their crops?"

bags should be allowed to travel around the country with out a keeper. Any way a good farmer should know that if one says "aint" or "y'all" but who won't flicker an eye if they use a hungry child. There aren't any English experts in camp any way. And you know it's not always how you say a thing that counts but what you say. So if any body has any thing to say, this paper has a place to say it for you all.

Camp Echo
Brawley Farm Worker's Community
Brawley, California
January 15, 1939, Volume 1, Number 3.
NOTICE ABOUT SEWAGE.
Many of the campers have the bad habit of throwing their dish water around trees and in their yards. The management requests that all campers cooperate in keeping this sanitary place. Put all dish water in slop containers. Remember that trees do not like soapy dishwater.
BUCKKATS
Lousy people who have harking dogs! Many people who work all day want a good night's rest. How can they if dogs keep them awake.
Several in Unit 2 have thrown dish water and slop in their men.
LITTLE NOTINGS
There was something in one of our large newspapers condemning us vegetable tourists. We would like to have people know that if it weren't for us, California would be a poor state. Who

would pick all their crops?
I've heard that the man from Arkansas really did die and was turned down in Hk. was sent to California where there is no rest for the wicked.

The Covered Wagon
The Indo Migratory Labor Camp
Indio, California
April 8, 1939
WE WRITE WHAT WE SAY, WE THINK WHAT WE DARN WELL PLEASE
January 16, 1939
Saturday night dances are getting better and better. The Breiten family furnish some real old time "fiddlin'." Tex and Mike Lancaster take turns at guitar and several good harmonica players help out on harmony. Recently a lady in camp stepped up and did a real job of "catlin'." If any thinks he can do better at callin' than this lady — let him step out and strut his stuff. There will be another big dance Sunday.
FROM A BITTER BOWSER
To all you bitter bowzers
There seems to be a few who do not know that they are not supposed to put their feet on toilet seats. Again let me repeat they are shaped as they are to enable people to sit on them. The doors were taken off in front of the toilets in that folks doing queer gymnastics like putting their feet on seats

would be noticed. There are two things that are not very nice in the unit buildings, on the men and women end both. The worst is sitting on floors specially those who chew tobacco and stuff. Those who chew please stop spitting on floors and if you must spit into toilets, you should go back in the grapes a while first and practice until you get the range.

This morning a report came to the camp committee that a man in Unit Five got drunk and beat his wife. I wonder just what kind of punishment would fit him. A man meets a girl, goes through a courtship, promises before his God if he has one to protect her and care for her. Experiences with her one of the greatest things that man can know, the love of woman. To trouble and suffering the becomes the mother of his children. To her he is the one for whom no rebuke or sacrifice is great to endure. In return for this, some men, big strong brave ones, oh but they must be proud of their bravery and manliness, to actually hit a defenseless woman. You know what I think should be done to a person like that. I don't say man because he doesn't deserve the title. He should in all fairness be tied to a post and horse whipped. I heard of a woman once whose husband used to get drunk and beat her, well one time he came home drunk and took her to sleep and then she took some strong cord and tied his hands and feet so he couldn't move and kept him tied until he was asunder sober. Then she went to work with a horse whip and beat him until he was a mass of welts, until he begged her to give him a chance to be a man again. Course very few women have the determination to do a thing like that but I have a hunch there are a few other women who would enjoy helping. Would be a nice sight to see a dozen women housewiping a man like that. There are MEN and there are men.

The Covered Wagon
The Indo Migratory Labor Camp
Indio, California
April 8, 1939
THOSE WHO DO NOT HAVE JOINED, LET NO MAN PUT ASUNDER
What those words spoken by Rev. Thompson, a boy and a girl — Miss Bertha Brown and Mr. Victor Pickell — became before God and the world, a man and woman, destined to try together the road and life. . . This was the camp first public marriage, the first time two of our young folks have before us all taken the vows. . . There weren't any silks and satins, there weren't any big cars driven by chauffeurs, nor was there splendor nor was there the outward showiness of brass and gold, just two simple hearts, honest, sincere, folks to whom marriage is an act of God, not just another adventure.
WEEKLY LETTER FROM YOUR HARBOR
When the minister said, "DO YOU TAKE THIS MAN VESTER," a big lump swelled up into my throat. To the bride and groom I wish, a future, with a home, not like they have known, but a cottage, flowers, little knick knacks around which will

WHERE THE GRAPES OF WRATH ARE STORED

The Covered Wagon
The Indo Migratory Labor Camp
Indio, California
March 11, 1939

The present situation of The Capitoline System, Big Business, laboring and life, as a whole, reminds me of a man who had his winter home close to his father's farm when I was a little boy. This Mr. X, didn't allow any trespassing of the neighbors, my brothers, or any one, without first asking permission from him. A very particular and peculiar gentleman, suspicious of every one. He had a collection at one time of 500 dogs of various breeds he'd picked up half starved, half dead. He built a pen for the dogs, and a big, strong box to keep enormous dog food supplies within. The box was built close by the pen and each day, the old man would go once, open a can of food and throw it in the midst of those 500 dogs. You should have seen these dogs fight for a bit of that food.

This procedure continued for some time and each day there was a new mass mound in the little dog grave yard until he had rid the yard of the weakest. Still he kept a lock on the box and was sure those few left didn't get enough good to strengthen themselves. But just enough to exist on. P.S. We hope the dogs are up Mr. X in the end.

The Covered Wagon
The Indo Migratory Labor Camp
Indio, California
April 8, 1939
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Ranchers are overworking the potato pickers, giving them such long hours that they can't keep up with the diggers. This causes some of the help to "burn out" and last Monday we understood a man dropped dead while picking up spuds near Wasco.

COUNCIL NOTES
A motion was made, seconded and carried that the Secretary write Mr. Steinbeck asking him to forward a copy of two of his new book *The Grapes of Wrath* gratis for Camp Library.

CAMP CHATTER
June 17, 1939
Joe Carter and Jonah Foster slaughtered another Hog last weekend. Think Joe must have been a butcher at one time, for he sure can cut meat. This hog killing reminds us of home, the only thing missing here was the home made sausage.

Our welfare committee should be commended for the splendid work they do. A family of five came in Camp a week ago destitute, like all of us, had a streak of hard luck back in Texas and rode the freight cars out here with 30 cents worth of food and half sick. What a brave little woman that Mother was to endure such a hardship. One of the welfare committee women borrowed a wheelbarrow and proceeded to gather things for this unfortunate family. It wasn't any time at all that wheelbarrow was full of groceries and vegetables, gladly donated by our generous Campers, bed, mattress, springs were gladly loaned a nest was secured and in no time our family set up housekeeping. And with the aid of the FSA (Farm Security Administration) office the family came out of their difficulties. As soon as our man was able he started out for a job, we hear they are back on their feet again.

The Red Sea Baiter
Arvin Migratory Labor Camp
Arvin, California
"AN INJURY TO ONE . . . AN INJURY TO ALL"

August 14, 1939
NOTICE
It was reported that a strike condition prevails in the Marysville area at the present time.
September 28, 1939
"Just Around the Corner"
We left our home in Arkansas
Twice in the month of June

To hunt a job way out west
Of course we'd find one soon. . .
No work in Arizona
Of Nevada so they say
So on to California, we started on our way
They said in California
That money grow on trees
That everyone was going there
Just like a swarm of bees. . .

The goal heads punctured our old shoes
The sun it baked our brain
We stayed out here about three months
Before we saw a rain.

We drink our coffee from tin cans
Eat sandalines by the peck
If I could catch that fisherman
I'd break his gosh darn sack
We eat soup bones three times a day
We sleep upon the floor. . .

I've tried so hard to find the trees
On which the money grows
I've walked through this hot sand so much
It's blinding my poor toes
Perhaps the money has all left off
Or just a little late
The one who wrote this crazy thing
Lives in cabin 228. By A. Camper.

"CH CHALLS COUNTY WIDE STRIKE"
On which the money grows
I've walked through this hot sand so much
It's blinding my poor toes
Perhaps the money has all left off
Or just a little late
The one who wrote this crazy thing
Lives in cabin 228. By A. Camper.

October 6, 1939
At Shafter Labor Temple the CIO met and by a sweeping majority of 47-15 CIO delegates from all Kern County locals voted to strike all Kern County cotton fields. The strike will begin officially at dawn on Monday, October 8, and all fields where picking is anticipated will be picketed, both by men afoot and by flying squadrons.

According
to the local CIO organizers, the union tried to bargain with the growers and their representatives at the cotton wage hearing, called by Governor Olson, but were not even given a chance to be heard because the growers refused to attend the meeting. Failing in this they had no other alternative but to strike for a living wage in the cotton: \$1.25 per 100 lbs.
(continued on page 24)

The SAN DIEGO READER
is
MOVING
Effective Monday, April 3, 1939
New Address for **WALDEY** customers
1703 INDIA STREET
(at Date Street)
Same mailing address:
P.O. BOX 80603, San Diego, 92138
New phone number: **(619) 235-3000**
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Take Date Street, north on Date Street, turn left, on two blocks, turn right on India Street, our new location is at the corner of India and Date.
Map not to scale

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Reg. \$50 & up
Now \$25 & up
Not valid with any other coupon. First time clients only. Coupon expires 4/30/39.

DESIGN CUTS \$12.50
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Not valid with any other coupon. First time clients only. Coupon expires 4/30/39.

PERM SALE \$39.00
Includes shampoo, cut & style, 1/2 day & 1/2 day perm. Not valid with any other coupon. First time clients only. Coupon expires 4/30/39.

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Includes: Complete eye examination
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WHERE THE GRAPES OF WRATH ARE STORED

WE WRITE WHAT WE SAY, WE THINK WHAT WE DARN WELL PLEASE

(continued from page 23)

October 13, 1939

GOOD LUCK KINGS

The King Family who went to Hollywood Monday for an audition to take part in the picture being made (Grapes of Wrath) are to report at the 20th Century Fox studios on or about Nov. 10 when they will do their part. Mr. King will sing his own arrangement. We are all glad the Kings are taking part in this great picture. Editor

OUR SURPRISE

We the Campers of Arvin were given a great surprise last week. When the John Steinbeck Committee of Hollywood, sent up a truck load of clothing and shoes to be given to the campers. And also a promise to send more later. The most needy were taken care of first. And some were laid back for the girls and boys who attend High School. The Editor

IT IS BETTER TO DIE ON YOUR FEET
THAN TO LIVE ON YOUR KNEES

You Oken and Arvin get off the row. You know the CIO. Get out of your trailers if you want a raise. We're not feeling around many more days. Come out of the field boys and don't go back in. We've got you now but about fifty men.

I'm telling you men times is getting hard. And eighty cents corner won't buy your land. Tell Mr. John Farmer that we stand in a row. And were all backed up by the CIO. You eat your beef steak and farm with machines. And no poor corner pickers live on beans.

This poem was donated to the Tow sack Telling by 13 year old George Tapp of Arvin, California. Many thanks George and you certainly have us at heart.



November 24, 1939

WE MAY BE THE COMMON BEST

BUT WE ARE AS GOOD AS THE BEST
I have heard several times (Myself) that people come to California, because it was so easy to obtain relief and get old age pensions. I say this is not true. A Migrant.

He who sits alone in a dreary park and it seems as though the world had parted from right. He lay and passed into a slumber forgetting the trail of rain. He thought he was a child again, and his mother was holding his hand, as he and his brother were playing. When a light in his face did gleam, it was a policeman approaching to waken and end his dream. Why do you come to the park to sleep, you agency head who roam, you can't stay in the park at night, so I will put you where you belong. He taken him down to the strong house. It looked like a cage for men, says here is blanket for a bed, as he looked the poor boy in, He said and gazed at the blanket and then at the bars in the door as he wondered if jail were made for all

"There comes a time in every Migrants life when he or she has to say goodbye to their friends and start roaming for more work."

or only for the lame and the poor; As he made his bed in the corner on the old hard dingy floor. He thought of his home he left before he entered the war. Next morning dawned out the unfortunate one who was so weak and lame, the passers stopped to pity him as they wondered what crime he had done. At the usual hour of 9 the court adjourned, the boy who so weak and lame was quick to head he judges call when he read about his name. Say you are charged with Vagrancy, do you wish to deny or refrain. The boy arose from where he sat and says I can find any work to do I have no home or money, so I guess your charges are true, why you aimless vagabond who roams, the rock pile is a good place for you. If there any place you wish to make before I pass sentence on you. Well it doesn't seem treating us right, we boys who dig trenches for miles and willingly faced every danger to be welcomed home to rock piles, have you kept the day we left when you made the speech at the train, you said that we would be welcome home and would honor our names. For many of months we lived on nerves and met the hungry Hun's, but we never weakened or fell down for until the victory was won. It was after that great old battle, we were gathering the land and dust when I came up on my brother the nearest I ever had, he said was torn and bleeding, his mouth and chin were shot away he tried to tell me something, but the words he could not say, but his eyes had spoke the message plain. "Tell Mother and my friends at home, I died to make them free". Then came the time we all looked for but it was unlucky for me, one hour before the fight was won a shell had shattered my knee, when I returned home my job was gone, my Sweetheart a slicker

had won new I am left alone without a job or home. Mother heartbreaker was dead, now the price I have paid for liberty is being passed without and a shell shocked knee and left alone. So now go ahead and pass the sentence on me. All were silent in the court room, not a sound were stirring, the crowd seem to be wondering if the judge would treat the poor boy fair. The judge set restless out alone and incoherent to the old soldier's plea, then he arose and spoke praises to the living and like of those that are dead and says my boy your troubles were many. Seems as though you have had more than your share and I still commend you a hero but that won't help you, so I hope you will forgive me and come to my home to live. BY J.W. GARLAND

THINGS TO THINK ABOUT BY UNCLE BEN

Why the Agricultural Workers need to organize. Because the Associated Farmers are organized to defend the public and are Gambling on the Money of the Agricultural Workers.

Proof of this lies in the fact that 95 percent of Agricultural Workers is on Relief about 7 months out of each year. Which make it plain — that the huge profits derived by the Associated Farmers is at the expense of the Workers. We would rather name this bunch as the Conspiring Farmers against the Workers.

They even use the mail to defend the Workers by false advertisements of high wages and general working conditions. Just say further their idea of law and order is force and violence such as the strike visited on the Workers of Madera and other places. They have left a blood trail in San Joaquin Valley since 1931 which was the Birth date of this organization Born in force and violence on their part that never has been related.

Contrary to the tactics of the Associated Farmers, the Workers Issue is not to rob, murder and torture but their issue is more broad and better, more decent housing and better working conditions for themselves and their families.

NOW WHICH IS THE UNAMERICAN? BY Uncle Ben, Arvin, Calif.

December 2, 1939

"MIGRANTS ANSWER"

I moved from OKLAHOMA
Near a place called Paradise
Where the fields were washed into gully's
And the top soil blew through the days.

Our kids were always hungry
Their thinny clad bodies cold
When sick we had no doctor
For want by has changes I'm told

We tried to plant to prosper
Yes, had some hens and a cow
But poor old Bussy was hungry
And the hens didn't lay anymore

The sand tumbled up our bottom just
Buried our corn in the row
And the drought burned up our garden
Bettal reus ready to hoe.

Till in disgust we left it
Took to the open road
Landed right here in the Camp Yard
And layed down our weary load.

I'll stay with my good old Uncle
As long as the law will allow
Let others move braver than I am
Go back to the hens and the cow.

Back to old Oklahoma
Too its poor eroded over cropped land
You have my son sent to plant it
And to prosper back there if you can.

Mr. Martha Dickerson, Lot 113

San Joaquin

Griffin Farm Workers Camp
Griffin, California
December 20, 1939

NOTICE
Due to so much sickness there was only 7 women at the meeting of women this week.

CHRISTMAS IS OVER
Well, Christmas is over and another year will soon be gone. I wonder. What will 1940 hold for us here homeless people? Will we go on year after year in this fashion or will we some how gain homes. Mrs. Frieda Dure.

WIFE'S WHO

Mr. & Mrs. Jones

1. Where from — Oklahoma.
2. How long in California — 6 yrs.
3. Where are you going from here? — Don't know.

CAMP CHATTER

Mr. Otis Reed, Lot #207, and son Billy Joe had quite an Accident Thursday after noon about two miles from camp, his car and another had a smash-up completely overturning both cars, seriously injuring Little Billy Joe, age 2 years, his chest being cut being the cause of much loss of blood. Daily Red donated enough of his own blood for the transfusions and he is getting along as well as can be expected.

It appears our rainy season is upon us as we are having some rain and cold miserable weather. Our camp is full and very little work here at present. Wouldn't suggest any one coming here as we have more men than work.

Number of families in camp..... 237.

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WHERE THE GRAPES OF WRATH ARE STORED

4. Where were you born? (Husband, Ark.)
(Wife, Missouri)
5. What do you like to do best? — Eat.
6. What do you like to do best in camp? — Camp Gossip.
7. What do you like to eat best? — Fish.
8. What do you like to work at best? — Picking fruit.
9. What is your favorite flower? The Rose.
10. What is your favorite fruit? The Strawberry.
11. Kind of car liked best? — Humphobile.
12. Kind of gas used. — Richfield.
13. What games you like to play best? — Checkers.
14. What liked best about camp newspaper? — Managers letter.
15. What camp liked best? — Grifley.
16. Who proposed marriage? The Minister.
17. What time do you get up in the A.M. — About 6 o'clock.
18. What time do you go to bed? — About 8:30 o'clock.
19. What kind of sport liked best? — Baseball.
20. What kind of music liked best? — Violon and Guitar.

Agri-News
Shafter Farm Workers' Community
Shafter, California
December 30, 1939

Mr. Otis Reed, Lot #207, and son Billy Joe had quite an Accident Thursday after noon about two miles from camp, his car and another had a smash-up completely overturning both cars, seriously injuring Little Billy Joe, age 2 years, his chest being cut being the cause of much loss of blood. Daily Red donated enough of his own blood for the transfusions and he is getting along as well as can be expected.

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WHERE THE GRAPES OF WRATH ARE STORED

JOHN STEINBECK WAS MY FATHER

"Correctly suspecting he had given birth to a petty thief, my father encouraged me to read by locking in a leaded glass-front bookcase books that he thought were essential. Needless to say, I learned to read rapidly."

STORY BY
JUDITH MOORE
AND
BOB SHANBROM
PHOTOGRAPHY BY
PAUL STACHILIK

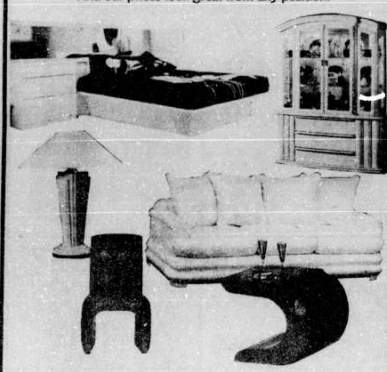


John Steinbeck IV

John Steinbeck IV, younger son of John and Gwyn Steinbeck, was born in 1946 in Manhattan. His parents were divorced in the late '50s. John and his older brother Tom lived with their mother, frequently visiting their father (whose Third Avenue and 72nd Street apartment was seven blocks from their mother's). Between father and sons, said John, "It wasn't a visit separation."

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All of her friends think she's perfect, but she lives in fear that someone will discover she has an eating disorder. She's hardly alone. Many young women suffer from the "jingle-purge" cycle of bulimia.

Symptoms include:
• Unhealthy concern over weight and appearance.
• Secretive binge eating.
• Use of laxatives, self-induced vomiting, fasting and/or excessive exercising to control weight.
• Use of cocaine, crystal, or alcohol instead of eating.

If you see yourself or someone you love keeping an ugly secret, CALL NOW FOR AN APPOINTMENT AT NO CHARGE.

Balance
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Harbor View Medical Center
120 Elm St. Suite 200
San Diego, CA 92101
(619) 233-1424

Scripts Institution of Oceanography.
A vice president for Steinbeck Films, Inc., which manages past and present film projects generated by his father's novels as well as other material, John is at work on development of a documentary film, *The Lay from the Sea of Cortez: The Second Voyage of the Western Flyer*. Also, he teaches and practices "straightforward Buddhism"—the foundations of Buddhist philosophy, practice, and study.

A bearded man, handsome, John Steinbeck IV opened the front door, invited us to come in. We wriggled out of our shoes ("You can leave them on if you want," John assured) and followed him across the ivory cotton carpet into a small, white-walled room. Displayed on the south wall was a hanging on which were ranked various avatars in the Tibetan Buddhist pantheon. Randy, his voice raspy, John noted off these avatars' names and histories. On a low table beneath the hanging were bowls that held incense, rice, coins, a pocket knife. In the house's lower level, along the hallway leading up to bedrooms, books spilled from bookshelves. Had John's father prodded him to read? "Correctly suspecting he had given birth to a petty thief, my father encouraged me to read by locking in a leaded glass-front bookcase books that he thought were essential—the *Final*, Lao-Tse's *Tao Te Ching*, Mark Twain, the Bible, King Arthur and

His Knights, and other tales of chivalry. Then he hid the key where he knew I would find it and threatened me within an inch of my life if I ever caught me in there. Needless to say, I learned to read rapidly."

On the patio, we settled on chairs beneath an umbrella shading a round table. Ravens dive-bombed through overcast above us, cried: "Can you see?" Nancy, John's blonde wife, brought coffee in white mugs, went back into the house to answer the telephone. Their son, a teen-ager, slipped out the back door and stood by his father, waiting for a break in conversation to say he was going, that he would be back in an hour. He was interested, too, as each in the eye, shook our hands, and said good-bye.

We stepped our coffee. So, what had it been like to be the child of one of the United States' most famous writers? "I didn't know John Steinbeck was my father until the next-door neighbor said to me when I was about five. 'Do you know your father is John Steinbeck?' 'What?' I said. 'But I had no idea what that meant.'"

"Steinbeck"—John paused, explained that he spoke of his father alternately as "Steinbeck" and "my father."—Steinbeck is a beloved writer. People love him. I'm not sure that's all completely deserved, being his son. But people really did know him in a way that's really touching to them."

He'd had, John admitted, "a lot of practice with being John Steinbeck. I've always been very generous with who he is and what that's about. Not my brother. It gets in his way a little more, he's more 'Get out of my face.'"

John's brother Thom lives in Los Angeles. He's a screenwriter, "a very good writer, an artist, a

painter. He makes things, he has very gifted hands." Are they close? "Our phone bill last month was \$750. He's my best friend, the only guy who knows what I know, including Vietnam, growing up with my mother and my father. He's the only person who knows what I know. I always think it's very sad when I hear of siblings—once in Buffalo selling marijuana and the sister's teaching school in San Diego and they haven't really talked in 10 years."

"When my father was a boy," John said, "if you were a farm person, or anybody who didn't live in the city, there were no good reasons to read unless you were reading the Bible or the directions to the combine. If you had time to read, it was because you weren't doing your chores."

About his father, John said, "My brother and I, we talked with him a lot about things, languages and history and culture and customs. We traveled around the world with him. I had a great education. I had a lot of eclectic interests as I do

or my brother does. Why a crossbow arrow will penetrate your breast at a certain number of miles per hour. "My love of words and communication I got from him. When I was not doing my homework in boarding school, I was reading encyclopedias. He made me think learning things was not a chore, not a duty, but a really exciting thing to do. Not even that, but excitement itself."

One of us, a doctor's son, mentioned that his father had urged him to follow in his footsteps. Was there pressure on John to become a writer? He shook his head, no. "I started writing so close to the time he died that he was surprised by the fact that I was even doing it. The fact that I did it tolerably well was nothing but a source of pleasure to him. He said, 'Oh, the kid can write.' My book was in galley before he died, and he had the galley on his bed when he died."

"Being a writer, I am compared to him sometimes. Fortunately, I write nonfiction. "I'm sure there are all sorts of deep-seated psychological issues—myself comparing myself to him, being under the shadow of whatever those words are. They aren't crippling at this point, but they're there. I am sure that for children of famous people, there's a certain amount of pathology that goes around. Drugs and alcohol have been found to a number of my friends."

"Artists are by nature not particularly gifted as parents. They can be very self-centered, very abusive often and dysfunctional when it comes to raising children. So the kid kind of has to raise himself. Often it is expecting too much for that muse to operate and for the person to be a parent."

"He kind of made it okay for people to read a book without being ashamed. His place in history is very valuable in that sense."

His father, John allowed, never had to be a parent "except on his time and on his terms, and there he was very good at that, very good. 'Very Much Fine.' Had he had to do it day in, day out, he couldn't have made it, no chance that he would've been any good at it."

Oh, yes, John said, his father was a disciplined worker. "He would get up at five in the morning, generally, and fiddle around with breakfast. Then he would sharpen pencils for a long time. He had a box of not such dull pencils here. "John reached with his right hand into an imaginary box. "and an empty box there. He reached with his left hand into a second, imaginary box. Laughed. "I'm talking about 400 pencils. He had one of the first electric pencil sharpeners ever made. He'd take a pencil. John mimed, "put it in the sharpener, and by the time he had them all sharpened, when this box was full, he had gotten over what all writers have, that morning obsession. 'Am I really going to put my mind on a piece of blank paper?' By the time the 400 pencils were sharpened, he'd negotiated all that. And then he would write, from six or seven in the morning until noon. Then quit

and go fishing or whittling or invent. I thought that was really smart. He didn't work until noon. But he did it with a great deal of discipline. He didn't give himself vacations. He didn't gloat his teeth about stuff. He worked out a lot of his mechanical problems by writing letters to his close friends and others."

We talked, then, among ourselves, about Steinbeck the writer, how as the '30s passed into the '40s and '50s, he remained popular among general readers, even while, critically, his reputation dwindled. "When my father was a boy," John said, "if you were a farm person, or anybody who didn't live in the city, there were no good reasons to read unless you were reading the Bible or the directions to the combine. If you had time to read, it was because you weren't doing your chores."

"He wrote simply, not in the way that Hemingway is considered to write simply, but he wrote in a way that people who are intimidated by books could actually follow the story. It wasn't playing down to them at all, and his books gave them confidence they could read and understand. It wasn't something that was Greek to them. He kind of made it okay for people to read a book without being ashamed. His place in history is very valuable in that sense."

(Continued on page 23)

As seen in Bicycling, Bicycle Guide, Triathlete and Cyclist 8th Annual Season Opening BICYCLE SUPER SALE THREE DAYS ONLY! FRIDAY, MARCH 31 • SATURDAY, APRIL 1 • SUNDAY, APRIL 2

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WHERE THE GRAPES OF WRATH ARE STORED

JOHN STEINBECK WAS MY FATHER

(Continued from page 27)

Evilrude company and say, 'I'd like to borrow one of your motors and use it fishing, and if I like it, I'll say I like it.' And then they'd give him the outboard motor. He thought that was one of the best parts of the job. Of course, he was well into the dollar-a-week category when he worked out for him, but he liked it a lot.

"He liked writing 'river' in pieces and he liked writing 'o' stories, the serious, w... ones in the traditional sense. He liked doing send-ups of Poe. He wrote for Sports Illustrated — plenty sports columns. He wrote a piece for them about what sports meant to him or something like that.

"He brought a lot of this into his real life. In one of the Sports Illustrated articles, he had written that one of the sports he liked — he was making them up — was fishing contests without having the hook. Actually, he did fish that way a lot, not having the hook, because, he said, 'It won't disturb them.' Also, he fished that way sometimes in order to work out problems in his work."

In another of his Sports Illustrated articles, Steinbeck had discussed racing cat tress. John was visiting him and saw, next to his father's writing desk, a talking dish filled with pear moss and on

the pear moss were rows of acorns, turned upside down. "I didn't let him know I'd read the Sports Illustrated article," John said, "and I asked him, 'What are you doing here?' and he said, 'I'm racing cat tress.'" John's laughter interrupted his story, then he continued, repeating to us his father's answer, "Well, it hasn't caught on yet, but if it does, I have one of the first stable."

"It was so strange. He had a very funny private little thing going on. You'd go into the attic where people had mousepans. He'd have a plate of poisoned grain, and he'd have signs all over, 'Mouse Beware. This is Poison. Do not Eat.' He was a funny guy."

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time, I thought the Communists put bombs in crowded movie theaters where we were doing nothing other than trying to save these people. I didn't realize our bullets didn't always hit just Communists. I was very naive.

"And other people, including my father, didn't know much about the war. So he went over to have a firsthand look. He stayed six weeks and wrote a series of pieces for Newsday.

"He was quite pro-U.S. involvement, and he lost a lot of readers. There were more people who were 'Let's get out of here, this is ugly.' I think we both missed the situation.

"After he left Vietnam, about three months later, and I began learning Vietnamese and actually hanging out with Vietnamese people, I began to see that this [U.S. involvement in Vietnam] was not cool, and I shared that with my father and he had a little parting of the way. But we're friends. He came around there." It was a time, John reminded us, when "the so-called generation gap was in full spate."

I asked John about his father's response to the New York Times' suggestion, after he had been awarded the Nobel Prize, that the award committee might have found someone better than he to whom to give the literature prize. "I'm sure his feelings were incredibly hurt, that he was incredibly pissed off. I think he had a certain amount of insecurity because he was a Western writer. He lived on the East Coast with the Ivy League literate crowd. But he never pretended to be an intellectual. He was a shy man, and I think it made him insecure and then furious. They were such snobs. Florida toilet water. I noticed very pleasantly the other day, I walked into my office and it smelled like it."

What things remind him of his father? "Some odors — a certain Florida toilet water. I noticed very pleasantly the other day, I walked into my office and it smelled like it."

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WHERE THE GRAPES OF WRATH ARE STORED

ordinary world, not in a library of Sanskrit, not at Oxford, but from the guy down the street. That guy knows as much. The common wisdom is the most profound. Ordinary mind is enlightened mind. Fortunately, my other training also reinforced that truth.

"Not that my father didn't believe scholarship was useful, but that it had its place. If he needed to learn something about the language of the Middle Ages, he would go to the

books or scholars who could teach him, but he did that only so he could learn what ordinary people said in the Middle Ages."

A boy, John remembered seeing the film

version of *The Grapes of Wrath* when his father screened it for guests. "I was quite young. It was the most depressing thing I'd ever seen in my life." Aged 13 or 14, he read the book. "And was equally depressed."

In 1970, during a winter and spring offensive in Laos, John was held up during the moonlight in an old French hotel in Vietnam, and he again read *The Grapes of Wrath*. "That's when I got the most out of

the book as a writer. By that time I was writing. So then I actually saw how dark he was. I saw the nuts and bolts of the writing. That was as impressive to me as the historical value of the book at the time it came out and what that did to America in terms of becoming aware of the Dust Bowl and Depression from the farmers' point of view.

"Continued in this realization were a couple of interesting factors.

People read Steinbeck as being 'so-so-realistic' and really catching the sound of the way people talk. If you look at *The Grapes of Wrath*, closely, nobody talks like that. It's a big kind of cartoon in the fresco sense of the word, an overdrawn image of the way people might talk. But by the time it filters down to you, it sounds real. Kind of like Chinese political theater, it's supposed to reach the guy in the last row. It resonates hugely."

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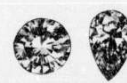
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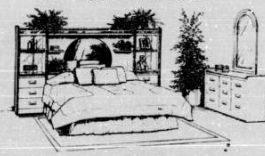
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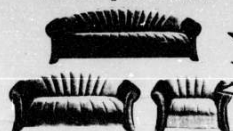
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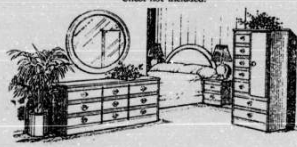
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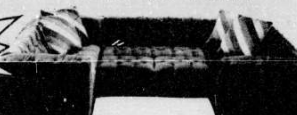
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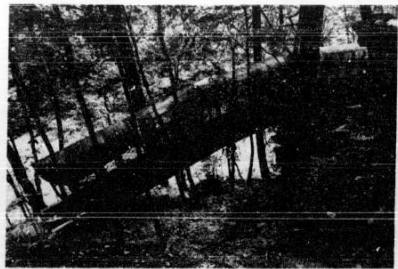
A PUBLIC COLLECTION

BY JONATHAN SAVILLE

The San Diego Museum of Art's current exhibition, *Art for the Public*, is of particular interest, considering our repeated disputes about public art (most recently the port commission's rejection of Vito Acconci's plane-wreck park and Roberto Sala's purple palm tree). Organized by the Dayton Art Institute, the show is valuable not for any aesthetic pleasure in photographs and models might give but for the thought provoked by them and by the instructive text that accompanies them.

The seven public-art projects depicted and described in *Art for the Public* are to a large extent constructed environments, rather than independent art objects located in a public place. Jody Pinto's *Fingertown* is a bridge crossing a gorge in Philadelphia's Fairmount Park. Architects, painters, sculptors, and engineers collaborated in the design of the Harvard Square and Porter Square subway stations in Cambridge, Massachusetts. Carl Floyd's *Tempus Fugit* is a public park in a Cleveland square. The Shoreline Walk, skirting Seattle's National Oceanic and Atmospheric Administration is basically a project in landscape architecture, with the various artists devising viewpoints, bridges, and lakeside decks along a walkway. Mary Must's design for South Cove in New York's Battery Park City creates a riverside environment of trees, rocky ledges, wooden railings, curved piers, artificial island, and sunken piles.

Grandiose sculptural statements, overtly proclaiming themselves as works of art, are scarcely to be found in this survey. The few examples — such as Dimitri Hadzi's lofty *Omphalos* in Harvard Square — are in the



"Fingertown," Jody Pinto; 1987

typical abstract-constructivist style of those sculptures that for several decades now have been imposed on a resentful public by the misjudgments of art professionals. These few, however, are neither good enough nor bad enough to have provoked notable controversy. The show is little concerned with such horror tales as the battle over Richard Serra's *Tilted Arc* in New York's Foley Square, a huge metallic shape considered

... a footbridge in the form of a gigantic finger, complete with knuckles and fingernail ...

by the artist to be a sacrosanct expression of his own genius, but universally detested by the people forced to walk past it every day. Most of the artists whose works are shown here are concerned not with calling attention to their own personalities but with the aesthetic enhancement of a public activity: strolling along a creek, gathering in a square, taking the subway.

The exhibition nevertheless demonstrates that such subversive to a public function does not preclude the exercise of what is sometimes a very personal and idiosyncratic artistic inventiveness. The steel-mesh *Fingertown*, for example, serves efficiently

as a suspended pathway for hikers in the rugged woody landscape near Wissahickon Creek, but it is only Pinto's bizarre imagination that could have envisioned this footbridge in the form of a gigantic finger, complete with knuckles and fingernail. The structure in front of Cleveland's West Side Market are intended to be useful as seats or shelters, but there is a characteristic personal touch in Floyd's decision to make them a survey of historical architectural styles, from megalith to Gothic arch, and at the same time to have their forms subtly reflect those of the surrounding buildings.

Tony DeLap's archway spanning Wilshire Boulevard in Santa Monica is a linear, geometrical, but distinctly recognizable representation of a breaking wave, as though the Pacific Ocean's surf were announcing itself to drivers approaching it from Los Angeles.

The most delightful instance of the ability to express a striking artistic individuality in the design of a thoroughly utilitarian public object is Maga Harries's *Glove Cycle*, which wittily enlivens the escalator ride down to the Porter Square subway train.

From the moment one proceeds through the turnstile in the station above, one is confronted with clumps of lost gloves, realistically modeled in bronze. They are scattered along the broad median divider of the escalator (naturally bunching up toward

the bottom, as though they had slid there); and a disorderly pile of them in a corner of the train platform represents their final resting place after their descent into the underworld.

Having taken that long escalator ride myself, I can personally testify to the combined amusing and surrealistic effect of Harries's ingenious idea. It is fun, it makes you smile. But at the same time it reminds you of the endless anonymous crowds who have preceded you down to the red-line train, bundled up against the severe Boston winter; it makes you aware of modern city life as a relentless depletion of the self, with bits and pieces of one's identity flaking off under the pressure of getting and spending, to wind up in a scrap heap of unidentified discards. It is the sort of message conveyed by the paintings of George Tooker or Ben Shahn, but in Porter Square station you are in the painting, not observing the experience of urban spiritual disintegration but actually undergoing it, with a wry underlining of that fact by an extraordinarily clever "public" artist. *Glove Cycle* proves what a uniquely expressive medium environmental art can become — in the right hands, so to speak.

The projects included in *Art for the Public* are for the most part quite successful. The exhibition and its accompanying catalogue pay close attention to the institutional procedures by which such suc-



"The Glove Cycle," Maga Harries; 1984

cess is achieved, and a number of guidelines are suggested for assuring a harmonious relationship among the public, the public entities (such as art commissions) that represent it, and the artists who attempt to satisfy its often inarticulate aesthetic needs. This is, appropriately, an optimistic show: it tells us that good public art is still possible.

Still, one cannot help but think of the nether side of the situation. One of the essential ways these projects attain their success is by a rigorous limitation of scope. It is now so exceedingly difficult (perhaps impossible) to make public art an inspiring expression of society's ideals that the artists represented here do not attempt such a thing. What are our society's ideals? Are there any which the numerous factions making up a modern democratic republic can agree upon sufficiently to create in a more-or-less permanent incarnation, as a public monument? Can we late-20th-century

Americans have our equivalent of Florence's *David* or the Arch of Triumph in Paris, a public object that will stand for our present era the way the Jefferson Memorial or the Statue of Liberty stood for our past? These public artists of the 1980s apparently do not think so. They are content with much more modest aims. A reference to the nearby lake or ocean, a pleasant place to walk, a bit of whimsy — that is all the present-day public, fragmented and confused in its values, can be sure to welcome. In fact, the closer the public is consulted, the more unlikely it is that any even potentially great artistic creation will result.

Greatness aside, the problem of reconciling artistic integrity and public taste is also far less amenable to rational institutional arrangements than this show suggests. Large portions of the public feel alienated from the styles of modern art; large numbers of artists, including most of the best ones, feel

alienated from modern American society. The art commissions that are appointed as buffers between these two antagonistic communities are generally composed of "arts professionals": museum curators, civic architects, professors of art history or art criticism. But the modern lack of unchallengeable, universally validated aesthetic standards is reflected in the untrustworthiness of the "experts." It is possible, these days, to be the director of a museum, or a respected collector, or an influential critic, and to have wretched taste. Many are so terrified of not being up to date that any current fad, no matter how stupid, wins their support. When professionals of this sort dominate the juries appointed to select public art (and they usually do), their selections are bound to be as silly as they are. So the public is given as it pays no attention to (because it is trivial and lifeless) or actually hates (because it is brutal and hostile, like Serra's *Tilted Arc*). Yet all those

people on the selection panel had such impressive credentials!

Nevertheless, sometimes — as the show at SDMA indicates — things go right. The quality of the jurors' judgment actually matches the impressiveness of their credentials. The artists they choose are intelligent, imaginative, passionate, but at the same time sensitive to the public's desires and aware of the public's level of understanding. The administrators of the project know what they are doing, the funding does not run out, and there are no natural disasters between the advertisement of the commission and the dedicatory celebration. The outcome, in these lucky (and — alas! — relatively rare) circumstances, is works of public art that please most of the people who will be using them, that do not embarrass the highly cultured, and that make civic life more pleasant and humane. San Diegans have a lot to learn from *Art for the Public*. □

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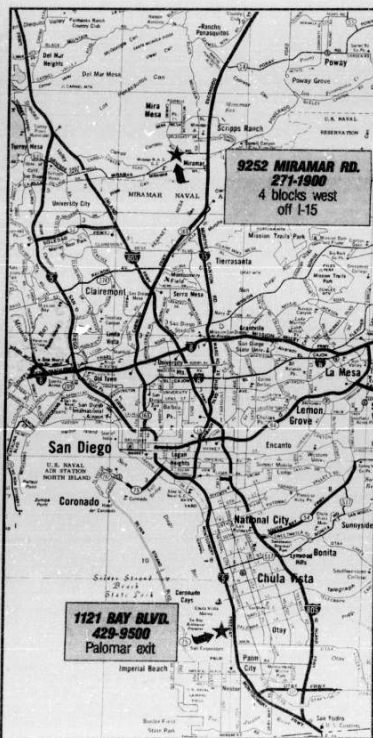
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RECORD

REVIEWS
BY JOHN D'AGOSTINO



XTC
Oranges & Lemons
(Geffen Records)

With 1986's pop-oriented *Skyline*, Britain's hard-to-pop XTC officially loosened their "critical band" bindings. Their latest effort should provide the liberating tug, but not due to the usual commercial accommodations. Simply, *Oranges & Lemons* is an extraordinary album, a relentlessly musical juggernaut of sun-ripped, juicy-fruit tunes, just-popping rhythms, and lush production values that will overcome market resistance on its intrinsic strengths. It's hard to imagine a more deviant pop project in this age of reductionism. The melodies in guitarist/vocalist Andy Partridge's songs ping in the mind like shiny coins tossed into a glass skull. The rhythm tracks marry the thunder-clap authority of the spangiest no-rock to probing, Roto-Roter bass lines. The arrangements combine the kaleidoscopic reduction of Sgt. Pepper, the thick, electronic ear-candy of Todd Rundgren's *A Wizard/4 True Star*, the Beatles' brush embellishments and anti-gravity harmonies of the Beatles' first album, and the sensual, thinking-man's pop of the Tears for Fears ilk.

After establishing an impressive résumé with several marvelous albums, Partridge applies for membership in the pop-super-clique of the Paul McCartney, Brian Wilson, and Donald Fagles with what amounts to his personal *Revolver*-meets-*For Sound-in-Air*. The two-record, 58-minute opus is a groovesome feast of meaty hooks, dazed beats, and rich sonic deserts so bountiful that it cannot be digested in one sitting. From the Peter Max-ish cover art to the song titles ("Garden of Earthly Delights," "Scarecrow People," "Pink Thing," "Miniature Sun"), from the cornucopia variety (power-pop, Moroccan-roll, narcosis, psyche-rock) to the studio-as-instrument production, *Oranges* is a masterpiece evolved on lessons

learned from past masters. But if it seems rooted in the late '60s, *Oranges* is no "retro" rehash; it's more a modern, crystal cathedral built to house a proven religion. As such it spotlights XTC as one of the brightest hopes for the '90s. In today's pop wasteland, this album is an oasis landscaped with brilliant ideas, spiritually, it's a Lourdes for senses crippled by an overabundance of modernity. Plenty of contemporary music sounds good, *Oranges* & *Lemons* renews one's faith in rock's capacity to sound glorious. Get it and play it loud. You might not listen to anything else for weeks.



TOMMY CONNELL AND THE YOUNG RUMBLERS
Rumble

(Columbia Records)

It is possible to sing with a passion that sheds one's vocal cords; to write blues-rock notes from a guitar as one would shake venom from an arm; to twist, fall, jump, and run up and down the aisles of an auditorium in a mad effort to excite a crowd — and still be eye-crossingly, brain-picklingly boring? If you saw Tommy Connell lead the album, and the sensual, thinking-man's pop of the Tears for Fears ilk.

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the attention paid to Roy Orbison since he died of heart failure last December. "I mean, he was okay," he generously allowed to an incredulous Orbison fan, "but enough is enough."



ROY ORBISON
Mystery Girl
(Virgin Records)

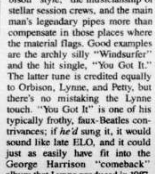
Recently, I witnessed a young record store clerk ranting about all that the same swampy rhythm, regionalized escapism, and half the title of "Blue Bayou." Similarly, "The Comedians" bobs on the same bolton rhythm that moved 1965's "Runaway Scared." Elsewhere are many indications that this project was propelled by a desire to re-package Orbison's best career moves in a shiny new context. And for the most part, it succeeds. The songs by Orbison and such helmsmen as Lynne, Petty, Will Jennings, Billy Brannette, Elvis Costello, Albert Hammond, U2's Bono and The Edge, and Orbison's son Wesley are at least good and, in the case of one Orbison/Lynne ballad, magnificent. If you're going to go mano a mano with Orbison's best work, you'd better have the dukes; the power ballad "A Love So Beautiful" is at once fragile and grandiose in the mold of his epic "Ovation" and "Lush" and provides a platform for one of the most soul-rending vocals of Orbison's career.

The essence of the familiar Orbison "style," the musicianship of stellar session crews, and the main man's legendary paws more than compensate in those places where the material flags. Good examples are the achingly silly "Washburn" and the hit single, "You Got It." The latter tune is credited equally to Orbison, Lynne, and Petty, but there's no mistaking the Lynne touch. "You Got It" is one of his typically frothy, faux-Beatles contrivances; if he'd sang it, it would sound like late ELO, and it could just as easily have fit into the George Harrison "comeback" album that Lynne produced in 1987.

But Orbison makes the tune all his, and its irresistible pop pro-vides the perfect three-minute radio singalong. *Mystery Girl* is in many ways as good, occasionally better, and certainly more consistently engaging than anything in the Orbison catalog except his various compilations.

industrial complex with the words, "arms up, arms down, arms across your chest." Long vilified by right-wingers for her anti-war activities, Fonda nevertheless pleads for understanding between conservatives and liberals with a heartfelt "reach right, reach left, right knee, left knee." The tireless crusader for social reform champions equal-pay for women in the upbeat "Lateral Raine" ("You can do it! Whoopi?"), and when she builds to a breathless "head back, big inhale, exhale down!" in the metaphorical "Abdominals," her message is as clear as Chinese tea.

In the dance-jam of the Sheila E-ish "Aerobics," a responsible Fonda cautions younger listeners against promiscuity with a subtle warning about sexually transmitted diseases: "in, out, clap, in, out, clap!" But Fonda's not above self-examination. On the introspective ballad "But-locks Extensions," she reflects on her controversial life in the line "up and down... that's right, up... and down."



LA TOYA JACKSON
La Toya
(RCA Records)

In case you missed that particular Chem 101 lecture, this album illustrates the vast difference between science and vinyl. If she thought that being the subject of a recent, controversial *Playboy* "pictorial" would promote her to her rightful place in show biz, La Toya was correct. Now all she lacks is the red rubber nose and big, floppy shoes.

With the subtlety of a Cal-Tans roadie, she opens her album through a series of reggae dance-steps and breathalyzer ballads, proving to us scoffers that, by gum, she really can't sing. La Toya should at least put to rest the tabloidish rumor that Jackson and her brother Michael are the same person, her absolute lack of talent instead makes one wonder if La Toya was adopted. On the opening track, the single "You're Gonna Get Rocked!" she assertively hisses her mantra, "Give me some respect!" You want respect, La Toya? Get a job.

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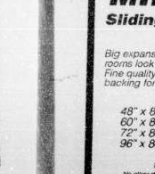
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JANE FONDA
Jane Fonda's Complete Workout
(Warner Brothers Records)

On her latest effort, Jane Fonda wastes no time validating her reputation as one of contemporary music's finest total songwriters. In the medium-tempo opener, "Warm Up," she issues a thinly disguised indictment of the military.

While I've never questioned Elvis Costello's skill at writing lyrics, I've



ELVIS COSTELLO
Spike
(Warner Brothers Records)

While I've never questioned Elvis Costello's skill at writing lyrics, I've

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ELVIS COSTELLO
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BY ELEANOR WIDMER

Ever since it was discovered that I use the same brand of mascara as Isabella Rossellini, I have been deluged with offers from publishers begging me for my personal journal, tentatively entitled *Nights without Tablecloths*. As an act of loyalty to my friends in San Diego, here are my entries for the past week.

Sunday If you've been yearning for a cross-cultural experience, try Siam Restaurant on either Friday or Saturday nights. The food is plain, homey Thai cooking — "country style" — without frills. It's not gourmet or sophisticated as you'd find at Celandon, and it's not as authentic as Karinya's Thai Cuisine. But it's a family affair.

The husband renovated the premises, putting in new floors and walls. He keeps every inch of it immaculate. His wife and her aunt do the cooking just as they would for themselves — there's not a hint of commercialism. Their two small and delightful children were present, waiting for their mother to return from the store with Ritz Crackers and an assortment of small boxes of cold cereal. Shades of my own childhood! My grandmother was an expert pastry chef, and yet my brother and I drove her crazy until she brought us Hostess cupcakes.

We had very good chicken satay. It's not what you may be accustomed to, because the peanut sauce and the dip are served on the side. The grilled chicken has a natural rather than a peanut color, but it's quite succulent (\$3.95). The Thai spicy chicken soup was also interesting; it's served from a hot pot and has quite a kick. Both the Pad Thai (noodles with shrimp, pork, bean sprouts, and ground peanuts, \$3.95) and the ginger beef (\$4.95) were pleasant, and so was the whole fish (\$7.95). However, the barbecued chicken arrived overcooked and dry (half order \$4.00), and squid and shrimp with chili and onion (\$6.95) proved unexciting. None of the cooking will have you swooning, but there are 66 items from which to choose, all freshly prepared to order.

When we entered, we saw a tableau of men who turned out to be entertainers. One played the organ, another sang, and they traded off singing and playing Thai songs. From time to time, whole families drifted



Illustration by Doug Sorenson

in to hear the music, and although no one ate but the three of us, we had a real sense of community. The lead player/vocalist came and sat with us and told us how he missed Laos and its beautiful mountains. Siam Restaurant, 4451 University Avenue, 282-8381. It's open daily, serving American breakfasts and Thai lunch and dinner. Closing time varies, but it's never before 9:00 p.m. week nights and 10:00 p.m. weekends.

Monday Best meal of the week. To celebrate the Afghan New Year, Khyber Pash is offering a complete dinner — appetizer, soup, entrée with rice and vegetable, and dessert for \$30.50. We had a wonderful pasta stuffed with leeks and covered with fresh tomato sauce and coriander for openers, a good vegetable soup, and an entrée of marinated cornish game hens cooked in the underfoot oven. This was accompanied by saffron rice topped with raisins and carrots and lovely eggplant. Dessert, either baklava or a baked custard, was included. This new year's special will continue for a month. Khyber Pash, 4647 Conway Street, Empire Square Shopping Center, 571-3749. Open daily, 11:00 a.m. to 11:00 p.m.

Tuesday Extraordinary Desserts. All the desserts are made fresh daily on the premises, along with good coffee. The pocket-sized premises hold about three tables, so be warned if you come with a large party. Of course, in fine weather there's outdoor seating. Its major advantage is its late hours. Everything is available for take-out. The chocolate chip macaroons are masterpieces and the best by (about 95 cents). Bittersweet chocolate cake with hazelnut buttercream is also fine; but be careful about individual lemon meringue tarts, whose crust grows soggy if it sits too long. The ricotta orange loaf is disappointing and bland. While it's difficult to find in the dark, you can be guided by its location next door to King Pond. Extraordinary Desserts, 2929 Fifth Avenue, 294-7001. Closed Monday, Sunday, 2:00 p.m. to 9:00 p.m.; Tuesday through Thursday, 11:00 a.m. to 11:00 p.m.; Friday and Saturday, 11:00 a.m. to midnight.

Wednesday If you've had a good meal at Rock Lobster, then in the words of Red Skelton, "God bless." My evening at the Rock was rocky: the lobster, imported from the Caribbean, was dry and tasteless. It's steamed and then deep-fried in low-fat oil,

presumably, Puerto Nuevo style. Since the lobster has been frozen, it's not too flavorful to start with; by the time it reached my table, it didn't taste like lobster, it didn't taste like seafood. It was just stringy white stuff with Mexican spices. I had the combination plate for \$3.95, which held one lobster half, Australian lobster slipper tails, wau past their prime, adequate shrimp, beans full of lard, rice, and tortillas. My friend selected the \$9.95 whole lobster. Ironically, if you order fan, it's \$3.95 or almost half the price of a lobster. A Corona beer is \$2.25, and those costs mount up if you're not careful. Rock Lobster, 6690 Mission Gorge Road (at Friars Road) 562-7837. Open daily, continuous service, Sunday through Thursday 11:30 a.m. to 10:00 p.m., to 11:00 p.m. Friday and Saturday.

Friday Not only T.G.I.F. but Saint Patrick's Day. The clusters of young people outside of the pubs on Mission Boulevard resembled staged mob scenes, with everyone shouting, screaming, singing. And there we were on Ireland's big day, racing down to an Italian restaurant that served French specialties. Named Chantal's Bistrot, the place is so eclectic that it's hard to know whether it's a pizza house or a diner, but it doesn't resemble an inexpensive French cafe. Pizza is made in the front of a kitchen and the doors are usually wide open, letting in all the noise and wind from West Mission Bay Drive. Almost everyone wears an outdoor jacket inside. To compound its confused image, the TV set is on all the time, and under it rests a large cardboard display of a beer bottle.

Complete French dinners cost \$9.95. These include soup or salad (the soup is preferable), crusty hot rolls, a choice of several entrées, and dessert. We had beef stew and chicken provencal. As the owner told me on the phone, "It's home cooking, not the Tour d'Argent." True enough. The food is the kind that the owners eat at home, but alas, it can't compete with the \$8.95 dinner of The Bangkok, the \$30.50 midweek meal at Belgian Lion, or the \$12.50 complete meal at Far Side of the West. These three restaurants provide more professional cuisine and charming atmosphere. The family at Chantal's is very friendly, and though the sidewalk outside is littered with debris, the interior is spotless. But in my opinion, a French meal requires an intimate ambience, gorgeous presentation, and lovely china, none of which are present.

Your best bet here is pizza, either a whole one or by the slice, or meatballs and spaghetti for \$4.95. Chantal's Bistrot, 826 W. Mission Bay Drive, 488-3400. Open daily, 11:00 a.m. to 11:00 p.m.

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Incoming

BY JEFF SMITH

"If the government had deliberately designed a program to induce madness in people, it could scarcely have improved on what it did to those who served in Vietnam."

— John Wilson, a veteran, quoted in *Out of the Night*

In *Coming to Terms*, an anthology of plays about the Vietnam War, James Reston, Jr., observes that "the most accurate, most profound memory of Vietnam lies in the arts. The novels, the plays, the painting and sculpture, the poetry — these all go to the emotional truth of the experience." Reston goes on to say that because there was often a disjunction between the official record of the war and what was actually going on, the artist became more useful than the historian. "In no other war of our history was the private word more important than the public pronouncement, the whispered intimacies between friends... more important than statements from lecterns... for such whisperings are seldom recorded." And as long as a whole generation of draft-age kids in the U.S. could have won in Vietnam if they had been there — armed only with a big knife, a bow, and nuclear arrows — it is still urgent that those whisperings continue to be recorded and heard.

Another phenomenon that has aided our understanding of the war has been the many oral histories recorded since the late 1970s. In these usually fragmentary, often harrowing accounts, the survivor is the historian. No middleman mediates the events, shaping the story to jibe with fixed ideological schemes. And this is fitting indeed, in the jungle and the boozies, Vietnam was a de-



Ron Long, James Mooney, David Whitney Johnson, Paul Jennings

centered war. It knew no middle ground. In the parlance of the Saigon streets, things were either Number One or Number Ten — either the best or the worst. There was nothing in between.

John DiPascio's *Tracers*, now in the

"We got in touch with the other side of our human potential," said one vet, "and it terrified us."

premiere production of the Ensemble Arts Theatre at Sushi's Performance Gallery, combines drama with oral histories of the war. Written and performed originally by seven Vietnam veterans — it began as a workshop in 1980 — the play is a collage of monologues, brief scenes (in both the U.S. and in Southeast Asia), and battle sequences that chronicle the effects of the war in human terms. Like the war itself, the play

usually end up looking like boys playing war. Not at Sushi. On a visceral level, the efforts of Safford and her cast serve the play admirably. Neither the set nor her company, however, can do much about the way some scenes, especially the drill instructor's antics, have a high full-on mental jacket quality. (In fact, *Tracers* came first, then Gustav Hasford's gritty novel *The Short-Timers*, which Stanley Kubrick or his backers watered down and made into the movie *Full Metal Jacket*. Thus similarities with these other works make *Tracers* seem dated when actually it broke new ground — and the others borrowed from it.

Though the play and the production are articulate powerfully, when the play tries to encapsulate its horrors into language, it needs help. Three examples from the script: "permeating the air with melodies of blood," "trapped spirals on the periphery of obscurity," and "a precarious balance on the very edge of sanity." (Overwrite much?)

The production could use some tightening. If the spaces between scenes were shortened, it would help the play's momentum. And if someone did a little pruning of *Tracers*' more maudlin moments, all the better.

The work of the Ensemble Arts Theatre's designers has contributed a great deal to the production's sense of immediacy. Scenic designers Paul Bedington and Mario Lara have run the stage diagonally from a bunker at the north end to huge flags at the south, thus permitting the audience to sit on two sides. The set offers several different playing spaces and works quite well. As do J. Michael Griggs's lighting designs and Kim Porter's costumes. Both create much from little. And the over-inventive Burbank Joiner has given the show a complete audio-visual package of the '60s. Along with realistic sounds from the war, and videos as well, Joiner's work includes a soundtrack of heavy bass from the era that, when considered in the context of Vietnam, takes on brand new meanings. When James Brown sang "Please, please don't go" back then, it meant one thing to apple-cheeked sweethearts pulled home by a curfew and quite another to relationships being severed

stress disorder. If the oral histories and statistics about Vietnam war unable to cope at home are true, then *Dunne* was wrong. There aren't degrees of hell, only kinds. The play and the Ensemble Arts Theatre production are both at their best in the action sequences. Director Glen-Lynn Safford has staged the brawls and battles with a raw, in-your-face immediacy that is very compelling. Productions of war plays

by a war.

True to the name of the new company, the ensemble acting is quite good, often better collectively than individually. In fact, James Mooney heads the group as Dinky Dan ("crazy"), a stag-addicted grunt for whom all attempts to escape — heroin, madness — only show that he's got nowhere to run. Mooney, who makes literal use of his name at one point, is excellent. Also solid are David Whitney Johnson, Duke Windsor, and Paul Jennings. The latter plays Baby Sam, an innocent whom the war gives a heart of darkness almost overnight. Tim West has the thankless job of playing Professor, a role strangled by purple prose ("melodies of blood," really). Ron Long, Paul James Kruse, and Wilson Adam Schooley provide strong ensemble support. As do the production's six dramaturges. *Tracers* is one tough play to tackle. For any group, let alone a new one. The Ensemble Arts Theatre's production has been aided majestically by dramaturges Dewey Bortolini,

Ted Cloon, Daniel Green, Cody Ross, Ben Rodriguez, and Evon Shaw, Vietnam veterans. I was told, whose experience and guidance have sharpened every scene and have helped to make the Ensemble Arts Theatre's inaugural effort, flaws and all, such a worthy one.

A "tracer" is a bullet marked with an orange tip. It makes a reddish-orange streak when fired, leaving a trace of its path. It is also an apt metaphor for Vietnam because, in this day, for many veterans, tracer images remain "freeze-dried in their eyes." That quotation comes from a very courageous book: *Out of the Night*, by William P. Mahedy. He served as a chaplain in Vietnam, which meant he had the unenviable duty of trying to justify the ways of God to men in a war where faith — in anything — was the first casualty and where God, clearly, had gone AWOL. When he returned, Mahedy helped

develop the Vietnam veteran centers program. He knew first-hand that this war was like no other ("we got in touch with the other side of our human potential," said one vet, "and it terrified us"); and he learned early that reintegrating vets back into society would be uniquely difficult as well. Conventional therapy, a sort of I'm-OK-You're-OK debriefing, wasn't cutting it. Post-traumatic stress disorder is everywhere but had no name and then was overacknowledged when detected. And soldier after soldier seemed to have undergone a tragic loss for which there is no name either.

Mahedy's approach to these problems was so traditional it almost seems radical. His book (published by Ballantine/Epiphany) is subtitled "The Spiritual Journey of Vietnam Vets," and what he discovered was that the soldiers' sense of emptiness and loss closely resembled the "Dark Night of the Soul": a condition of absolutely shredded selfhood that mystics

experience on the road to revelation. Both vets and mystics undergo "moral pain" in this state. So Mahedy and others began the healing process by centering on this phenomenon, and the book details ongoing efforts at recovery. This is not a happy-face faith, *Jesu-loves-me-but-I-know* book. And you don't have to be a Christian to learn from it. Mahedy has written a spiritually tough book I recommend to everyone eager to find out more about Vietnam or about how to heal from its effects. He believes the dark night of Vietnam is "the most significant spiritual journey of our time" and that we should regard the vets as prophet-like people who have seen a vision. What have they seen? "Many vets saw the wholesale corruption of the human spirit in Vietnam and came back with an altered world view." What they have learned pieces political rhetoric about nuclear weapons, poverty, genocide, and ruthless acts by governments around the globe. We might do well to listen to what they learned. □

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QUARTER NOTES

BY JONATHAN SAVILLE

FLAWLESS

It is not often, even in the greatest opera houses of the world, that a performance seems absolutely right in every respect. A good cast will be spoiled by one poor singer; the singers will be good but the conductor will be unmusical; the musical aspects of the production will be impeccable but the sets will be ugly; the sets will be handsome but the director will direct everything with a "concept" — ordinarily, something is bound to go wrong in an art form so comprehensive that it includes virtually all the others (drama, poetry, acting, singing, orchestral music, painting, sculpture, architecture, and sometimes dance).

What a pleasure it is, then, to report that the San Diego Opera's production of *Don Pasquale* was (at least at the Tuesday evening performance, which I attended) essentially without flaw. As an ensemble, the cast could not have been better, and each of the individual singers displayed an excellent voice, sturdy and correct vocal technique, and a sure mastery of the requisite comic and bel canto styles. Tenor Carroll Freeman, who took over from the ailing Mark Dubois, fitted in comfortably and sang at the same high level as his colleagues. He also seemed completely at home in the acting demands of his role.

as did everyone else: this was 18th-century comic-opera acting (the opera dates from 1843, but its heart lies in the previous century) of an exact decorum, neither too broad nor too restrained, and with ample but not excessive room for some authentic sentiment. Director Wolfgang Nieber was doubtless responsible for the pleasing stylistic unity of the production, and in addition he devised many clever and delightful devices of staging that corresponded precisely to the humor in Donizetti's score. John Conklin's sets and costumes (from the San Francisco Opera) exhibited the same nimbleness of imagination, with stage pictures of graceful wit, continually renewed charm, and sometimes touching beauty. Karen Keltner's conducting sparkled; the orchestra played with skill and flair, and Martin Wright's always gratifying chorus surpassed itself. What more can one say?

Nothing in the way of general praise — but this was a



Victor Ledbetter, *Francisco Lopez*

...Ernesto's enchanting serenade from the wings, sung with phrases that seemed to caress the mid-April night...

production made up of innumerable details, each attended to with affection and

talent, and each contributing to the overall perfection. One might take as an example the

final scene, in the garden of Don Pasquale's house in 18th-century Rome. The painted design of the nostalgic drop curtain, with which we had become familiar throughout the evening as it descended to conceal set changes, had now been transferred to the cyclorama and given the appearance of three-dimensional reality. In the distance, overlooked by the garden's terrace, they floated in the romantic Roman cityscape: the dome of Saint Peter's and the massive bulk of Castel Sant'Angelo (curiously represented, on the drop-curtain painting, as though on opposite sides of the Tiber). Moonlight gradually illuminated them, with umbrellas pines and Lombardy poplars silhouetted against the pearly sky. This stage picture (the admirable creation of John Conklin and of lighting designer Richard Winkler) was of magical loveliness, functioning as the visual equivalent of Ernesto's enchanting serenade from the wings, which was sung by Carroll Freeman with heartbreaking sweetness of tone and phrases that seemed to caress the mid-April night as Ernesto would soon caress his beloved Norina.

The lovers met and engaged in their equally exquisite duet, with soprano Cheryl Perrish's delectable comic perkiness now put aside in favor of a ravishing delicacy of tone and shapeliness

of phrasing. Romance taken care of, it was time for comedy. In came the aged, absurd, inauspicious, yet at the same time good-hearted and pathetic Don Pasquale, acted and sung by the droll but commanding Francisco Lopez in as superbly idiomatic a performance of this role as I have encountered: here was a buffo who sang as lyrically as the tenor and the soprano, and who never allowed his deft comic business to overwhelm the projection of a believable and ultimately sympathetic character. He was accompanied by the tricky Doctor Malatesta, whose confident stage-managing of the intrigue seemed to reflect the same power of Victor Ledbetter's voice; could one doubt, after this theatrically assured and vocally thrilling performance, that Ledbetter is bound to be one of the most important baritones on our operatic stage?

In the direction and design of this scene, and of the entire production, Weber and Conklin succeeded in putting their own personal stamp on things, not by imposing some extraneous interpretation of their own, but by using their inventiveness and ingenuity to illuminate the dramatic effects intended by the composer and his librettist, Giovanni Ruffini. It was, for example, a thoroughly appropriate idea to show us the ineptuous Ernesto (whose music indicates his sensitive,

romantic, and somewhat self-dramatizing nature) as an artist, with the contents of the young man's studio amusingly suggesting that he has painted several of the masterpieces usually attributed to Goya, Hogarth, and Botticelli — not to speak of the *Mona Lisa*. Similarly, when director Weber had Don Pasquale casually remind us that the opera's actions were taking place on a theatrical stage rather than in real life (at one point the

character made gestures — immediately obeyed by the backstage crew — in bringing the drop curtain down and the lights up), the joking acknowledgment of the genre's artificiality was quite in keeping with the spirit of Donizetti's unashamedly conventional comedy. As always in this triumphant production, every element was totally right in itself and totally in harmony with every other element. The San Diego Opera should be proud.

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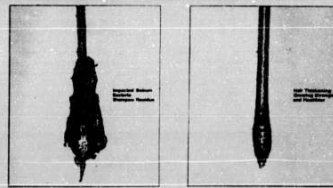
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MARCH 30, 1989

LOCAL COLOR

Cuts and clippings from around the county

After overlapping for school earlier this month, seventh-grader Stephanie Fink of La Mesa won \$15,000 in a local radio station contest while her dad drove her to school.

Stephanie was the lucky winner in KKEY's "Incredible Birthday Cash Giveaway." For the contest, a birthday is chosen randomly and the first caller with that birthday wins.

After the announcement of Stephanie's birthday, which is April 5, was broadcast on the Jeff & Jo Morning Show, her father, Steve, grabbed the receiver of his car phone.

"Right when I heard the date, I sort of froze because my wife's birthday is April 17, so I knew one of them was really close," Fink said.

"He could barely push the numbers, his hands were shaking so much," said Stephanie. "It took about five tries to get through."

But when he did, and the birthday was later confirmed, it meant big money for the Emerald Junior High School student, who said her alarm had gone off that morning but she had fallen asleep again.

"That was the first time all year she had been late for school," Fink said.

"She usually out of here by 6:30 a.m.,"

Stephanie's mother, Judy, who was in bed listening to the show, said she immediately recognized her husband's voice and was called by the station moments later.

"I could tell Stephanie was crying," she said. "It's almost like it was destiny because before they left that morning I asked if they were going to listen to the birthday announcement."

"Jared had been a problem for Stephanie all year, and Connie Morehouse, attendance clerk at Emerald Junior High School,

"It was a wonderful thing," Morehouse said. "Stephanie had tears in her eyes and we were all full of joy. But by no means do we condone truancy; we have a very strict tardy policy."

Stephanie joked about her popularity at school, which has risen dramatically since

her incredible morning. "Even the day I won, people were all crowding around me asking how it happened and everything," she said. "Now a lot of them are wearing headphones and listening to the station in the morning."

— The Californian

Neighbors pulled a suspected drunken driver from a car that struck a 12-year-old boy north of El Cajon.

High West, 12, of El Cajon was riding his bicycle with a friend when the car hit him on Pepper Drive, witnesses said.

The citizens detained the suspect, Javier Martinez Salarno, 28, of National City, for law enforcement officers.

"I just felt that if this guy got away, somebody else would have been hurt," said Richard Norris, an area resident who helped capture Salarno.

Someone saw a Honda Accord hit a stop sign and go through another one during an erratic driving spree just before the accident.

Norris said he heard noise in the street, where there have been other accidents, and ran to the area. He saw the Accord in the street and Hugh lying on the embankment.

Somebody yelled that he (the driver) was trying to go away," Norris said. "The bicycle was tangled up in the front end of the car. He was going in reverse and then forward."

Norris said he managed to reach in and grab the driver. There was a Budweiser beer can beside the driver's seat, Norris said.

"I turned the key off," he said. "I was trying to hold him down. He was trying to start the car. I couldn't get the key out."

"He was struggling. I was looking at the key. I noticed he was trying to bite me..."

"We decided to pull him out of the car. The guy kind of freaked out... He did everything he could to get away."

Norris said he and three other people held the struggling driver down until officers arrived.

— The Californian

Investigating officer Ken Littleman had to handcuff and restrain the driver, because the man ate the door panel on the patrol car.

— The Californian

Free-lance food stylist Susan Mitchell, a Solana Beach resident, knows that attractive-looking food in TV and magazine ads is no accident.

"It's precision, meticulous detail work because you really spend time on this plate as an art form — like a canvas," said Mitchell, eating a bowl of homemade soup in her home.

"Chefs think they can food style because they know how to cook. They garnish a plate and they send it out. That's totally different than what you need to do in food styling. When you look through a camera it's a totally different animal."

It is Mitchell's job to stick each of a hon's seams needs with petroleum jelly, sift through eight heads of lettuce for the one privileged green leaf that gets to be in the chicken sandwich on the Jack-in-the-Box ad.

She described the laborious detailing process of designing a new fast-food chicken sandwich.

"They brought in several dozen bags of buns and you go through each one and look for a nice smooth rounded surface, no cracks, nothing dropping," Mitchell explained.

"Once you get a perfect rounded symmetrical one, instead of just cutting it with a knife you use an electric knife so that it has a real clean cut. I went through cases of chicken to find the exact perfect size and sweep to a chicken breast. You undercook it slightly so it won't be shivered, but for that caramelized golden color that it gets, I use a little bit of Kitchen Bouquet and glycerine and then I paint it with a paintbrush just along the sides."

"Because it sits under the light, it's not the same animal as it would be if it was right off the grill. The cheating that you do is to compensate for the lighting and sitting on that set."

Every time Donna Lightfoot drives through the intersection of Rancho Santa Fe Road and Encinitas Boulevard, the discarded coffee cups and food wrappers dotting the berm make her mad.

"I'm tired of looking at the mess. The migrant workers hang around for their jobs in the morning, and the amount of trash they throw is just ridiculous. They need a place to throw that trash," said Lightfoot, a housewife who lives about a mile from the site.

Last week, while driving home after taking her son to school, Lightfoot stopped her car, jumped out and started doing out plastic trash bags to groups of suspected litterbugs.

"I got right up in their faces and told them you can't litter and passed out about half a dozen bags. One man asked how much I was going to pay him to clean it up, and I said, 'You're the one that made the mess. You're cleaning it up.'"

"I think they were a little humiliated to have a woman screaming and yelling at them. I was mad..."

Lightfoot said that,

— The Californian

Mitchell continued. "The cheese I put right on to a hot chicken — just enough so it's a little bit of a melt. Not so it's drippy, but not so it looks like a cold hard slab of cheese. Now some food stylists will use a steamer, you know like you steam clothes with..."

According to Mitchell, there is no clear career path that leads into the field of professional food styling.

She says it is best for the would-be food stylist to get a degree in nutrition or restaurant management and then try to become a food stylist's apprentice.

"Many food stylists are very close about their techniques because you get paid \$400 a day and you don't want everybody else learning what you've acquired over 10 to 15 years at different jobs..."

— The Californian

Police cordoned off Inland from Prospect to Cave Street... and the San Diego Police Explosive Ordinance Unit was called out to investigate a package found in front of the Imperial Savings Bank.

At approximately 6:30 a.m. a lifeguard found a suspicious lunch pail on the south end of the bank.

"They brought in several dozen bags of buns and you go through each one and look for a nice smooth rounded surface, no cracks, nothing dropping," Mitchell explained.

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"I think they were a little humiliated to have a woman screaming and yelling at them. I was mad..."

Lightfoot said that,

— The Californian

although the men laughed at her, the corner was clean as a pin in about five minutes....

— The Californian

Councilwoman Celine Olson is confident that local coastal cities will participate in a workshop on minority crime issues.

Olsen was exposed to an aspect of the problem when she went to a "Criminal Justice Minority Roundtable" conference recently in the Los Angeles area.

"When we first arrived, I was shocked to see what appeared to be a genuine gang," Olsen said.

"Basically, it turned out later that they were part of the program. One of them had been a gang member and the rest were college students."

Dressed in full "colors," the gang dress code has come to be known, the youths performed a skit for conference participants ending with a surprise.

Said Olson, "At the end of their skit, they were presented to us as a gang that told us what was wrong with our social structure and why they had to belong to a gang."

Each of the players took off pieces of clothing — like "stacey hats" and leather jackets — to reveal that underneath, all were dressed in conservative apparel.

"Everybody laughed and applauded. You could hear a sigh of relief," she said. "It just shows how your perceptions of someone, by the way they dress, can change..."

— Blade-Tribune

Elaine Ross still plays with Barbies.

The grip-haired North County resident loves to show off her favorite Barbie dolls. When company comes, she painstakingly dresses each doll in original Barbie clothes.

Welcome to the strange world of Barbie collecting. It's a world inhabited mainly by women who stopped playing with dolls long ago. It's a place where one's idea of a good time is attending a Barbie convention, where collectors from all over the country congregate to show and sell their dolls and trade Barbie trivia. Some participants even sew life-sized Barbie outfits for themselves.

"Of course, they don't all have Barbie shapes," says Ruth Cronk, president of the New York City-based International Barbie Doll Collectors Club and editor of the Barbie Gazette.

"But you have to see the humor in it. That's a totally necessary part of Barbie collecting, because we've been ostracized for years by doll collectors..."

Those smart enough to hold on to Barbie No. 1, made in 1959, now find their dolls can fetch \$500 — if they haven't cut off her ponytail or colored her with ink. If Barbie has never been removed from her box, she can sell for about \$1,000.

— The Californian

There's talk that she's worth more — up to \$2,000 — but I don't know anyone that owns one. Cronk says...

The first Barbie is the most prized among collectors.

She's identified by holes in her feet, but there so she could stand on a pedestal.

The next Barbie, No. 2, had no holes in her feet and was held up by a wire stand.

Since then, about the only thing that hasn't changed about Barbie is her amazing figure — an 11½-inch frame, oversized bust and tiny waist.

"I've been looking all my life for a woman with those proportions," jokes Ross's husband, Leroy...

"I view Barbie as a gentle catalyst who inspires young owners to become their own individuals and realize their own dreams," says Ross, who takes Barbie seriously.

"Baby boomers have realized many goals planned in the mind of every little girl who had a friend called Barbie..."

"I really do believe she has a cultural influence," Ross says.

— Times-Advocate

Le Ly Hayslip is, without a doubt, a capable woman. Hayslip grew up in Vietnam from 1949 to 1970 during both the French and American Vietnam wars.

When she was a child, war was a game that later turned into a hellish reality. Hayslip dug tunnels for the Viet Cong, was tortured by the Vietnamese Republicans, raped by the Vietcong and Republicans, escaped execution and, after many twists in the road, ended up in San Diego.

Today Hayslip speaks about her life's "journey" and how it has made her capable today. She and other guest speakers will be featured in The Capable Woman conference held at MiraCosta College's San Elijo campus.

The Capable Woman, a daylong event, features eight 1-hour seminars on topics ranging from "Suddenly Single" to "Superwoman: My Sexiest Year." Other topics to be presented will include "Performance Appraisal: Path to Higher Productivity," "It's Your Net Working," "Positive Body Image," "Teaching Tricks for Non-Teachers," "Introduce Your Spine to the Rest of Your Body" and "Where Do I Go From Here?"

Hayslip, the keynote speaker at lunch, will offer women inspiration drawn from her exceptional life.

Asked why she gives lectures about her experiences, she responded, "For all of us, not just women, every day of our life is very important. If we make up our minds that we are going to do something, we need to do it..."

"All the men who raped, tortured and beat me, they were there to help me reach a certain knowledge. It was a gift, not a torture. I wish to express that people should not blame others, complain or condemn, but love and help others in their own journey."

— Coast Dispatch



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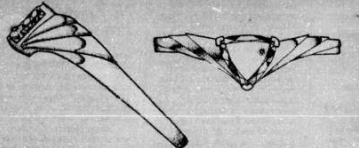
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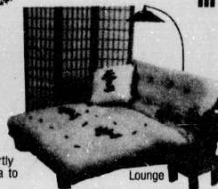
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We the Living

RAND ON FILM

On behalf of a friend, Vittorio Mussolini persuaded his father's Fascist government to approve the filming of *We the Living*. The novel's turgid love-triangle plot, set in 1920s Russia, bore an appealing anti-Communist message and had the melodramatic elements of Italian grand opera. So, over some reservations about the principals involved in the project, the Ministry of Culture gave its approval. The film was released in two two-hour segments in 1942 and later that year won the Volpi Cup at the Venice Film Festival, a prize named in honor of Count

Volpi, a close associate of the senior Mussolini. Within five months of its release, that same Ministry of Culture abruptly pulled *We the Living* from Italian theaters and locked it in a vault. The government had slowly realized that it was not just an anti-Communist manifesto; the broader message could be interpreted as an indictment of the Fascist government itself. *We the Living* would remain shelved until 1968.

The novel on which the film was based was the first work by the now-notorious Ayn Rand, best known as the formulator of the philosophy of rational objectivism and for her novels *The Fountainhead* and *Atlas Shrugged*. To Rand, the rights of

(continued on page 4, col. 2)



How Man Wong

HOW
MAN WONG
JOURNEYED

The advice was meant to prevent any embarrassing incidents for the newcomers.

"The nomads are most hospitable," the man told Man Wong. "They will offer any poultry food and drink. Refusal implies that the offering is not good enough. So when you are given food, whether it is palatable or not, make sure you eat a full portion." Also, he warned Wong, do not be alarmed if a Tibetan sticks out his tongue when you meet. The

(continued on page 3, col. 2)

PLAY
THAT RECORDER

This Saturday, April 1, a large group of recorder players will gather together right before sundown in New York City. When the hands on the clock hit the 5 and the 12, they will all start to play "Night Watch." At the same time, in other cities across the globe, groups of recorder players will begin playing the same song. "The Worldwide Simultaneous Recorder Play-in" may not draw many participants in Calcutta (where the time will be 3:30 a.m.), but in San Diego, it will be two o'clock in the afternoon — a most convenient time to discover one of the happiest instruments an ear can hear.

The recorder is essentially a wooden flute that is played in a vertical position. It comes in five lengths, each one sounding like a laugh from a different throat. Some people consider the recorder a child's toy, not much different from a kazoo or a tambourine. To others it merits years of formal training. The recorder is one of the easiest, most accessible instruments around: you can buy a decent one for ten dollars, learn to play it in a few hours, and even follow a sheet of music, if the melody is simple enough. The recorder's eight holes are arranged in a musical scale, so each finger is a

step up on the ladder of notes. This is why children can master the instrument so readily and also learn how to read music with it. Ironically, it was the recorder's simplicity that caused it to fall out of favor in the 17th Century. It was during the

DO PADDLE

Picture a river. You have pulled your canoe into an eddy to survey the coming rapids. The river is big, white with turbulence, full of boulders and submarine ledges, chutes, loose holes, standing waves. The river is violent for as far as you can see, still raging where it bends out of sight. You have no boat to make yourself heard. You've never been here before, but the

nah of adrenaline is familiar. The river is beautiful, blue water racing into the cot between granite walls, then boiling white. And dangerous. You shove off. The current takes hold of the canoe. You're committed. Yes, indeed! When you think of the opening of the West, the first image is of a lot of darcy walking. In truth, there was a lot of wet paddling. Lewis and Clark used rivers as highways west. John Wesley Powell explored the Green and Colorado River gorges in dories.

(continued on page 4, col. 3)



Photograph by Carl S. Orr

Baroque period (1600-1750) that musical tastes swung from the monophonic to the polyphonic. People wanted to hear several melodies played at once instead of one dominant sound. Instruments with a wide range of tones — namely, those with strings — became popular. The recorder, which had been in use since the 14th Century, was not versatile enough. Another strike against it was its highly "percussive" tone. Controlling the pitch of a recorder is difficult, and each one tends to express the player as much as the music. This didn't sit well in orchestral groups. The recorder was rediscovered in the early 1900s, when an English fellow borrowed one from a museum and made a replica. Folk musicians embraced it warmly, and when the Renaissance period (and all its trappings) once again

(continued on page 3, col. 1)

THE BONES
OF GIDEON

There's little doubt that the private investigation speeded forth by Dashiell Hammett, Raymond Chandler, and Ross MacDonald exemplified rugged American heroism. Tough-minded and quick to action, they had enormous physical endurance. Unlike ordinary human beings, they could take outlandish punishments and still stagger to their feet, they endured being drugged only to awake clear-headed and fleet of tongue. While they slept irregularly, if at all, their first meal of any day consisted of steak and potatoes or pork chops and mountains of

(continued on page 5, col. 4)



Aaron Elliott

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PLAY THAT RECORDER

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became the rage, the recorder gained a new round of admirers. Most of the existing music for the recorder comes from the Renaissance, which is considered the instrument's heyday. But new music is now being written for the recorder by modern composers, and rock or jazz bands often add it to certain songs for a unique twist.

The recorder is formally considered a woodwind instrument, although it has no place in a symphony orchestra. Because of its soft-spoken, delicate sound, the recorder would be overheard by the louder strings and brass.

Virtuoso recorder players like to perform with sackbuts (the Renaissance trombone) and harpsichords, but they especially like to play together in small groups called consorts. This is why they join the American Recorder Society, which is observing its 50th anniversary with the worldwide "play-in" on April 1.

Local members of the organization, who call themselves the San Diego County Recorder Society, have organized this Saturday's celebration. It begins with a short recorder concert at 1:00 p.m. in the central courtyard of the North County Fair shopping center, located off Interstate 15 at the Via Rancho Parkway exit. The worldwide play-in starts at 2:00 p.m. Listeners are invited to this free event, and recorder players are invited to participate, regardless of their ability. For those who would like to practice beforehand, copies of "The Night Watch" (an Elizabethan song familiar to many recorder players) can be obtained from the San Diego County Recorder Society. Their phone number is 226-8226.

— Bruce Canlen

HOW MAN WONG JOURNEYED

continued from page 15

gesture derives from an old superstition that claims one who poisons others has a black

tongue.

This began How Man Wong's journey onto the Tibetan Plateau in 1982, one of about 30 expeditions the Southern California residents have made into China since 1974. Each trip has been a voyage into one of the last frontiers on earth. Because of the geographic and political isolation of China's rugged outlying provinces, the lives of those inhabitants are virtually unknown to the rest of the world. Even within China, only a few scholars are aware of much of the cultural diversity

hidden in its remote regions. In fact, it's only been within the last 30 years that many of these areas have been accessible to anyone. And so How Man Wong is a true pioneer in his study of these 55 officially recognized "national minorities," 67 million people such as the Dong, the Di, the Qiang, the Kazaks, the Tu, the Miao, people who are almost lost among the nearly one billion Han Chinese.

One of those groups, the Bo, is now extinct, but they have left behind a bizarre legacy. Hanging from cliffides in distant valleys are coffins bearing the remains of Bo men, women, and children. For many hundreds of years, the coffins have hung there, up to 250 feet above the valley floors, many have snapped their bonds and crashed to earth, but at least 150 still remain. No one knows why this was done, but one legend says that considerer tricked the Bo into the practice by telling them that property would come to those who honored their dead in this way. In a twist that characterized the often paradoxical Bo culture,

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SUNDAY, APRIL 9
• Sundance - A Portrait of Robert Redford's Film School (7:30 pm)
• The John Houseman Story (8:45 pm)

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(continued from page 1)

chicken onces of the Miao. Before a marriage is approved, a chicken is killed and cooked. The bird's eyeballs are examined; if they are of similar size, the marriage will be a happy one, but if they differ, the outlook is bad and the wedding is automatically canceled.

How Man Wong will be in San Diego tomorrow, Friday, March 31, to talk about the minorities of China, many of whom may vanish or lose their culture within our lifetimes, much as the Lahu have lost theirs from their menus. The award-winning journalist and photographer will speak at 7:30 p.m. at the Great American First Savings Bank, 925 Fort Stockton, Mission Hills. The slide-illustrated lecture is part of the bimonthly meeting of the U.S.-China People's Friendship Association, which can provide further information at 224-4455.

— Dennis Parker

RAND ON FILM

(continued from page 1)

each individual were panoramic. With the benefit of hindsight, it is ironic in the extreme that a Fascist government would even consider filming one of her novels. But *The Living* was published in 1936, while the Russian-born Rand was a playwright and a screenwriter in the American movie industry and before she had fully developed her philosophical obsessions. The seeds of objectivism are there in the story, but they have not yet grown into the all-encompassing vine that choked the later plots of *The Fountainhead* and *Atlas Shrugged*. Some have likened *We the Living* to an Italian *De Sica* or *Gore* with the West.

The quasi-autobiographical story centers on Kira, a staunchly independent and

anti-Communist woman, Leo, the lover with whom she lives, a man first victimized by the Communist regime and then by his own criticism; and Andrei, a party official ultimately betrayed by a government he supports. Kira has an affair with Andrei in an effort to help him obtain adequate medical care; Andrei is sent to arrest Leo for his black marketeering, and Kira, her duplicity uncovered, attacks Andrei for his support of a regime that forces people to resort to such tactics for survival. Andrei has Leo freed from prison but is so disillusioned that he kills himself. Leo is left spiritually broken, and Kira sets off on foot to leave Russia and search for freedom elsewhere.

In director Goffredo Alessandrini's film adaptation, a young, dashing Russian Bruni plays Leo. Kira is played by the strikingly beautiful Alida Valli

(who is remembered as Orson Welles's haughty mistress in *The Third Man*). The black-and-white film alternates between a soft, romantic treatment of Kira and her lover and a sharp-edged social realism. (The film, however, was shot entirely on a sound stage.) The original four hours have been edited down to slightly under three.

We the Living was filmed without the consent or cooperation of Rand but became (legally) her property after World War II. Her attorneys, with considerable difficulty, located the nitrate print in Rome in 1968. When Rand finally saw the film, she reportedly was pleased with the adaptation (and reviewers generally consider it vastly more interesting than the film adaptation of *The Fountainhead*). The first screening of the edited version was at the Telluride Film Festival in 1968, and its theatrical release came in 1968. *We the Living* will be at the Ken

Cinema in Kensington, opening on Sunday, April 2, and running daily through April 8. Show times are at 7:30 p.m. nightly (except Sunday, April 2), with matinees at noon and 3:30 p.m. Saturday and Sunday. The Ken is located at 4061 Adams Avenue. For more information, call 283-5909.

— Lydia McRae

DO PADDLE

(continued from page 1)

Canadian fur traders paddled across the continent. And mostly it was work. If they did get a thrill out of missing builders and changing through the chutes, that wasn't the point. The 18th-century Canadian voyagers were as wild and tough as anyone, but when they came to rapids, they didn't look for the highest standing wave. You can bet that with



four-ton cargoes of furs in bark canoes, they took the safest route through any rapids. The same was true of kayak paddlers. Eskimos might have enjoyed rolling under white water or speeding along the crest of a breaking wave, but the covered craft were working boats. Eskimos hunted from kayaks, carried loads on them, and the higher kayaks carried people, a kind of Arctic bus. Today Aleuts and Inuits work from dories with outboard engines, and kayaking has become a sport. It would be hard to find a kayak built from

driftwood and seal skins, as they once were. The same goes for birchbark canoes. Even wooden canoes are rare. Fiberglass, kevlar, and aluminum are much more durable, not to mention less expensive. A lovely cedar-strip canoe, if you can find one, costs thousands of dollars. One thing has stayed the same, though. Kayaks and canoes still take people into remote places, away from concrete, dirty air, and the frenzy of the city. Out on a river or a lake the land opens up again. You may travel 90 miles

in a week, the same distance a jetliner covers in ten minutes. By the end of the week, the work of paddling has become a pleasure. You've begun to notice things, like how many stars the sky can hold. Your blood pressure drops.

San Diego's first Paddle Craft Symposium will offer a glimpse at the equipment and skills needed for this kind of adventuring. Set for Sunday, April 1, at Campand at the Bay on Mission Bay, this free event will feature paddle shops and schools including REI, Adventure Boats, Ecomarine, and Sea Kanaka South. Demonstration surf skis, kayaks, and canoes will be available for free "test drives." Among the instructors and paddling experts there to share their knowledge will be Ed Culler, who paddled his kayak from the West Coast to Hawaii. For more information, call 295-7700.

— Rick Geist

THE BONES OF GIDEON

(continued from page 1)

French fries. Viewed with disdain by the police, they appeared outside the law, yet they lived by a rigid, self-imposed moral code. Who can ever forget Sam Spade in *The Maltese Falcon* informing the double-crossing Bogard, "You're gonna have to take the fall, Angelo." And later he tells the police, "I'm not as crooked as you think." These detectives loved women easily but never married, and invariably they ended up broke though not dispirited. There was always energy to spare for the next case.

Once these heroes leaped from the page to the screen, they became part of American folklore, essential to our myths of imperfect but viable justice. They were our rescuers. They

kept us honest; they dared to live and behave as most of us secretly wished we could. Bogey as Sam Spade, Dick Powell, Robert Mitchum, and James Garner as Chandler's Philip Marlowe, Paul Newman as the too-handsome Lew Archer/Harper contributed to our sense that some men were born to solve mysteries and thereby to right wrongs.

Ironically, as our society itself grew more violent, our detectives became cerebral. Columbo, based on the detective in Dostoyevsky's *Crime and Punishment*, dismissed his suspects by his air of perplexity and his nonviolent doggedness. Enter a new mystery writer, Anton Hickox, who a scant eight years ago was between jobs as a teacher of physical anthropology at U.S. Army bases in Europe. While abroad he had taken

(continued on page 6)

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Thursday, April 6, 12-20, 27, 7-9pm
"How to Develop Your Psychic Abilities"
Neil Vogt, 55:00
Saturday, April 6, 2-5pm
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The La Jolla Museum of Contemporary Art is located at 700 Prospect Street in La Jolla. For more information call 434-3541 or 434-6707.

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(Continued from page 5)

copious notes about unique locales. Since he knew how to archive human skeletal remains, he created the fictitious Dr. Gideon Oliver, a professor of anthropology who solves mysteries by studying ancient bones. A dozen publishers rejected Elkins's first manuscript, *Fellowship of Fear*. Finally, the 13th publisher accepted his book in 1981. Three novels later, Old Bones won the 1987 Mystery Writers of America Edgar Award for best mystery of the year.

How does Dr. Gideon Oliver stack up as a past hero? He's been domesticated, a thinking detective who uses his intellect rather than his fists and physical stamina to get him out of scrapes. People call him "Doc" (though it rarely happens that any anthropologist is addressed that way — the one false note in an otherwise seamless character presentation). Gideon is the mirror image of the man who created him, "a big, wide-shouldered man with a broken nose and an easy smile, who looked more like a good-natured prizefighter than a professor." Like Elkins, who is married and lives in the state of Washington, his fictional hero resides there as well and is married. But while Gideon Oliver still teaches and works within the system, Elkins devotes himself full time to writing.

Elkins is also a consultant for the ABC Monday Night Mystery, whose segment "Gideon Oliver" is every other Monday night. The role is played by the black actor Lou Gossett. Instead of confining himself to physical anthropology, he unravels mysteries based on bones some of the time and more often than not ranges as an expert in social behavior, especially that of splinter groups.

Aaron Elkins will appear Saturday, April 1, at the Grounds for Murder bookstore, Old Town Mercado, 2707 Congress Street. He will be signing books from 2:00 to 6:00 p.m., after which he'll give a brief talk and answer questions from the audience. Admission is free, and more information is available by calling 294-9497.

On Monday, April 3, at 7:00 p.m., Elkins also will speak about his novels and his work in anthropology at the Museum of Man, 1350 El Prado, Balboa Park. The lecture should enhance the museum's current exhibit on forensic and ancient pathologies. For ticket information, call 239-2001.

— Eleanor Widmer

READER'S GUIDE TO 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 50828, San Diego CA 92158.

OUTDOORS

Garden Open House, the well-known flower gardens of Alice Menard in LaBrea are open Friday through Sunday, 10 a.m. to 3 p.m., through April 16. The gardens, which have been featured on national TV and in magazines, are located at 13027 Maguire Street. For admission information or other details, call 443-2400.

Desert Birdwatching, the San Diego Audubon Society's bird walk this weekend is an Anas-Buena Vista hike. In Buena Vista Canyon, Phil Frey leads the bird-watching tour. About three miles north of Mira Mesa Boulevard, Mira Mesa. Wear sturdy footwear, and be prepared to cross a small stream on the hike. Free. 271-6710.

AB-Day Hike, Walkabout walkers will leave from La Jolla and head north along the coast to Del Mar. It's a 20-mile hike, if you walk it round-trip (although you can return by bus from Del Mar, if you like). The pace will be moderately brisk, it's not a stroll. The hike begins at the restrooms at La Jolla Cove. Sunday, April 2, 9 a.m., ending at the same location about 3 p.m., for those who walk back. Wear comfortable walking shoes and a hat. Bring water, snacks, and money for lunch in Del Mar or the town. Free. 231-7463.

Canyon Birding, the first of two weekend walks, led by the Friends of Los Peñasquitos Canyon, will be in search of the birds of the area. The hike is scheduled for Saturday, April 2, 8 a.m., beginning at the preserve's parking area on Black Mountain Road, about a mile north of Mira Mesa Boulevard, Mira Mesa. Bring binoculars and a field guide. Free. 271-6710.

"Mystery Trees," guides from the Friends of Los Peñasquitos Canyon Preserve will be telling you the strange tale of the mystery trees as you hike the canyon. The trees bear inscriptions dating from the middle of the last century that some say were directions to buried treasure (it's already been

uncovered, so solve those dreams of writing a rich. Hear all about it on the walk on for Saturday, April 2, 9 a.m., beginning at the intersection of 56th Street and Black Mountain Road, about three miles north of Mira Mesa Boulevard, Mira Mesa. Wear sturdy footwear, and be prepared to cross a small stream on the hike. Free. 271-6710.

Beach Walk, a naturalist from Scripps Aquarium-Museum leads a narrated hike along the bluffs and on the beach at Torrey Pines State Park, detailing the area's geology and ecology. Sunday, April 2, beginning at 11:45 a.m. Reservations are required. For ticket information, call 534-4578 or 534-1474.

Yuccas of two varieties are in bloom in San Diego County from now through May. From a woody trunk, yuccas begin to produce fruit. From early plantings in some National City and Lemon Grove, citrus groves spread east and north as urbanization encroached.

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Center: Sweetwater Marsh, Quasador Point, and Verner Pond. The event is scheduled for Sunday, April 2, 9 a.m., beginning at the intersection of 56th Street and Black Mountain Road, about three miles north of Mira Mesa Boulevard, Mira Mesa. Wear sturdy footwear, and be prepared to cross a small stream on the hike. Free. 271-6710.

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Canyon Awareness Month, to kick off Canyon Awareness Month, the Natural History Museum's Canyons will be leading a hike through Teicote Canyon, one of the major canyons in San Diego. Most people only spend about 10 minutes in the canyons, but this hike is a peek into the plant's innermost secrets. The hike is free, but there is a small charge for the shuttle bus back from the nature center. Call 422-5473.

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Today, a car or bicycle trip through Rancho Santa Fe, Puma Valley, and the canyons of Escondido, Vista, and Fallbrook brings pleasant memories of San Diego's agricultural past.

The Annual Green-to-Golden Transition of the county's wild grasslands is underway earlier than usual this year in response to the late-winter drought and the recent warm, sunny weather. North-facing slopes and areas shaded by large trees tend to retain the green color longer. Most of our wild grasses are naturalized (non-native) annuals, the seeds of which were likely introduced along with hay and crop seeds brought in by the Spaniards 150 to 200 years ago.

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Performances, included in the program are Twyla Tharp's *Excerpt*. The Informer by Agnes DeMille, Paul Taylor's *Amor*, Balanchine's *Innamorati*, and *Choreography* by Twyla Tharp. Remaining performances are at 8 p.m. nightly, with a 2 p.m. matinee on Saturday, April 1, at the Civic Theatre, 201 C Street, downtown. For ticket information, call the box office at 236-6510, Arts Tax at 236-5410, or Ticketmaster at 278-8487. For program information or other details, call the sponsor at 222-2555.

Spring Dance Concert, students of the Meritt Vista Dance Company offer original choreography in ballet, jazz, tap, and musical-theater styles. Friday, March 31, and Saturday, April 1, 7:30 p.m., with a Saturday matinee at 2:00 p.m.

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DANCE

Ballet, the American Ballet Theatre is currently appearing in San Diego, through Saturday, April 1, sponsored by San Diego.

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READER'S GUIDE TO LOCAL EVENTS

at 2:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, call 660-9902 or 440-2277.

Dance Jam, participatory, free-form dance sessions to recorded music, are held each Friday night, from 9 p.m. to midnight, at the

studio at 3255 Fifth Avenue. The event is open to all ages. For ticket information or other details, call 239-1713.

Ballroom Dancing, the National Smooth Dancers are holding another open dance, Sunday, April 1, 8 p.m., Silvergate Masonic Temple, 1708 Utah Street, North Park. For more information, call 449-2861.

Country Dancers, this weekend's entertainment at the House of Pacific Relations in Balboa Park will feature Western line dancers and some foot-stomping music, Sunday, April 1, 2 p.m. Free. 276-4639.

FILM

"To Kill a Mockingbird," San Diego Mesa College's "Reel to Real" series of films and discussions resumes with a screening of this 1962 classic, starring Gregory Peck

in his Oscar-winning role of an attorney defending a black man against a charge of rape in a small Southern town. The film will be shown Friday, March 31, at 6:30 p.m., in room G-112 of the college at 7250 Mesa College Drive, Kearny Mesa.

Following the screening, an interactive film's humanities faculty and a guest speaker will lead a discussion of some of the values contained in the movie's theme. The weekly series continues through June, and screenings are free. Seating may be limited and will be provided on a first-come, first-served basis. 562-7141 or 566-1825.

Progressive Rock, rare video footage of 1970s progressive rock bands, from the collection of rock-video archivist David Peck, is scheduled for screening on Friday, March 31, and Saturday, April 1, in Sherwood Auditorium, La Jolla.

Museum of Contemporary Art, 700 Prospect Street, La Jolla. Peck and Reader music writer John D'Agostino will provide commentary on the full-length performance clips by the bands the Electric Light Orchestra, Emerson, Lake, and Palmer, Genesis (with Peter Dinklage), Genesis (with Henry the Man, King Crimson), Jethro Tull, the Moody Blues, Procol Harum, the Nice, Steeleye Dan, Todd Rundgren's Utopia, Yes, and Frank Zappa and the Mothers of Invention. Screenings are at 8 p.m. each evening. Advance tickets are available through Ticketmaster (278-8407) or at the box office a half hour before each show. For more information, call 454-0267.

"We the Living," Ayn Rand's early novel was adapted by Italian director Giuseppe Alessandrini (without Rand's approval) in 1947; but the film was suppressed by Mussolini and didn't surface again until 1986. Rossano Brazzi leads the

cast in this anticommunist story of romance and treachery in 1920s Russia. *We the Living* screens from Sunday, April 2, through April 8 at the Ken Cinema, 4061 Kensington Avenue, Kensington. Show times are 7 p.m. night (except April 3), with additional noon and 3:30 p.m. screenings Saturday and Sunday. 283-9909.

"Forbidden Games," René Clément's 1951 film is the story of a young boy and girl in World War II-era France who create their own fantasy world of ritualistic death, in which they collect dead animals for their secret cemetery. The film contrasts the sensitive world of children with the antagonistic world of adults. This anti-war classic will be shown in French with subtitles, Monday, April 3, 7 p.m., third floor auditorium, San Diego Public Library, 820 B Street, downtown. 696-3217. Free.

"Macbeth" (1971), the first movie made by Roman Polanski after the murder of his wife, Sharon Tate, by the Charles Manson gang, is a violent, atmospheric adaptation of the classic Shakespeare tragedy, which stars Jon Finch and Francesca Annis. It will be shown as the sixth entry in a weekly series of screenings of the work of Polanski, Wednesday, April 5, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The box office opens at 7 p.m. before each screening, or call 454-0267.

TV Preview, the Bravo Cable Network is offering an evening of free previews of shows that will air in San Diego in the coming month. Next Thursday, April 6, at 7:00 p.m., the cultural arts network screens *The Real Al Johnson Story*, which includes archival film footage and interviews. At 8:45 p.m. that same night, the profile Andy Warhol will be shown. The two shows are part of Bravo's South Bank Shows series. The free screenings will be held at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For information call 454-0267.

MUSIC

Violin Master Class, Frank Almond III, who will be performing later this week, conducts a master class on Friday, March 31, at 7 p.m., in Green Hall on the campus of USLU, 10455 Fomerado Road, Scripps Ranch. The public is invited to observe. Free. 693-4690.

"SuperPop" Series, Marvin Hamill is the guest artist for the San Diego Symphony's third SuperPop concert, Friday and Saturday, March 31 and April 1, 8 p.m. Carl Hermann conducts the first half of the program, which will

include Mozart's overture to *The Abduction from the Seraglio*, Beethoven's Suite No. 1, the overture to *The Pirates of Penzance* by Gilbert and Sullivan, and the "Can-Can" from Offenbach's *Olympia in the Underworld*. The second half of the program, conducted by Michael Beckwith, features Marvin Hamill at the keyboard playing special arrangements of Scott Joplin songs, medleys of his own Broadway and film scores, and a segment he calls "Songs I Wish I'd Written." It all takes place at Symphony Hall, 1245 Seventh Avenue, downtown. 699-4205.

"The Loudon Bred," this weekend's performance at the Rose Performance Gallery is a collaborative work — a poem by Nicholas Rachel Lindsay and music by the Rose Collective (Brad Dow and Manuel "Zaplo" Mancini) with members of the UCSD Improvisational Ensemble (Chris Penrose, Eric Lyon, and Eric Uman) and the John Muir Joint-Vent Orchestra Vocal Auxiliary. Performances are set for Friday, March 31, and Saturday, April 1, 9 p.m., at the gallery at 447 Fifth Avenue, downtown. 236-1347.

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Saturday, April 1, 12-4 p.m.

It's an April Fool's Day festival of clowns at Seaport Village! Some of the best clowns in San Diego will delight and entertain you. Watch them parade through the village competing for awards or just enjoy their antics. Visit the clown museum or have your face painted!

Kazoo the mime presents a special Kazoo's Kids show in the West Plaza and then leads everyone in a Kazoo Concert. It's an afternoon for clowning around! West Harbor Drive at Kettner Blvd. Shops open daily from 10-9. Restaurants have extended hours. 235-4014.

**SEAPORT
VILLAGE**

READER'S GUIDE TO LOCAL EVENTS

Recorders, to celebrate the 50th anniversary of the American Recorder Society, all recorder players around the world have been asked to play Anthony Holborne's "Night Watch" at precisely the same time on Saturday, April 1. Locally, the time is 2 p.m., and the San Diego County Recorder Society will present a concert in the central courtyard of the North

County Fair shopping center, beginning at 1 p.m. and concluding with the playing of the Holborne selection. The event is free. North County Fair is located in Escondido at I-15 and Via Rancho Parkway. Free.

Choral Concert, compositions by Purcell and Bach are featured in a concert by the Palomar College chorale from the main campus and the Mt. Carmel campus. David Chase and Joretta Wright conduct the ensembles in Purcell's "Come Ye Sons of Art." Bach's Mass Brevin in G, selections from Bach's Lullaby Lullaby Polka, and other works. Soloists are soprano Florence Blumberg, tenor William Eckert, and bass Philip Larson. It's all scheduled for Saturday, April 1, 7:30 p.m., and Sunday, April 2, 1 p.m. Palomar College Theater, 1140 West Mission Road, San Marcos. 744-1150 x2453.

"Meditation Music," the music of St. Chrysostom, played by a duo including New York musician French and played by Sunday. can be heard Saturday, April 1, 7:30 p.m., Jerez-Banana Vegetarian Restaurant, 3351 Adams Avenue, Normal Heights. 282-4116.

Guitarist and Singer Jon Scott, former member of the Paul Winter Consort, was also the music coordinator for last year's Soviet-American Peace Walk. He recently toured Central America with Holly Near. His songs are about "ecology, justice, and peace," and he'll be singing them in a concert set for Saturday, April 1, 7:30 p.m., First Unitarian Church, 4190 Front Street, Hillcrest. Proceeds from the event benefit the national Unitarian Universalist Peace Network. For reservations and ticket information, call 434-8142.

Contrabass Ben Turetzky, a virtuoso well known to local audiences, will be featured with flutist Rebecca O'Brien in the first "Meditation Music" concert by the USIU International Orchestra. The program features the world premiere of Barry Cunningham's Concerto for Contrabass and Orchestra, selections from Ragu's "Ancient Airs and Dances," and Beethoven's "Pastorale for flute." Turetzky's arrangement of Duke Ellington's "Mr. J.B. Blues," and Beethoven's Variations on a Theme of Haydn. Zoltan Rozsnyai conducts. Saturday, April 1, 8 p.m., Lyceum Theatre, Horton Plaza, downtown. 284-0052 or 268-9686.

Vocal Recital, soprano Barbara Fox performs a varied program, Saturday, April 1, 8 p.m., room 220, Fine Arts Recital Hall, Grossmont College, 8600 Grossmont College Drive, El Cajon. Free. 455-1700.

Organ Concert, civic organist Robert Plimpton, this week offers music by Bach, Wyndy, Kumbay, and others. Sunday, April 1, 2 p.m., Spreckels Organ Pavilion, downtown. Free.

Theater Organ Recital and Film, the local chapter of the American Theater Organ Society is holding another music and film event, this time with San Francisco organist Jim Rugg at the keyboard of the 1923 1600-pipe Wurlitzer. On the big screen will be Charles Chase's 1924 short comedy silent *Flamingo Horn*. It's scheduled for Sunday, April 2, 2 p.m., at the California Theatre, Fourth Avenue and C Street, downtown. Tickets go on sale an hour before show time. There are no advance ticket sales. 236-0332.

Music at the Mission, the Mission San Luis Rey is the site of a concert by the Cyprian Ensemble and guest artists, who will perform two Bach cantatas and the composer's *Prelude and Fugue in D Major*, selections from Handel's *Acis and Galatea*, and Corelli's *Concerto*. Ensemble members are soprano Kathryn Evans, harpsichordist Mark Hendricks, tenor David Meek, and cellist Jim Vandell. Guest artists are Susan Barnett and Scott Paulsen, about 100 County, flute, and Judy Hendricks, violin. The performance is set for 7 p.m., Sunday, April 2; the mission is located at 4070 Mission Avenue, Oceanside.

Duo Concert, soprano Anna Lee Hamilton and pianist Les Schmidt-Rogers offer works by Brahms, Barber, Beethoven, Debussy, and Mozart. Sunday, April 2, 7 p.m., Fortville United Methodist Church, 4031 Avenida Boulevard, La Mesa. 670-4009.

Benefit Concert, the music education program at SDSU will benefit from the proceeds of a concert by the SDSU Symphony, Donald Barr, conductor. Violinist Paul Almond III is guest artist and will be featured in the Mendelssohn Violin Concerto in E Minor. Also on the program is a performance of Shostakovich's *Festive Overture*, Brahms' *Hungarian Dance*, and Beethoven's *L'Arlésienne Suite*. A reception for the audience and orchestra will follow. The performance is scheduled for Sunday, April 2, 1 p.m., in the Woodland Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For ticket information, call 295-1920.

Piano Solos Brian Verbove offers Mozart's Sonata in C Major, Cimarosa's Sonata No. 1, and Mussorgsky's *Pictures at an Exhibition* in the next concert sponsored by San Diego Music Center. Monday, April 3, noon to 1 p.m., City Colors Room, Otani Hotel, Broadway Circle, downtown. Free.

Jazz, Hollis Genov's Neon will play some smooth jazz sounds. Tuesday, April 6, 8 p.m. to 8 p.m., San Diego Trust and Savings Bank (on an outside stage), 17700 High Bluff Drive, Del Mar Highlands. The performance is free, but reserved-seating tickets are recommended and can be picked up during banking hours at the branch. 792-9370.

Instrumental and Vocal Jazz, Dick Harvey directs the Paul Winter Jazz Ensemble in a program that features the music of Count Basie and Dizzy Gillespie, some Latin sounds, and a three-movement jazz suite by Don Schaeber. David Chase directs the Palomar Jazz Singers in a program of vocal jazz. Next Thursday, April 6, 7:30 p.m., Palomar College Theater, on the campus at 1140 West Mission Road, San Marcos. For ticket information, call 744-1150 x2453.

LECTURES Local Designer David Burt is director of the "Japan" design firm, whose projects have included architecture, environmental art, furniture, graphics, and manufacturing furnishings companies. He will be speaking at the next installment of the spring lecture

series sponsored by the New School of Architecture, tonight, Thursday, March 20, 7 p.m.

Next Thursday, April 6, also at 7 p.m., Andy Sparlock and Martin Power, partners in the Sparlock Office landscape design firm, will be the speakers. Both lectures are held at the school at 1249 F Street, downtown. Free. 283-1299 or 231-1120.

"Local Issues, Global Solutions," Theresa Sevigny is currently Under-Secretary General for the United Nations' Department of Public Information and formerly vice president of CIBC/Radio Canada. She will be the guest speaker at a luncheon meeting sponsored by the United Nations Association of San Diego, Friday, March 31, 11:30 a.m., at the Cafe Del Rey Menu in Balboa Park. She will be speaking about what she views as the U.N.'s obligation to exist for the people of the world rather than just for itself; she would like to see a "rebirth of the U.N.'s passion for the public."

For reservations and additional information, call 233-3970.

"Both Sides of the Border: Exploring Chicano and Mexican Art," in conjunction with exhibits of Chicano and Mexican art currently showing at the Bohemian Gallery (Palomar College) and the San Diego Mesa College Art Gallery, Larry Urrutia will moderate a panel discussion by local artists. They include

Madeline Grunstein, associate curator at the La Jolla Museum of Contemporary Art; Victor Ochoa, acting director of the Centro Cultural de la Raza; artist and art critic Michael Schreyer; Kathleen Stoughton, director of the Mesa College gallery; and Salvador Torres, chairman of the Chicano Park Arts Council. The discussion will be held on Friday, March 31, at 7 p.m., in room H-117 at Mesa College, 7250 Mesa College Drive, Kearny Mesa. A reception follows in the gallery. Free. (See "Calendar" in this section for more information on the exhibit.) 562-2078.

China Explorer, for 15 years, How Man Wong has led expeditions in China for the National Geographic Society. He is credited with establishing the true source of the Yangtze River in one two-year expedition and has documented, in photographs and text, the many minority cultures throughout the country. Wong, a graduate of the University of Wisconsin (journalism and art) and a California resident, will offer a slide-illustrated lecture on his adventures when he addresses a meeting sponsored by the local U.S.-China People's Friendship Association, Friday, March 31, 7:30 p.m., community room, Great American Theatre, Savings Bank, 925 First Stockton Drive, Mission Hills. Free. 724-4458.

"Debunking the Supernatural," philosophy professor Bill Gray, a member of the local Southern California Skeptics, makes his argument against such phenomena as faith healings, spirit bending, psychic surgery, and the like when he addresses a meeting of the Humanist Fellowship of San Diego, Friday, March 31, 7:30 p.m., Henry George Center, 2240 Marley Street (near Genesee Street and Linda Vista Road), Linda Vista. Free. 492-8042 or 226-7544.

"Harmony and Simplicity," Kenneth Trapp is associate curator for crafts and decorative arts of the Oakland (CA) Museum. He will discuss the arts-and-crafts movement in American design, influential in everything from pottery to architecture. The lecture is sponsored by the San Diego Historical Society and will be held on Friday, March 31, 7:30 p.m., room 102, Casa Del Prado, Balboa Park. Reservations are required, and space may be limited. For ticket information and reservations, call 231-6203.

Plant-Propagation Techniques, Quail Botanical Gardens docent Linda Fetter will discuss and demonstrate methods for making your garden multiply. Her talk will be on Saturday, April 1, 11 a.m., following the regular, weekly 10 a.m. tour of the gardens, which are located at 230 Quail Gardens Drive, Encinitas. From 1 p.m. to 4 p.m. the same day, horticultural Oil You will be available to answer

questions about gardening and about the park itself. All events are free, but there is a parking fee in the garden lot. 436-3036.

Mystery Writer Aaron Elkins' fictional death is anthropologist Oshon Oliver (subject of the ABC

Mondo Night Mystery Movie series). Elkins himself is a physical anthropologist. His book *Old Bones* won an Edgar award as the best mystery novel of 1987. He will be speaking about his double life both at the Grounds for Murder bookstore and at the Museum of Man. He's scheduled to speak at

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APRIL 17, 18 JUNE 5, 6, 7, 8

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LOU REED 4/21 ANDREW DICE 3/31, 4/1 JAY LENO 4/1

VIBRO SKATING 6/11 WVF 5/1 LAKEBS ALL GATES

PADRES... ALL GAMES

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READER'S GUIDE TO LOCAL EVENTS

the store (2707 Congress Street, Old Town, 294-9477) on Saturday, April 1, at 8 p.m. (A book-signing session begins at 2 p.m.) His lecture at the Museum of Man (Balboa Park, 239-2001) will be about his newest book, *Conquistador*, set in the Mexican ruins of Mexico. It is set for Monday, April 3, 7 p.m. The bookstore event is free.

"Nicanor from the Inside," economist Paul Rice has lived and worked in Nicaragua for the last six years. His work has mostly involved rural self-help projects and

reconstruction efforts following the recent hurricane. He is working with the country's ministry of agriculture and was co-author with Joseph Collins of the book *What Difference Could a Revolution Make? Food and Farming in New Nicaragua*. Rice will be speaking at two events sponsored by the Friends of Nicaraguan Culture, the first on Saturday, April 1, 7 p.m. to 10 p.m. The event is a potluck dinner, so bring food for six to share. It's set for the College Park Presbyterian Church, 5075 Campanile Drive (at Montezuma Road), College Area. On Sunday, April 2, from 11 a.m. to 2 p.m., Rice will be appearing at a breakfast reception at the Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park. Admission to both events is free. For more information, call 459-4650.

Military Medical Practice of the 19th Century. Paul Slush of the Armed Forces Institute of Pathology in Washington offers a slide-illustrated talk that will feature some case histories of such individuals as a Civil War soldier and a soldier shot at the battle of Little Big Horn. Considerable

information can be gleaned from the detailed remains about what happened to them and how they were treated medically. And when will two signs have a chance to see slides of skull fragments from Abraham Lincoln or vermin from President Garfield and John Wilkes Booth? It's all in the next installment of the ongoing series of "Brown Bag" lectures at the Museum of Man in Balboa Park. Monday, April 3, noon to 1 p.m. Bring a lunch, coffee, and tea are provided. And it's free with museum admission. 239-2001.

"The Rediscovery of Ancient Near Eastern Music." Anne Kilmer, professor of Assyriology at UC-Berkeley, will be discussing her area of particular expertise—the history and reconstruction of Mesopotamian music. Her lecture is the first in a series of four, sponsored by the Judaic studies program at UCSD, that will deal with topics concerning the ancient Near East. Kilmer will be speaking on Monday, April 8, 8 p.m., in the Labor Auditorium, Basic Science Building of the school of medicine, UCSD. Free.

"Human Evolution as a Historical Event," respected Harvard scientist Stephen Jay Gould will present the annual UCSD Hartevisiting Lecture. Research Lecture, Tuesday, April 4, 4 p.m., in Montezuma Hall at

Antec Center on the SDSU campus. Gould may be best known to most as the author of many books on evolutionary subjects, including *The Panda's Thumb*, *Ever Since Darwin*, *The Flamingo's Smile*, and *Hari's Tooth and Horse's*. Ten Admission is free, and seating is on a first-come, first-served basis. No parking permit will be required after 2 p.m. in any campus lot east of College Avenue. 594-1355.

"The US as a Neighbor: A Canadian Perspective." Stephen Lewis, former Canadian ambassador to the U.N., will be speaking Tuesday, April 4, 7 p.m., University Center Forum, USD, Alcala Park, Linda Vista Road, Linda Vista. Free. 260-4798 or 260-4682.

Antique Porcelain will be the subject for Owen Zissel, a nationally known expert on antiques and antique buying. She will bring pieces from her own collection to illustrate the talk. Proceeds from the event benefit the projects of the Assistance League of San Diego County. The lecture and seminar are scheduled for

Wednesday, April 5, 9 a.m. to 2 p.m., Town & Country Convention Center, 500 Camino del Rio North, Miramar. For more information, call 294-7050.

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"We Are Solar Powered," the next planetarium show and lecture, sponsored by Palomar College's earth science department, will be about the relationship between the sun and the Earth and the sun's activity. It will be held on Wednesday, April 5, 6:30 p.m. (for those with reservations, 6:45 p.m., or those without), followed by a chance to gaze at the sky through the school's telescope from 8 p.m. to 9:30 p.m. (weather permitting). The lectures are free, but they're also popular, and reservations are recommended. Call 444-1150 or 727-5259 ext. 12. The school is located at 1400 West Mission Road, and the talks are held in the planetarium.

Whitewater Rafting in Siberia. Project Ruff is a cooperative venture between American and Russian whitewater rafters, intended to promote the sport and international cooperation. The co-founders of the project, JB Ellison and Mike Grant, will present a slide-illustrated talk about upcoming opportunities for rafters to participate and about their experiences descending the glacier-fed river of the Altai mountains wilderness in southeastern Siberia when they speak at Adventure 16, next Tuesday, April 6, 6:30 p.m. The store is located at 4620 Alvarado Canyon Road, Mission George 18 at Mission George Road. Free. 283-1374.

Summer Outings. Dick Walter of the San Diego American Youth Hostels will be talking about upcoming AYH outings—rafting, hiking, and biking, next Thursday, April 6, 6:30 p.m., REI, 3029 University Avenue, North Park. Free. 295-7700.

Benefit Performance and Reception. The San Diego AIDS Project benefits from ticket sales for tonight's performance (Thursday, March 26) at Confessions of a Nightingale at the Hahn Compadre Theatre, 444 Fourth Avenue, downtown. A reception for the show's star, Ray Stricklyn, follows at Copley Alley. 234-3583.

Comedy. Two straight headline nights through Sunday, April 2, with backing by Jeff Jerna and a laughter by the name of Max Better Mann. Max Schiff, Scott Harris, and Dan Wadkins entertain for six nights, beginning Tuesday, April 4, at the Laguna, 632 Corner Avenue, Pacific Beach. Show times are 8:30 p.m., Sunday through Thursday; 8:30 p.m. and 10:30 p.m. on Friday; and 8 p.m. and 10 p.m. on Saturday. 483-4520.

Storytelling. members of the San Diego Storytellers—Martha Holloway, Ward Smith, Lucille and Ben Brunsman, Jim Driscoll, and Vivian Reed—will regale the audience with some tales geared for adults. Saturday, April 1, 7:30 p.m., Manchester Conference Center, USD, Alcala Park, Linda Vista Road, Linda Vista. 260-4585.

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No Ensayo Carson, Jay Leno rides his Harley into town for a show on Saturday, April 1, 8 p.m., at the SDSU Open Air Theatre. For ticket information, call Ticketmaster (278-8497).

"An Evening of Sign II." Deaf Community Services is sponsoring an evening of comedy, stories, and poetry by Patrick Kavanagh, professor of drama at the National Technical Institute of the Deaf, and Freda Norman, Rico Peterson, and Howie Seng. The performance is offered simultaneously in American Sign Language and voice. The event will be held on Saturday, April 1, 8 p.m., in the auditorium of

Claremont High School, 4150 Live Drive. Claretown. Tickets will be available at the door, or call 692-0332. Proceeds benefit programs of Deaf Community Services.

Hypnotist Michael Dean, who's played his trade around San Diego for many years, will mesmerize some willing students and faculty and encourage them to get silly in front of an audience when he performs a benefit show at Patrick Henry High School's gymnasium, Tuesday, April 4, at 7:30 p.m. The show is sponsored by the school's

Spurs Booster Club, and proceeds benefit the sports program at Patrick Henry. Tickets will be available at the door, or call 498-1250.

RADIO & TV
Padres Baseball. The last spring-training game, exhibition matches against the Padres' triple-A farm club, the San Diego Padres, will be broadcast from Nevada, Friday, March 11, and Saturday, April 1, 6 p.m., KPBS-AM (670) and in Spanish on XECC-AM (420).

Women's Basketball. the NCAA women's basketball championships will be televised on Sunday, April 2, 3 p.m., KPBS, Channel 8.

SPORTS
Crew Classic. SDSU hosts the 16th annual Crew Classic, the unofficial opening of the new collegiate rowing season, with an anticipated 2000 men and women collegiate, masters, elite, and recreational rowers participating. Among the 70 college teams entered this year, in addition to San Diego State, are Princeton,

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Come be a part of a major movie production at the Del Mar Racetrack Friday, April 7th from 8:00 a.m. to 6:00 p.m. ••• Stars **Pierce Brosnan** (*Remington Steele*), **Tom Skerritt** (*Top Gun*), **Wendy Hughes**, **Robert Prosky** (*Hot Shots!*), and **Noble Willingham** (*Good Morning Vietnam*) will be shooting scenes for "Heli" at day, and you'll be a part of the action! ••• As a movie extra, during breaks in shooting you'll be treated to a constant parade of entertainment by top performers, including a caper by **The Mar Dels**, **Barenzy y Lora**, and a host of other entertainers, activities, and surprises! ••• **Q106** **Murphy & McKeever** will broadcast live from the set! ••• The first \$50 to arrive will receive a souvenir T-shirt. Trips and valuable merchandise will be given away throughout the day! ••• **Admission: \$1 donation.** ••• Money raised from admission fees will be doubled by the production company and donated to San Diego Coalition for the Homeless! ••• Dress warmly for a day at the races and park in the Del Mar Fairgrounds lot. Plan to come early, stay late, then watch for yourself on the silver screen! ••• For more information, call **Janne Anderson Events 535-0999**.

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing editor of *San Diego* and Jonathan Sauter. Information is accurate according to material given us, but it is always wise to phone the theater for the latest information and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

THE BUSINESS OF MURDER
The production of this ritual murder mystery has the usual Will Simpson Robert East Villains (left direction, ingenious sets, and a often stylish performance by Donna Walker and Paul Nolan, two of San Diego's finest actors. But Richard Hahn's script is abysmally weak. The three characters — a policeman, a lady writer, and a mysterious con-artist — are not only rarely they are dead, and the incident and well focused acting in the world cannot make one care about what happens to them. The plot, revealed bit by bit, is as one humdrum and incoherently detailed. With no real life in the play, with characters of no interest and the plot a mere contrivance, with all possibilities of entertaining local color eliminated, with dialogue of no interest, with no expressions, or humor, and with action relayed by an infinitely extended and constantly interrupted character narrative, there is virtually nothing in *The Business of Murder* to hold one's attention for two hours. When one of the characters professes to have murdered the wife of one of the others, the other sarcastically pipes up: "How did you kill her? Bore her to death?" A total waste of time, as an evening at the Gaslamp Theatre will demonstrate. (The Gaslamp Theatre, 547 Fourth Avenue, through April 15, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.)

CONFESIONS OF A NIGHTMARE
This one-person show, featuring the superb acting of Ray Stricklyn, has returned to San Diego for a limited engagement. It is based in large part on the play, with characters of no interest and the plot a mere contrivance, with all possibilities of entertaining local color eliminated, with dialogue of no interest, with no expressions, or humor, and with action relayed by an infinitely extended and constantly interrupted character narrative, there is virtually nothing in *The Business of Murder* to hold one's attention for two hours. When one of the characters professes to have murdered the wife of one of the others, the other sarcastically pipes up: "How did you kill her? Bore her to death?" A total waste of time, as an evening at the Gaslamp Theatre will demonstrate. (The Gaslamp Theatre, 547 Fourth Avenue, through April 15, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.)

San Diego State University
University Research Lecture
Stephen Jay Gould
Alexander Agassiz Professor of Zoology
Harvard University

**"An Entity, Not A Tendency:
Human Evolution As An
Historical Event"**

4 p.m., Tuesday, April 4, 1989
Montezuma Hall,
San Diego State University

Free lecture. Open Seating. Parking available in any faculty, staff, or student space east of College Avenue after 2:30 p.m. Sponsored by the Graduate Division and Research under the auspices of the University Research Council. Supported by Instructionally Related Activities funds. Phone 594-1355 for additional information.

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For tickets call 277-0991

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COME BLOW YOUR HORN
The Lawrence Wells Village Theatre's "Stage II Comedy Theatre" is offering a new production of *Blow Your Horn*. It is a comedy about a man who has two sons: one a playboy, the other a young man eager to assert himself. (The Village Theatre, 1445 Village Theatre, through April 1, matinee Saturday at 1:45 p.m. The Lawrence Wells Village Theatre offers dinner/entertainment theater for information call 449-3448.)

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This one-person show, featuring the superb acting of Ray Stricklyn, has returned to San Diego for a limited engagement. It is based in large part on the play, with characters of no interest and the plot a mere contrivance, with all possibilities of entertaining local color eliminated, with dialogue of no interest, with no expressions, or humor, and with action relayed by an infinitely extended and constantly interrupted character narrative, there is virtually nothing in *The Business of Murder* to hold one's attention for two hours. When one of the characters professes to have murdered the wife of one of the others, the other sarcastically pipes up: "How did you kill her? Bore her to death?" A total waste of time, as an evening at the Gaslamp Theatre will demonstrate. (The Gaslamp Theatre, 547 Fourth Avenue, through April 15, Wednesday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.)



in another context, be treated as clinical details. But since Williams' central belief is that the double bill of art, what we see and hear is not a clinical case expanding symptoms but an exceptional artist capturing the sources of his art. The chief point made about Williams is that he is not that he was emotionally ill, but that he transformed his suffering into a series of astonishingly rich, true and beautiful plays. What justified his depressing and degraded life was the art Williams made of it — and that art was the necessary background before which this excellent script and Stricklyn's splendid performance show their merit. (St.)
Hahn Cosmopolitan Theatre, through April 2, Thursday through Saturday at 8:00 p.m. Matinee Saturday, April 1, and Sunday, April 2, at 2:00 p.m.

COX AND BOX AND TRIAL BY JURY
The San Diego Gilbert and Sullivan Musical Hall features a production of *Cox and Box* and *Trial by Jury*. The early G&S works with an English musical hall atmosphere. Popular songs and ballads, performed tongue-in-cheek, precede the show. The introduction of audiences to one of the sources of Gilbert and Sullivan's work. *Cox and Box*, a bedroom farce by Arthur Sullivan in the attention of W.A. Gilbert and tied to their long, enormously successful collaboration, beginning with *Trial by Jury*, considered one of the best one-act operas in the English language. Leon Hahn has directed the production, with musical direction by Holace Roman. Cindy

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Critique is the costume designer. Jack Neary, costume designer, and who is having a terrible time trying to give away "costly, costly animals." Peter a praiser at the end of the evening is guaranteed to finish the evening. (The Village Theatre, 1445 Village Theatre, through April 1, matinee Saturday at 1:45 p.m. The Lawrence Wells Village Theatre offers dinner/entertainment theater for information call 449-3448.)

GOLDEN BOY
The drama department of Southern Illinois College is staging a musical adaptation of the Clifford Oates drama (1937) about Joe Wellington. Born with the talent and sensitive hands of a potentially great violinist, the impoverished Joe struggles to decide whether to exchange the tools of artistic accomplishment, his hands, for transient material success. His odds for the "glory and fast money" that reward a prize fighter. The play chronicles the consequences of his decision. William Vinczha has directed the production. (St.)
Mayan Hall, Southern Illinois College, through Saturday, April 1, Thursday through Saturday at 8:00 p.m. For information call 421-0348.

GREATER TUNA
This musical drama, screamingly funny, and ultimately bizarre probing of the human condition, the "wild, unsmiling town" in West Texas is being currently in a fine production at the Laguna Stage Theatre. The original cast. Greater Tuna unveils a new production of the play. And Thornton Wheeler and Arles Strawn's work. *Cox and Box*, a bedroom farce by Arthur Sullivan in the attention of W.A. Gilbert and tied to their long, enormously successful collaboration, beginning with *Trial by Jury*, considered one of the best one-act operas in the English language. Leon Hahn has directed the production, with musical direction by Holace Roman. Cindy

**UC SAN DIEGO
WOMEN'S CAUCUS
& NATIONAL ISSUES FORUM
PRESENTS**

SHIRLEY CHISHOLM
AFFIRMATIVE ACTION: INTO THE 90'S
APRIL 14, FRIDAY, 8:00 P.M.
PRICE CENTER BALLROOM
G.A. \$9.00, UCD \$10.00, S.D. \$12.00, S.D. \$15.00
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IN HOT RAPPORT
In his still-remembered *A Thousand Characters* (1962), Herb Gardner gave us a play about a man who is having a terrible time trying to give away "costly, costly animals." Peter a praiser at the end of the evening is guaranteed to finish the evening. (The Village Theatre, 1445 Village Theatre, through April 1, matinee Saturday at 1:45 p.m. The Lawrence Wells Village Theatre offers dinner/entertainment theater for information call 449-3448.)

HARD TIMES
The South Coast Repertory Theater is staging Stephen Jeffery's adaptation of Charles Dickens's novel about imagination versus the cold, heartless rationality that governs Coventry. Lennarth, Robert W. Goldsby has directed the production, which has been created with an approach similar to the Royal Shakespeare Company's *Twelfth Night* and which has such familiar Dickens characters as Tom and Louisa Gradgrind, Josiah Bounderby, and Stephen Blackpool. (St.)
South Coast Repertory Theatre, Second Stage, through April 19, Tuesday through Saturday at 7:30 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

NewAge BOOKSELLERS

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**AN EVENING WITH THE HONORABLE
SHIRLEY CHISHOLM**
AFFIRMATIVE ACTION: INTO THE 90'S
APRIL 14, FRIDAY, 8:00 P.M.
PRICE CENTER BALLROOM
G.A. \$9.00, UCD \$10.00, S.D. \$12.00, S.D. \$15.00
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7 SAN DIEGO PREMIERES

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The legendary powerhouse choreographer Agnes DeMille's latest creation.

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Thursday, March 30, 8:00 pm	Friday, March 31, 8:00 pm	Saturday, April 1, 2:00 pm
San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>
San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>
San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>	San Diego Premiere: <i>Les Misérables</i>

PRODUCED BY UCSD'S UNIVERSITY EVENTS & STUDENT ACTIVITIES OFFICE

Nelson, Don Kell, Barbara Heston, Don Sanders, Ray Hart, Marg Williams, Bob Dumbart, and Jim Langham. The Pops Hills Lodge offers a barbecue dinner of beef, ribs, or vegetarian entree prior to the show. (St.)
Pops Hills Lodge Dinner Theatre, through April 8, Friday and Saturday, 8:00 p.m., 10:00 p.m., 12:00 p.m., 2:00 p.m.

RICHARD III
OnStage Productions is presenting Shakespeare's drama about the rise to power of the Prince of Gloucester. Kenneth Wright plays Macbeth. He has been a cruel and vicious villainous king. The production is free to the public. (St.)
OnStage Productions, through April 8, Thursday through Saturday at 8:00 p.m.

THE ROAD TO MECCA
About Turgenev's play about an eccentric, elderly scientist is a series of events, noble, beautiful, (continued on page 20)

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

Bryan Duncan and Allie Brown
Claret tonight, Thursday 7:30 p.m.
Point Loma Nazarene College, 2900
Lansford Drive, Point Loma.
225-2465.

Social Distortion: Backdoor tonight,
Thursday 9 p.m., Arce Center,
San Diego State University, 594-6947
or 278-7335.

John Doe, the Pull Toys, and the
Hawthorne: Backdoor tonight,
Thursday 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

"The Hendrix/Theo Revue,"
featuring Randy Hansen and Wild
Child: Belly Up Tavern, tonight,
Thursday 9 p.m., 143 South Cedros
Avenue, Solana Beach. 481-9022.

Papa John Creatch: Elavio tonight,
Thursday through Sunday April 16,
Wednesday, Thursday, and Sunday
8 p.m., Friday and Saturday 9 p.m.,
Summer House Inn, 7955 La Jolla
Shores Drive, La Jolla. 459-0291.

No for an Answer, Hard Stance,
Inside Out, Amnesia, Out Word, and
Cassidy: Hammer San Diego
Recreation Center, Friday, March 31,
6:30 p.m., 212 West Hall Avenue, San
Diego. 476-9069.

Paul Stanley and Bonfire: Backdoor
Friday March 31, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022.

Miley Dead and the Roots Redco:
Club On Later, Friday, March 31,
9 p.m., Paseo de las Herrerias near the
Cultural Center, Tijuana. 778-7335.



CLUB MIRAGE
MARCH 31

OF NOTE



JOHN D'AGOSTINO

Little Joe y La Familia y Tierra:
Nashua Palace, Saturday, April 1,
8 p.m., Sea World. 278-7335.

The Tall Catons: Belly Up Tavern,
Saturday, April 1, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Thelma Houston, Dig Diamond
and the Family Jewels, Night Owl
Man, and Elvin Christ: Sport,
Saturday, April 1, 9 p.m., 1330 Buena
Avenue. 276-3993.

The Untouchables: Backdoor,
Sunday, April 2, 8:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-7335.

Gregory Isaacs and Sparkle: Belly Up
Tavern, Monday, April 3, 9 p.m., 143
South Cedros Avenue, Solana Beach.
481-9022.

Randy Newman: Backdoor, Monday,
April 3, and Tuesday, April 4,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022.

"Roe Pines" featuring Israel
Vibration, Miley Dead, and the
Roots Redco: Belly Up Tavern,
Tuesday, April 4, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Graham Parker and Pierce Turner:
Backdoor, Wednesday, April 5,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022.

Kiss's Paul Stanley is on tour. According to his
current bio, the guitarist "has spent 15 years
proving that rock and roll is indeed without
parameters." Of course, those parameters most
notably absent from Kiss's repertoire include
quality, taste, intelligence, originality, soul,
redeeming value, and music — but why quibble?
At least they have a sense of humor. I'm not
talking about the silly make-up and blood barf-
ing of Kiss's earlier days, but about the fact that
their recent compilation, *Smashes, Thrashes, &
Hits*, includes a lyric sheet. This, presumably, to
preserve the literary properties of such as "lick
it up, lick it up, oh yeah, lick it up, lick it up, come
on, come on, lick it up, lick it up." But the coolest
joke is on Kiss's fans, who now are saddled with
finding someone who can read the lyrics to them.
Stanley will mix Kiss hits with songs from his
first solo album when he and his band visit the
Backdoor Friday night. Someone tell him that
if you can read the words "Louisville Slugger"
through his pants, it's time either for looser
waistbands or for a less obvious prop. *Locos Bonfire*
will open.

Claremont Mesa Boulevard,
Claremont. 560-8022 or 278-7335.

The Tall Catons: Belly Up Tavern,
Saturday, April 1, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Thelma Houston, Dig Diamond
and the Family Jewels, Night Owl
Man, and Elvin Christ: Sport,
Saturday, April 1, 9 p.m., 1330 Buena
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481-9022.

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8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022.

"Roe Pines" featuring Israel
Vibration, Miley Dead, and the
Roots Redco: Belly Up Tavern,
Tuesday, April 4, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Graham Parker and Pierce Turner:
Backdoor, Wednesday, April 5,
8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont. 560-8022.

The Palomar Jazz Ensemble:
Palomar College Theatre, Thursday,
April 6, 7:30 p.m., 1140 West Mission
Road, San Marcos. 744-1356, extension
2453.

Leon Redbone: Backdoor, Thursday,
April 6, 8:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

The Beltones (formerly Scorpions), Wheel
T'N'angas, the Sons of Disaster,
and Carmichael's Lunar Activity:
Sport, Thursday, April 6, 9 p.m., 1330
Buena Avenue. 276-3993.

Reba McEntire and Ricky Van
Shelton: Open Air Theatre, Friday,
April 7, 8 p.m., San Diego State
University campus. 278-7335.

Tierra Rock, Friday, April 7, 8 p.m.,
4254 West Point Loma Boulevard,
Point Loma. 226-9559.

All the Cheated People, Social
Sigs, the Drum Drum Boys, and the
Crown Cookies: Sport, Friday, April 7,
9 p.m., 1330 Buena Avenue.
276-3993.

Crowded House: UCSD Gym,
Saturday, April 8, 9 p.m., UCSD
campus, La Jolla. 334-4559.

The Screaming Trees, the Pull Toys,
and S.M.A.: Sport, Saturday, April 8,
9 p.m., 1330 Buena Avenue.
276-3993.

Skip Ewing: Backdoor, Saturday,
April 8, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

La Jolla Temple Beth Israel, Sunday,
April 9, 7 p.m., 2512 Third Avenue.
436-4001.

Curtis Oshon: Backdoor, Sunday,
April 9, 8:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.
560-8022.

Kevin Cadogan: Belly Up Tavern,
Sunday, April 9, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Poison and Teddie Sports Arena,
Tuesday, April 11, 8 p.m. 278-7335 or
224-4176.

Nitzer Ebb: SOMA 555, Tuesday,
April 11, 8 p.m., 555 Union Street,
downtown. 239-7662.

Andrew Tash: Belly Up Tavern,
Tuesday, April 11, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Bad Company and Vision: California
Theatre, Thursday, April 13, 8 p.m.,
1122 Fourth Avenue, downtown.
233-0382 or 278-7335.

Bunny Walker, the Skatellites, and
Andrew Tash: Open Air Theatre,
Saturday, April 15, 7 p.m., San Diego
State University campus. 278-7335.

War Rock, Saturday, April 15, 8 p.m.,
4216 West Point Loma Boulevard,
Point Loma. 226-9559.

LaVetri: Sports Arena, Saturday,
April 15, 8 p.m. 278-7335 or 224-4176.

Father and Lones: Backdoor,
Saturday, April 15, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont. 560-8022.

Eric and Suzie Thompson: St. Luke's
Church, Sunday, April 16, 7 p.m., 3725
36th Street, North Park. 454-4031.

Rocky Flores: Belly Up Tavern,
Sunday, April 16, 9 p.m., 143 South
Cedros Avenue, Solana Beach.
481-9022.

Hank Thompson: Leon Little Bit of
Country, Monday, April 17, call for
time. Highway 78 at San Marcos
Boulevard. 744-4120.

Entertainment Music Awards and
Concert featuring members of the
Beat Farmers, the Savory Brothers,
Hot Set Palace, and Patti LaBelle:
Annie La Paloma Theatre, Monday,
April 17, 2:30 p.m., 471 First Street,
Encinitas. 270-0565.

Neil Diamond: Sports Arena, Monday,
April 17, and Tuesday, April 18, 8 p.m.
278-7335 or 224-4176.



BON JOVI
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WITH SPECIAL GUEST:
SKID ROW

ACUSTICALLY IMPROVED
SAN DIEGO SPORTS ARENA

ON SALE THIS SATURDAY 10 AM

8:00 FRI APR

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FIRST SHOW A RECORD SELL OUT!
SECOND SHOW ADDED!

THE HOODLUM OF COMEDY
ANDREW DICE CLAY

THIS FRIDAY 8:00 FRI MAR

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California 1122 4th AVE DOWNTOWN



POISON

WITH SPECIAL GUESTS:
THE SKATELLITES

ON SALE NOW! 8:00 THU APR

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California 1122 4th AVE DOWNTOWN



SPRING REGGAE FEST
FIRST TIME EVER IN SAN DIEGO

BUNNY WAILER

WITH SPECIAL GUEST:
THE SKATELLITES
RAS MICHAEL & SONS OF NEGUS
and VERY SPECIAL GUEST:
ANDREW TOSH

ON SALE NOW! 6:00 SAT APR

15

California 1122 4th AVE DOWNTOWN



MARC ALMOND
and LA MAGIA

ON SALE NOW! 8:00 THU APR

23

California 1122 4th AVE DOWNTOWN



REBA MCENTIRE

WITH SPECIAL GUEST:
RICKY VAN SHELTON

TICKETS STILL AVAILABLE 8:00 FRI APR

7

California 1122 4th AVE DOWNTOWN



BAD COMPANY

WITH VIXEN

ON SALE NOW! 8:00 THU APR

13

California 1122 4th AVE DOWNTOWN



LOU REED
NEW YORK

ON SALE THIS FRIDAY 10 AM

21

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REPLACEMENTS

WITH SPECIAL GUEST:
ROYAL CRESCENT MOB

ON SALE THIS FRIDAY 3 PM

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University. No bottles, cans or alcoholic beverages permitted on or around the facility. SDSU student discount available at the Aztec
Center Ticket Office.

Avision
MARCH 30, 1989 23

John Prime: Bacchanal, Tuesday, April 18, and Wednesday, April 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022.

Joe Pass, with the Mike Wilford Trio: featuring Bob Magnusson and Jim Plank. Elan's, Wednesday, April 19, through Sunday, April 30, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 454-0291.

Willie Nelson, Merle Haggard, the Desert Rose Band, Mason Dixon, and the KROQ Flashed Show: 22nd Street Naval Base, Saturday, April 22, 1 p.m., National City, 461-3044 or 278-TDIX.

Fairport Convention: Bacchanal, Saturday, April 22, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Mary Almond and La Magia: California Theatre, Sunday, April 23, 8 p.m., 1122 Fourth Avenue, downtown, 253-6192 or 278-TDIX.

Sid Rony: Bacchanal, Sunday, April 23, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Dino Leo and His Low Johnsons: Belly Up Tavern, Sunday, April 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Mark Rio's: Monday, April 24, 8 p.m., 4258 West Point Loma Boulevard, Point Loma, 225-9559.

Gregg Allman: Bacchanal, Monday, April 24, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Roundel of Texas: Belly Up Tavern, Monday, April 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

"Jazz Live," featuring the Mellotones: San Diego City College.



STEPHEN ESMEDINA

Theatre, Tuesday, April 25, 8 p.m., 14th and C streets, downtown, 234-1062.

The Dead Milkmen: SOMA 535, Thursday, April 27, 8 p.m., 555 Union Street, downtown, 235-7662.

Pat Brown: Bacchanal, Thursday, April 27, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Live Skull: Spirit, Friday, April 28, 9 p.m., 1130 Buena Vista Avenue, 278-3993.

Bo Diddley: Belly Up Tavern, Thursday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Grass Roots and Rare Earth: Bacchanal, Friday, April 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Live Skull: Spirit, Friday, April 28, 9 p.m., 1130 Buena Vista Avenue, 278-3993.

Robbie Flower, Libby McLaren, Woody Simmes, and Ronnie Ward: Lewis Junior High School, Saturday, April 29, 8 p.m., 5170 Greenbrier Avenue, 390-9830.

The Surf Punk: Bacchanal, Saturday, April 29, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Universal Congress Of Spirit: Saturday, April 29, 9 p.m., 1130 Buena Vista Avenue, 278-3993.

Berlin, Cray, Holman, and Spang: Temple Beth Israel, Sunday, April 30, 7 p.m., 2512 Third Avenue, 436-4035.

Danla Tharum: Bacchanal, Sunday, April 30, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Willy DeVille: Bacchanal, Wednesday, May 3, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Red Shanks: Elan's, Wednesday, May 3, through Sunday, May 14, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 454-0291.

Loose Russell and Edgar Winter: Bacchanal, Thursday, May 4, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Corporate Humor: 2581 Club, Friday, May 5, 8 p.m., 2581 University Avenue, North Park, 297-3033.

Poncho Sanchez and His Little Jazz Band: Bacchanal, Friday, May 5, 9 p.m. and 10 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Ruby Mattar: Bacchanal, Saturday, May 6, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

The Flax: Bacchanal, Saturday, May 6, and Sunday, May 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TDIX.

Tito Puente and His Orchestra: Thiana Cultural Center's Ocaso-Max Theatre, Sunday, May 7, call for time, Tijuana, 256-7473.

Natalie Cole: Humphrey's, Friday, May 12, 7 p.m. and 9 p.m., 2341 Shelter Island Drive, Shelter Island, 278-TDIX or 224-9438.

Hey Bud ... What's Going On?



DATE	EVENT	PLACE
April 1	Bud 100 MASCAR Race	Cajon Speedway
April 1-2	World Beach Carlsberg Beer Frisbee Championships	Mission Beach
April 2	Encinitas Street Fair	Encinitas
April 3-October 1	Budweiser's "Fastest Pitcher in the West" (At all Padre games)	Jack Murphy Stadium (Gate C)
April 10-16	Budweiser Lakeside Rodeo (See the Clydesdales)	Lakeside Rodeo Arena
April 16	Bud Light La Jolla Grand Prix	La Jolla
April 22-23	Budweiser presents "Day at the Docks"	Point Loma/ Shelter Island
April 22	Willie Nelson, Merle Haggard Concert	Naval Station San Diego
May 4-6	Cinco de Mayo Celebration	Larson Park
May 6	Michelob Grand Prix Horse Jumping	Del Mar Fair Grounds
May 7	MAEGA Cinco de Mayo 10K Run	Encinitas

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"Jay Leno is the funniest comedian working today!"
—David Letterman

Saturday, April 1
8:00 pm
Open Air Theatre

Tickets available at all Ticketmaster locations. Charge tickets 287-TIXS. For more information call 594-6947.

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OPEN AIR THEATRE
TICKETMASTER

SIZZLIN' SALSA SOUNDS

Friday - APRIL 7
In San Diego (See club listings for details)

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SHURE **BOSS** **SABIAN** **FLYING** **DELUXE** **HURWITZ** **ANVIL**

9/REGGAE MAKOSSA
presents

MIKEY DREAD

"Dread at the Controls"

Fri., March 31, 9 pm-5 am
Ticketmaster or House of Africa imports

CLUB OH! LASER
TIJUANA
3 minutes across the border. Rio Tijuana Zone. Paseo de los Heroes near the Cultural Center

REGGAE VIDEOS
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TONIGHT

SOCIAL DISTORTION

Thursday, March 30
Backdoor • 9 pm

Gherkin Raucous is the opener

SDSU Student \$9
General Public \$11
(\$1 more day of show)

"ALL AGES ALWAYS WELCOME"
Tickets available at all

locations including the Aztec Center Ticket Agency. To charge tickets phone 278-TIXS

AS/SDSU
For more information, call 594-6947

Fugate's, 245 West 63 North, Escalante 743-9141: Gary Lehman, contemporary and country, Friday and Saturday.

Gilbey's, 945 West Valley Parkway, Escalante 450-4420: Ruffus, contemporary, Wednesday through Saturday.

Heery's, 364 Elm Street, Carlsbad, 729-0341: The Toy Camera Trio, Top 40 and country and western music, Tuesday through Saturday; The Balar Boys, vintage rock, Sunday and Monday.

The Hearty Hinder, 1540 Bernardo Plaza Drive, Rancho Bernardo, 955-1262 or 566-2467: Ray Correa, vocals and guitar music, Wednesday and Thursday; Ray and Larine Correa, rockabilly and contemporary music, Friday and Saturday.

Ireland's Own, 556 First Street, Escalante 944-0223: Gabriel Piretti, Irish folk music, 9 p.m., Thursday through Saturday.

Julie Hagan/Occasional, 1200 North Harbor Drive, Oceanside, 722-3831: Hus-Rat Saloon, contemporary, Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-9111: Turnament of Champions League: Shire B O, contemporary, Tuesday through Saturday; Beverly States, piano, entertainers night, except Tuesday, at 8 p.m., in the International Saloon.

Leo's Little Bit of Country, 660 West San Marcos Boulevard, San Marcos, 144-4128: Chr Carroll and Crosscut, country, Wednesday through Sunday; country music, Tuesday, Lady's night, featuring women vocalists, in the second and fourth Thursday of the month. The country band North Forty performs at 9 p.m. on Sunday.

Milla Flores, 6000 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

Miracle's Cafe, 3863 San Elpo Avenue, Carlsbad, 943-7924: Peter Popping, jazz and classical guitar, performs from 8:11 p.m. Friday, accompanied by jazz and classical guitarist De Libertonis, after 9 p.m.; Maggie and Pam, folk



THE MIGHTY PENGUINS

Many guitarists boast a diverse repertoire, but only a few have an "electric" technique. **THE MIGHTY PENGUINS** is blessed with that technical multiplicity. His playing is jazz-infused, rock-bravely, funk-like, and pop-tuneful. But the Penguins specialize in archival blues and B-side rhythm and blues. No problems, Thompson calls on all his stylistic personalities to deliver his virtually chicken-skin song — spontaneous inventions so pregnant with surprise turns and brassy asides that they invariably end too quickly.

Thompson's better than they come, and all the more appreciable because the Penguins eschew the usual blues warhorse. You might not hear "The Thrill Is Gone" or "Hoochie Coogie Man" at a Penguins show, but after you've heard Thompson, keyboardist **Bruce Bennett**, drummer **Paul Vukobratovic**, and bassist **Kevin Hensley**, a wealth of other lesser-known works by Ike Turner, Paul Butterfield, Sam Davis and others, well, you'll be a better person.

The show lasts 45 minutes, if the blues brings his fortune to the Mira Mesa. To Leo's tonight, Thursday, where they'll be joined by horn man **Al Smith** on Friday and Saturday nights. The Penguins return to the Miraval Boulevard To Leo's for three nights beginning next Thursday.

JOHN D'AGOSTINO

music, 10 a.m.-1 p.m., Saturday, Anish, contemporary and variety, 10 a.m.-2 p.m., Sunday, open mike night, Tuesday.

Mission Inn, 502 East Mission, San Marcos, 729-0341: Bruce Correa, vintage rock, Thursday through Sunday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-1478: Brian Barnes, contemporary, Friday and Saturday.

Oakview Lodge, 14900 Oakview Road, Escalante 740-3393: C.W. Espinoza, country, Friday and Saturday, and hosting a jam session, 4 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-4044: Nite to Appear, rock and roll, Tuesday through Sunday; Dr. Chavin's Island Sounds, ska, calypso, and reggae music, Monday, Big Bang, rock and roll, Tuesday, the Big Time, vintage rock and roll, Wednesday.

The Picking House Restaurant, 125 South Main Avenue, Fallbrook, 729-4358: Good Times, country rock, Friday and Saturday evenings.

The Plaza Inn, 9850 Carmel Mountain Road, Rancho Palos Verdes, 484-3713: Alan Jerny, contemporary and variety, Tuesday through Saturday.

The Pottery Club, 12227 Fennell Road, Poway, 744-1135: The Savvy Brothers, country, Friday and Saturday.

Portofino Restaurant, 1308 First Street, Encinitas 942-8442: Craig Jones, piano, performs swing, jazz, contemporary music, and much more and also hosts requests, from 6:30-10:30 p.m., Sunday, Tuesday, Wednesday, and Thursday.

Power Wine Company, 12775 Pines Road, Poway, 745-7996: Neosight, rock and roll music, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2909: Thore Henry plays rock and roll music, Wednesday through Saturday and hosts a jam session Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146: One Plus One, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday.

The Red Coach Inn, 135 North Pine Street, Encinitas 743-9796: Chandel One, rock and roll, Thursday through Saturday; Newwave, rock and roll, Sunday and Monday; Niteclub, rock and roll, Tuesday and Wednesday.

Ringer's, 5517 Mission Road, Bonnell Village Center, Bonnell, 741-9083: Larry and Kayette Bavel perform contemporary, 5th and 10th, and country music, Friday and Saturday evenings.

Ron's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 729-9956: Roccochet, country music, Thursday through Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 729-3170: The Whipback Machine, oldies rock, Friday evening; the Barned from Hell, rock and roll music, Saturday.

Shepherd's Cafe, 1126 First Street, Encinitas 723-1124: Daugherty sings the music of Jon Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new-age music, from 6-9 p.m., Saturday.

Shooter's Bar and Grill, 1961 East Valley Parkway, Encinitas 740-7038: Dakota, country rock, Tuesday through Saturday.

Smitty's Downtown, 119 East Broadway, Vista, 724-0390: Grand Central Station, country rock and oldies, Friday and Saturday.

That Place Place, 2022 El Camino Real, Carlsbad 434-3171: Bluegrass Dixie, bluegrass, Saturday.

Beaches

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-5006: Dale Vernon, piano variety, Tuesday through Saturday.

Asanti's Restaurant, 875 Prospect Street, La Jolla, 454-4288: George Hena, piano performing pop, jazz, blues, and brogue, 7 p.m., nightly. Aron, European music on the piano, 9 p.m., Wednesday through Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-4931: Club Mercedes: Smooth, rock and roll, Tuesday through Saturday; Dr. Chavin's Island Sounds, ska, calypso, and reggae, Tuesday, 4 p.m., Wednesday, 4 p.m., Thursday, 4 p.m., Friday, 4 p.m., Saturday, 4 p.m., Sunday, 4 p.m.

Bailey's, 710 Carmel Avenue, Pacific Beach, 483-7844: Eclectic rock and roll, Tuesday, the Blonde Bruce Band, rock and roll, blues, and rhythm and blues, Friday and Saturday.

Belmont's Beach Club, 3365 Ocean Front Walk, Mission Beach, 488-2815: The Beach Club Band featuring Brooks, Joe and C.T., vintage rock and soul music, Wednesday through Sunday; the Studio Club presents a singalong party on Monday and Tuesday.

Bellings, 5046 Newport Avenue, Ocean Beach, 222-5300: The Broadway, rock and roll, Thursday through Saturday.

Opening Night

NATALIE COLE
Friday, May 12

35th Anniversary Tour
THE FOUR TOPS
Friday, May 19

1989 "East" Tour
HIROSHIMA
Wednesday & Thursday, June 7 & 8

The Genius of Soul Returns!
RAY CHARLES
Friday, June 9

Enhanced by All-New Horn Section
SPYRO GYRA
Thursday & Friday, June 16 & 17
(Shows at 6:30 & 9:00 pm)

Mr. Magic and His Saxophones
GROVER WASHINGTON, JR.
Sunday, June 18

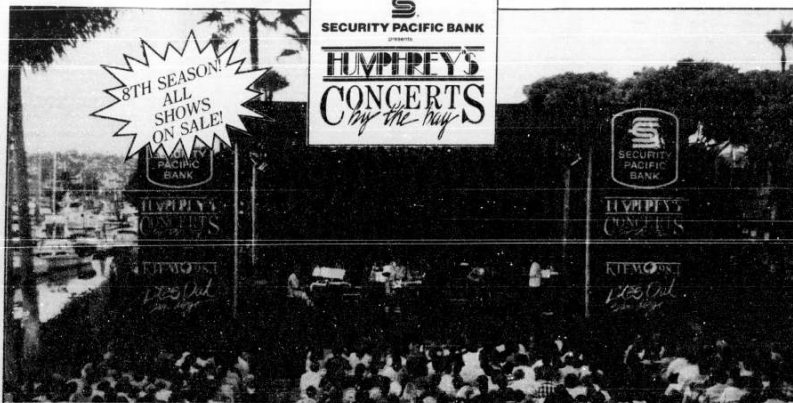
Mr. Guitar and His Disciples
CHET ATKINS
with very special guests
ACOUSTIC ALCHEMY
Thursday, June 22
(Shows at 6:30 & 9:00 pm)

"Torn Without Pity," "24 Hours From Tulsa"
"Only Love Can Break a Heart," "Mama"
GENE PITNEY
Friday, June 23

Acoustic Guitar Wizard
EARL KLUGH
Sunday, June 25

Brother & Sister / First Time Together!
RONNIE LAWS & HUBERT LAWS
Thursday, June 29

The Banana Boat Docks at Humphrey's
HARRY BELAFONTE
Thursday, July 6



Davey, Mickey & Peter
THE MONKEES
Friday, July 7

"Love Train," "Back Stabbers,"
"For the Love of Money"
THE O'JAYS
Sunday, July 9

Dancing Acoustic Gallery
LEO KOTTKE
MICHAEL HEDGES
Friday, July 14
(Shows at 6:30 & 9:00 pm)

Those Accordion Masters
THE NYLONS
Sunday, July 16

Country Music Legend
THE JOHNNY CASH SHOW
featuring **JUNE CARTER & THE CARTER FAMILY**
Wednesday, July 19

A Special Evening of Folk Music
JUDY COLLINS
with very special guests
AL STEWART & PETER WHITE
Thursday, July 20
(Shows at 6:30 & 9:00 pm)

A Captain Pingers "Festival"
LEE RITENOUR
Friday, July 21

The Sounds of Brazil
SERGIO MENDES
Sunday, July 23
(One show, 8:00 pm)
Easy Comedy Spectacular
JUDY TENUTA & EMO PHILIPS
Friday, July 27

Brilliant Jazz Keyboardist
DAVID BENOIT
Friday, July 28
The Hits Keep Coming
LITTLE ANTHONY LESLEY GORE
Sunday, July 30
(Shows at 6:30 & 9:00 pm)

2 SHOWS NIGHTLY, 7 & 9 PM • ALL AGES WELCOME • DINNER SHOW PACKAGE AVAILABLE

HUMPHREY'S INDOOR JAZZ

Sunday, April 2 MOST VALUABLE PLAYERS Monday, April 3 BILL SHREEVE SEXTET featuring vocalist Leonard Allen

TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 224-5458

HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

"On the Warpath Tour '89"
GALLAGHER
Thursday & Friday, August 3 & 4

Chase the Clouds Away...
CHUCK MANGIONE
Sunday, August 6

"This Bud's For You," "Lady Love,"
"Country People"
LOU RAWLS
Wednesday, August 9

The King of the Blues
B.B. KING
Friday, August 11

Rock 'n' Roll Hall of Famers
THE EVERLY BROTHERS
Thursday, August 17

2-Time Grammy Award Winner
DIANE SCHUUR
Friday, August 18

Grand Old Opry Member
RICKY SKAGGS
Thursday, August 24

The Reverend "Put a Little Love in Your Heart"
AL GREEN
Sunday, August 27

Country Music's Exciting New Voices
DESERT ROSE BAND
Featuring **CHRIS HILLMAN**
Thursday, September 14
(One show, 8:00 pm)

The One and Only
GEORGE BENSON
Tuesday & Wednesday, September 19 & 20

Legendary Pianist
DAVE BRUBECK QUARTET
Thursday, September 21
(One show, 8:00 pm)

CHARGE TICKETS
BY PHONE
560-8022
OR
278-TIXS

9IX TONIGHT! THURSDAY, MARCH 30

FROM "X"
JOHN DOE
PLUS:
HAYALINAS & PULL TOYS

FRIDAY, MARCH 31

9IX 8PM METALSHOCK
WELCOMES
FROM KISS
PAUL STANLEY
PLUS:
BASTILLE

SATURDAY, APRIL 1

9IX 8PM WELCOMES
GATO BARBIERI

SUNDAY, APRIL 2

9IX
The UNTOUCHABLES
PLUS
KIM RYDER
A CHAOS PRODUCTION

MONDAY & TUESDAY, APRIL 3 & 4

9IX 8PM
RANDY NEWMAN
PLUS JERRY RAINY
AND JOE HARRIS
OF THE BEAT FARMERS

WEDNESDAY, APRIL 5

9IX 8PM
GRAHAM PARKER
THE MONA LISA'S SISTER
PLUS:
PIERCE TURNER

THURSDAY, APRIL 6

9IX 8PM
LEON REDBONE
"THIS BUD'S FOR YOU"

FRIDAY, APRIL 7

A ROCKY LOCAL SHOWCASE
YANXWORTH • NIMBUS OBI NEMESIS • BASTILLE

SUNDAY, APRIL 9

9IX 8PM WELCOMES
CURTIS OHLSON

TICKETS AT
TICKETMASTER
AT THE CONVENTION CENTER & THEATRE
1400 LA JOLLA VILLAGE DRIVE, SUITE 100
LA JOLLA, CA 92037 (760) 520-1234
AND THE BACCHANAL

THURSDAY, APRIL 13
BILL SILVA PRESENTS
KILLING JOKE

SATURDAY, APRIL 15
NEW FACES OF COUNTRY
FOSTER & LLOYD

TUESDAY & WEDNESDAY, APRIL 18 & 19

9IX 8PM
JOHN PRINE

SATURDAY, APRIL 22
FAIRPORT CONVENTION

SUNDAY, APRIL 23
AVALON ATTRACTIONS PRESENTS
SKID ROW

MONDAY, APRIL 24
GREGG ALLMAN

DON'T MISS:
GRASSROOTS & RARE EARTH 4/28
SURF PUNKS 4/29 • TAMIKA TIKAMU 4/30
WILLY DEVILLE & THE MINX DEVILLE BAND 5/3
LEON RUSSELL & EDGAR WINTER 5/4
PONCHO SANCHEZ 5/5 • THE PIXX 5/6 & 7
INDIGO GIRLS 5/8 • BUCK OWENS 5/16
THE ROCHES & ROGER MCGUINN 5/20
JERRY JEFF WALKER 5/25
KATHY MATHEA 5/30

Carlos Murphy's, 4301 La Jolla Village Drive, La Jolla, 457-4170. "Chuckie," comedy and music. Wednesday through Saturday. Song Trix, recorded music, and video audience participation. Also, Sunday. Louie Louie, blues and party music. Monday and Tuesday.

Casey's Pub, 114 Carrol Avenue, Pacific Beach, 274-5523. Rock, Dixie, vintage rock and roll. Wednesday and

Thursday. Clearmont Drive, vintage rock and roll. Friday and Saturday. **Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081. Casual Lounge. The Mar Dela. vintage rock and roll. Thursday. The Classics, vintage rock and roll. Friday. Borrocho y Loco, tropical rock and roll. Saturday. The Big Fins, rock and roll. Sunday. Dan Abernethy, jazz. Wednesday. Murphy's Peter Biberich, new-age music and entertainment. performs 5:30-7:30 p.m. Wednesday through Saturday. Near also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Casey's Back House, 1250 Prospect Street, La Jolla, 454-5325. Encore, jazz. Thursday through Saturday. live jazz music. Sunday. call club for information. World Beat, jazz. Wednesday.

Dream Street, 2228 Bacon Street, Ocean Beach, 222-8331. Tough Beats, rock and roll. Thursday through Saturday.

Harley's, 7650 La Jolla Shores Drive, La Jolla, 459-4541. Pipe John Crouch, jazz music. featuring electric, violin. Wednesday through Sunday. David White, jazz on keyboards, with vocal accompaniment. Monday and Tuesday.

Hilton Hotel, Corgo Bar, 1175 East Mission Bay Drive, Mission Bay, 276-4010. The People Movers, contemporary. Wednesday through Saturday evening. Happy Hour Jazz. The Pathway Band/Thursday. Aubrey Fox. Friday. Hank Easton's Eastern West Band, Wednesday Live Jazz is performed during the Sunday brunch, call club for information.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-4611. Ocean Terrace Lounge. Passion, contemporary. Tuesday through Saturday. Don Niles, piano, performs at 8 p.m. Sunday and Monday. Palm Court. James Parish, piano, performs 5 p.m. mid-night, Friday through Sunday and 5:30 p.m. Monday. Jerry Melnick, piano, 5:30 p.m. Tuesday through Thursday. The Variations, contemporary, 6:30 p.m. Sunday. Crown Room. Jerry Melnick, 6:30 p.m. Friday and Saturday. Louie Gold, piano music, 10 a.m.-2 p.m. Sunday.

Islandia Bar and Grill, 1141 Quin Road, Mission Bay, 224-1218. Live. Travelin. Latin jazz. Thursday through Saturday.

Jazz Nine Records, 5726 La Jolla Boulevard, La Jolla, 454-9832. The Point City Jazz Band. Johnny Best, 7:30 p.m. Thursday. The Boddy Gordon Quartet, with Danny Best, jazz. 2 p.m. Sunday. Live. Discontinued jazz. 7:30 p.m. Tuesday.

Jose Murphy's, 4301 Mission Boulevard, Pacific Beach, 270-3220. Perfect Stringer, rock and roll. Thursday through Saturday. The Reflectors, rock and roll. Sunday and Monday. Private Domain, rock and roll. Tuesday and Wednesday. The Blonde Bruce Band, featuring saxophonist Johnny Vito, piano, lounge, blues, and rhythm and blues, from 4-6 p.m. Sunday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262. Silvia Louie and Chava Reyes, musical variety featuring pop, blues, jazz, folk, show tunes and more. Thursday through Saturday.

The Landing, 4250 West Point Lane Boulevard, Long Point, 770-4038. Norman Clifford and Friends, contemporary. Wednesday through Saturday. Monday night showcase with July Ames and Norman Clifford.

The Loft, 1000 Pacific Avenue, Pacific Beach, 272-1341. The Charles

McPherson Quartet, jazz. Thursday. The Denise Jeter and Bob Mena Quartet, jazz. Saturday. Holly Midman and Born Saturday, jazz. Tuesday and Wednesday.

McP's Pub, 1117 Orange Avenue, Coronado, 435-5286. Solis, rock and roll. Tuesday and Wednesday. Live music is featured on all other nights of the week, call club for information.

The Mexican House, 1330 Orange Avenue, Coronado, 435-5023. Piano bar entertainment. The Music Makers, with Morton and Pina, contemporary rock and roll, Tuesday through Saturday. Randy Bencher, pianist, performs Sunday through Tuesday. Brian Whitaker, contemporary. Wednesday.

Nick's F.B. Nightclub, 4250 Mission Boulevard, Pacific Beach, 580-3938. Private Domain, rock and roll. Thursday through Saturday. The Stern Brothers, rock and roll. Tuesday and Wednesday.

Monk's, 3595 Sports Arena Boulevard, Long Point, 223-5596. France, rock and roll. Thursday through Saturday. Live rock and roll. Sunday through Wednesday, call club for information.

Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-2771. Contemporary, with Bono Rato and Gary Tuttle, performs classical guitar music from 6 p.m. Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7322. Rati Carmon, blues and rhythm and blues. Thursday. The Big Fins, vintage rock and roll. Friday and Saturday. The Chico Island Sounds, ska, calypso, and reggae. Sunday. Nicks or Anyone, rock and roll. Monday and Tuesday. Dr. Perigold and the Intense of Love, vintage rock and roll. Wednesday.

Paradise Inn, 1935 Quin Road, Marina Village, Mission Bay Park, 223-3335. The Heron, rock and roll. Thursday through Saturday. The Reflectors, rock and roll. Wednesday.

Peoria, 1025 Prospect Street, La Jolla, 454-7111. The Cardiff Rebers, reggae. Friday. The Cardiff Rebers, reggae. Saturday. Call club for information.

Patterson's/Colonial Inn, 910 Prospect Street, La Jolla, 454-2181. Pianist William Cratty plays contemporary and classical selections from 6:10 p.m. Thursday through Saturday, and from 10:30 a.m.-1:30 p.m. Sunday morning, and from 6-9 p.m. Sunday evening.

Rick's, 4250 West Point Lane Boulevard, Long Point, 223-5559. Unless otherwise indicated, all performances are rock and roll.

The Treadmill, 1330 Orange Avenue, Coronado, 435-5286. Solis, rock and roll. Tuesday and Wednesday. Live music is featured on all other nights of the week, call club for information.

The Ruby Palace, 4340 La Jolla Village Drive, La Jolla, 587-1886. Hollis Gentry's Neon, jazz. Tuesday through Saturday.

The Salmon House, 1970 Quin Road, Marina Village, 223-2234. The Barry Four Trio performs jazz music beginning at 8:30 p.m. Friday and Saturday, and hosts a jazz jam session beginning at 6 p.m. Sunday.

Se Casa Restaurant, 6738 La Jolla Boulevard, La Jolla, 454-0399. A jazz disc, featuring all styles of music is hosted by Norm Bala. 8:30 p.m. Thursday through Saturday.

Teas Teahouse, 4670 Voltaire Street, Ocean Beach, 222-6995. Tom "Cat" Courtney, blues. Thursday. Live music is offered on other nights also, call club for information.

Top of the Cove, 1256 Prospect Street, La Jolla, 454-7779. Bill Wright. Gershwin. Porter. Southern, et al., on the piano. Wednesday through Sunday. Tuesday, 5:30-7:30 p.m. Thursday, 5:30-7:30 p.m. Friday, 5:30-7:30 p.m. Saturday, 5:30-7:30 p.m. Sunday, 5:30-7:30 p.m.

Wheatley's, 1921 Bacon Street, Ocean Beach, 222-8622. The Cardiff Rebers, reggae. Thursday. Bruce Lee World, reggae. Friday. The Cardiff Rebers, reggae. Saturday. Tobacco Road, vintage jazz, swing, and boogie-woogie. 4-6 p.m. Sunday. Followed by a short jam session. Sunday evening, MDA benefit with jazz artists the Road Band and the Jazz Thieves. Monday: the Unshockables, blues and rock and roll. Monday and Tuesday: Graham Parker, rock and roll, and Pierce Turner, rock and roll. Wednesday.

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San Diego North

The Allshire Country Saloon, Town and Country Hotel, 300 Hound Circle North, Mission Valley, 291-7131. Bramble, country music. Tuesday through Saturday. Delano performs country and western music. Monday evening.

The Backroom, 8022 Clearmont Mesa Boulevard, Clearmont. 560-8022. John Doe, the Hawaiians, and the Pull Boys, rock and roll, and Ruffin, rock and roll. Friday: Gato Barbieri, Latin jazz. Saturday: the Unshockables, ska and rock and roll. Sunday: Randy Newman, rock and roll. Monday and Tuesday: Graham Parker, rock and roll, and Pierce Turner, rock and roll. Wednesday.

Blue House Lounge, 2337 Clearmont Drive, Clearmont, 274-0665. Chad Hart and Friends, country and variety. Thursday through Saturday. Jam session, 6:30-10:30 p.m. Sunday.

Bushby's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Paul Approach, rock and roll. Thursday. Group. Saturday.

Crystal TV Live, 500 Hotel Circle North, Mission Valley, 294-9010. The Belars, vintage rock and roll. 5:30 p.m., Friday.

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Presented by T.H.

Lake DANCE EXTRAVAGANZA

live music by:
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and Luis Gasca

Salsa Dance Contest
Great Prizes

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8pm to close

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Mira Mar

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91X BEACH & SURF CLUB PARTY!

Dred Scott hosting! • Clothing giveaways courtesy of Net Volleyball Wear • Fuji racing bike giveaway courtesy of Action Cycles of Mira Mesa
91x Simpatico beer • No cover!

Friday & Saturday NO COVER before 9:30 pm

Monday, April 3
\$1.25 WELL DRINKS • MARGARITAS BEER & WINE!
"Name Your Drink Special" 8:30 pm-close

Tuesday, April 4
MARGARITA TUESDAY MADNESS!
One dollar margaritas all night

Wednesday, April 5
GIRL LADIES' NIGHT AT THE BEACH
Spin to win - Revolving drink specials & prizes, Free limo service, VIP cards, dinner...also featuring the Male Blue Jean Contest, Cash prizes

HAPPY HOUR
\$1 WELL DRINKS DRAFTS FREE APPETIZER BUFFET
3 pm - 6 pm, Monday through Friday

Mony Mony's
WEDNESDAYS
THURSDAYS

KGB FM NIGHT RETURNS!
Featuring a KGB disc jockey, plus complimentary buffet, contest, prizes and drink specials.

FASHIONS EXCLUSIVE AUCTION
Wear skirt or tie for NO COVER CHARGE!
\$1.25 margaritas all night long!
Watch for Mony's Fashion Party! Coming April 20th.

March 30-April 2 & April 4-8
Dance to the live rock & roll of
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Where the Fun Starts!

Bill Shreeve
Friday & Saturdays,
9 pm-1 am. Appearing for
the month of April.

Coast Highway
appears every Thursday in
April from 8:00 pm-midnight.

Sunday Champagne Brunch \$8.95
10-30 am-2:00 pm. Served in our
Tropical Outdoor Patio or Art Deco restaurant.

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Two unique restaurants

Downtown by the Bay
2137 Pacific Highway, San Diego
232-0686 or 232-1367

Featured Artists: Tickets available through **FOURTEEN** and Off the Record

Thursday, March 30, 9:00 pm
MAGIC 101
Heath's Doors feature
RANDY HANSEN
WILD CHILD

Friday, March 31, 9:30 pm
REBEL ROCKERS

Saturday, April 1, 9:30 pm
THE TAIL GATORS
FORBIDDEN PIGS

Monday, April 3, 9:00 pm
SOUL PATROL

Tuesday, April 4, 9:00 pm
"RAS POSSE"
featuring **ISRAEL VIBRATIONS,**
MIKEY DREAD with **ROOTS RADICS**

Wednesday, April 5, 9:00 pm
THE SAVERY BROS.

Thursday, April 6, 9:00 pm
KEVIN EUBANKS
and guest **PETER SPRAGUE** and **KEVIN LETTAU**

Friday, April 7, 9:00 pm
ANDREW TOSH
and **THE PETER TOSH BAND**

Saturday, April 8, 9:00 pm
ROSIE FLORES
and guests **DAVID BRADLEY** AND **THE TRAVELING BRADBURY**

Sunday, April 9, 9:00 pm
LITTLE CHARLIE AND THE NIGHTCATS
and guests **DAVID GONZALES** and **AL BLAKE** and many more

Monday, April 24, 9:00 pm
ROOMFUL OF BLUES
and guests **RHUMBORGIES**

Tuesday, April 27, 9:00 pm
BO DIDDLEY
and guests **THE ROUSERS**

This Week's Afternooners...
Friday, 5:30-8:30 pm — Discontinued Jazz **CHICAGO SAX**
Saturday, 5:00-8:00 pm — **BOB LONG**
Sunday, 5:00-8:00 pm — **JEFF MCCANN JAM**
Monday, 6:30-8:30 pm — "Country on the Coast" **SAVERY BROTHERS BAND**
Wednesday, 6:00-8:30 pm — "Vintage Jazz and Boogie Woogie" **TORRACCO ROAD**

143 So. Cedros Ave., Solana Beach 481-9022

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Jonathan Murray, piano and vocal variety, Thursday through Saturday.

Wednesday and Friday; Luigi Lewando

information. Piano Bar, Rock Room.

1

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West Harbor
230-8909: Patti
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Marriott Hotel, 333
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MARCH 30, 1989

KING BISCUIT BLUES BAND

Friday night, March 31



JAZZ THIEVES

Saturday night, April 1

Coming April 7 - KATZ CARAVAN
Coming April 8 - BLONDE BRUCE

Happy Hour 4-7 Mon.-Fri.

\$1.75 well drinks • Complimentary hors d'oeuvres

McDougall's

Restaurant & Oyster Bar
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239-4194

Parking above the restaurant
for \$1.00, with validation after 5 pm



Tom Ham's Lightshow, 2150 Harbor
Island Drive, Harbor Island, 299-0210.
Blues, blues and jazz, Thursday
through Saturday, Donna Cole,
contemporary, Wednesday through
Friday, 4-7 p.m.

Tala Mue's, 2051 University Avenue,
North Park, 297-4876. The Street
Blues Band, blues and rhythms and
blues, 8 p.m., Thursday; The High
Society Jazz Band, Dixieland jazz,
5:30 p.m., Friday, followed at 9 p.m. by
the Rick Gasler Band, blues and rock
and roll; the Rick Gasler Band, blues
and rock and roll, 9 p.m., Saturday; the
Ranch Party Bluesgrass Band performs
at 5:30 p.m., Sunday.

2581, 2581 University Avenue, North
Park, 297-0113. Folk musicians are
welcome to perform acoustically when
Big L and Friends hold an acoustic
folk jam session on Wednesday;
acoustic folk music and poetry
readings, Sunday, Monday, Tuesday,
Thursday and Saturday, call club for
information.

C.S. Grant Hotel, 236 Broadway,
downtown, 232-3121. Babu Henkel
and Richard Jones, jazz and blues,
Thursday through Saturday, performing
in the Grand Grille Lounge; a pianist
Doug Ullrich, from 5 to 7 p.m., Tuesday
and Wednesday, and pianist Jack
Henneman, Monday and Thursday
through Saturday.

Vicount Hotel (the Bar), 1960
Harbor Island Drive, Harbor Island,
297-0700. John Bower, piano variety,
8:30 p.m., Friday and Saturday, and
9:30 a.m., Sunday morning.

The Westgate Hotel, 1055 Second
Avenue, downtown, 238-3538. Rita
performs contemporary and classical
piano selections, Friday through
Tuesday evening.

Words and Music Bookstore, 3806
Fourth Avenue, Hillcrest, 298-4011.
Paul Henshaw, classical guitarist
presents an evening of music from the
Renaissance and Baroque periods,
beginning at 7 p.m., Friday; Sam
Hinton, folklore and folk music, 7 p.m.,
Saturday.

East County

Harvey Stone Trio, 7059 El Cajon
Boulevard, college area, 492-2283.
Live music nights, call club for
information.

The Bookhouse, 5000 Grinnant
Center Drive, La Mesa, 589-5353.
Vince Warren plays jazz music on "the
stage," Friday and Saturday.

The Broadway Restaurant, 8320
Parkway Drive, La Mesa, 495-3660.
Eddie Gold, contemporary, Wednesday
through Saturday; Jim Moore, singer
and guitarist, performs contemporary
and original music, Sunday through
Tuesday; Dale Pearson, pianist,
performs a variety of music during the
Friday happy hour.

Brewer Billy's, 13177 Woodlark
Avenue, San Diego, 444-8778. San Diego
country, Wednesday through Sunday
(jam session Sunday), country dance
lessons, Sunday, Wednesday and
Thursday.

Rail and Bow, 690 North Second
Street, El Cajon, 579-3683. The
Border Tunes, rock and roll, Thursday

through Saturday; the Classics, vintage
rock and roll, Wednesday.

Carlos Murphy's Crossroads Center,
5000 Grinnant Center Drive,
La Mesa, 686-7577. Jackie Triska,
contemporary, Wednesday through
Saturday; the L.A. Trio, jazz, a jazz
jam session beginning at 7 p.m.,
Sunday; Song Trek, recorded video
music audience participation
presentation, Monday and Tuesday.

Circle D Corral, 1013 Broadway
El Cajon, 444-7423. Country Canteens,
country, Tuesday through Sunday.

Cowen Room, North Second Street
and Oakdale Avenue, El Cajon,
447-0456. Lee Whittington, easy
listening, country, and dance music,
Wednesday through Saturday.

Dick's Horseshoe Lounge, 7564
Broadway, Lemon Grove, 469-6344.
Crescible, rock and roll, Thursday
through Sunday.

Dave's Landing, 1885 East Main Street,
El Cajon, 442-0558. Carol Carlin,
guitarist and pianist, performs
Wednesday through Saturday;
Jonathan Murray, blues and
contemporary, Sunday through
Thursday; Don Miller plays piano, Friday
happy hour.

Dave's East, 13321 Business Highway 8
at Los Cienega Road, El Cajon,
443-2444. The Shadow Riders, country
rock, Friday and Saturday.

E2 Country, 8090 Vista Verde,
1055 Mission Gorge Road, San Marcos,
449-0060. True Grit, rock/country
blues, Friday and Saturday.

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Experience a new, thrilling sing
along laser system called "Karaoke"
that lets anyone become an instant
star. You do the singing to lyrics that
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Whether it's the latest hit, a
Golden Oldie, Country & Western
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experience singing to the sounds of
professional musicians playing your
favorite songs you'll want to do it
again and again.

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BASKETBALL GAME
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RESTAURANT
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Every Tuesday

First Prize	\$100	Interested	
Second Prize	\$75	contestants	
Third Prize	\$50	call	
Fourth Prize	\$25	John Cross	
Fifth Prize	\$15	792-5446	

4014 Bonita Rd., Bonita
(One mile east of 805) • 479-3537

PARADISE BAY

Seafood Restaurant & Oyster Bar

NO COVER CHARGE
Every Wednesday & Thursday!
• Join us for happy hour free food, enjoy the
sunset & stay for dancing

Thursday 4:00 pm 'til closing
\$1.25 Miller Genuine Draft Beer

Wednesday through
Saturday
March 29-April 1
HEROES

Coming April 5-8: REFLECTORS

At Marina Village on Mission Bay • 1935 Quince Rd. • 619-223-2335

**P.B.'s BEST LIVE
ROCK & ROLL NIGHTCLUB**

Thurs. - Sat. Sun. & Mon. Tues. & Wed.

PERFECT STRANGER REFLECTORS PRIVATE DOMAIN

Sunday afternoon 4-8pm **BLONDE BRUCE BAND**

THURSDAY NIGHT HAPPY HOUR
6-9 pm featuring
75¢ WELL DRINKS • \$1.00 CALL DRINKS & BOTTLED DOMESTIC BEER

**LIVE ROCK & ROLL
7 NIGHTS A WEEK**
4302 MISSION BLVD. 270-3220
DAILY 11 AM TO 2 AM
1 BLOCK FROM THE BEACH
FOOD SERVED DAILY ON
OUR OUTDOOR PATIO

COCONUTS
ON WINTER ISLAND

Thursday, March 30
NATIVE TONGUE
Friday, March 31
CALL CLUB FOR INFO

Saturday, April 1
**DR. CHICO'S
ISLAND SOUNDS**
Sunday, April 2
THE EARTH BAND

1901 Shelter Island Drive • 222-NUTS (6887)
"Why Coconut's? Cause it's a Jungle out there!"

THE SAN DIEGO HILTON
BEACH AND TENNIS RESORT

Dancing

Jazz Nights

It's the San Diego way to relax. With
the music of the city's best
contemporary jazz artists as the
son over the bar. Enjoy a refreshing
drink and our lovely array of hot
and cold hors d'oeuvres. After Work
Happy Hours, 5:30-7:30 p.m. in the
Cargo Bar, Wednesday through
Friday. And on Thursday, we pair
your consistent and musicians
during Comedy Jazz Night.

Thursday (30)	"Jazzzy Day"
Friday (31)	"Jazzzy Day"
Wednesday (5)	"Jazzzy Day"
Thursday (6)	"Jazzzy Day"
Friday (7)	"Jazzzy Day"
Wednesday (13)	"Jazzzy Day"

The People Movers

One of San Diego's most exciting
groups! They're well known for
unique interpretations of
contemporary jazz and top 40s
music. Dance to the unforgettable
sound of the People Movers from
8:00 p.m. Wednesday and
Thursday, Friday and Saturday from
9:00 p.m. in the Cargo Bar.

Dining

For a taste of the good life, come to
the Tradewinds. Creative cuisine, a
striking bay view and attentive service
make dining in the Tradewinds an event
to remember. Dinner served from 6:00
p.m. lightly. Reservations recommended.

TRADEWINDS

Sunday Jazz Brunch

On a Sunday, savor an unforgettable
brunch of fresh-caught ocean,
made-to-order omelets, an
incredible selection of fresh fruits,
paninis and pastries, plus complimentary
champagne. Served 10:30 a.m. until
2:30 p.m. in the Tradewinds. For an
upbeat variation on our theme, dine in
the Cargo Bar and enjoy the best in
contemporary jazz from 11 a.m.-2:30
p.m. Adults: \$44.95.

Sunday (7)	"Lori Bell Quintet"
Sunday (13)	"Bill Shreve Sextet"

CARGO BAR

1075 East Mission Bay Drive • San Diego, California 92109 • (619) 276-4010



TIO LEO'S

NAPA • MORENA

Mexican Restaurant & Cantina

5302 Napa St. (near the
Morena Blvd. home furnishings
district) • 532-1462

WHY PAY A COVER ELSEWHERE?
SEE SAN DIEGO'S BEST BANDS HERE -
WITH NO COVER!!

Happy Hour Monday-Friday, 4-7 pm
 Check out our Wide Screen T.V.

Thursday is LADIES' NIGHT!
 Pina Colodas and Long Island Ice Tea \$2.00,
 Watermelon Shots \$1.25 all night!

**Thursday,
Friday &
Saturday**

**FOUR
EYES**

"The Party People's Meeting Spot"
 with D.J. Robby Y. spinning the hottest jams.

Tuesday

**MIGHTY
PENGUINS**

Wednesday

**DR. CHICO'S
ISLAND
SOUNDS**





NO COVER

MIRA MESA
 10787 Camino Ruiz,
 Mira Mesa • 695-1461

**Thursday,
Friday &
Saturday**

**MIGHTY
PENGUINS**

Monday

**JOE
STAPLES**

**Tuesday &
Wednesday**

ROCKASOURIS




"YOU ALWAYS END UP"
AT TIO'S.

Flan Springs Inn, 15505
 Highway 80, El Cajon, 443-8568:
 Saturday, country music, 9 p.m.,
 Friday through Sunday, and also at
 6 p.m., Sunday.

The Irish Inn, 2754 Alpine Boulevard,
 Alpine, 445-7760: Sam McMiller and
 Paul Dunn, Irish, folk, and
 contemporary music, Friday and
 Saturday, 8 p.m. through 11 p.m.

Kelly's Pub, 6314 El Cajon Boulevard,
 college area, 286-0600: Everett King,
 blues and rhythm and blues, Thursday;
 Newsworld, rock and roll, Saturday;
 John Ingram, contemporary, Monday;
 Brian Whitaker, contemporary,
 Tuesday; live music Wednesday and
 Friday, call club for information.

Donna's Restaurant, 401 West Main
 Street, El Cajon, 443-7769: Second
 Wind, contemporary and folk music,
 Friday and Saturday.

Lakeland Hotel Lounge, 9540 River
 Street, Lakeside, 443-0420: Live music,
 Friday and Saturday, call club for
 information.

Lorenson's, 596 Broadway, El Cajon,
 443-0606: The Promoters,
 contemporary, Tuesday through
 Saturday; Starfire, rock and roll,
 Sunday and Monday.

Louie Louie's, 5286 Balboa Drive,
 La Mesa, 442-6523: Live music,
 Thursday through Saturday, call club
 for information; Breakfast Pina,
 country rock, Sunday through
 Wednesday.

Magnolia Restaurant, 8961 Magnolia
 Avenue, San Marcos, 445-8550: The Cal-
 lallos, vintage rock and roll, Friday and
 Saturday.

Mrs. P's Place Restaurant, 3035
 Sweetwater Springs Boulevard, Spring
 Valley, 470-7741: Steve Hargrave, blues
 music, 7:30 p.m., Friday

The Moonshine Bar, 15310 Woodside
 Avenue, San Marcos, 448-5230: Reznard
 and Miles, contemporary and country
 and western music, Friday and
 Saturday.

The Outpost, 652 Grand Avenue,
 Spring Valley, 444-9007: The Corvettes,
 vintage rock and roll, Friday and
 Saturday.

Park Place, 1280 Fletcher Parkway,
 El Cajon, 444-7875: Crystal, rock and
 roll, Thursday through Saturday; Not
 Gully rock and roll, Sunday and
 Monday; Phoenix, rock and roll,
 Tuesday and Wednesday.

Pelham Pub, 7828 Broadway, Lemon
 Grove, 444-6294: The Horns, rock and
 roll, Friday and Saturday; the
 Blues Recovery Band, blues and
 rhythm and blues, 4 p.m., Sunday;
 Kent the Crazy Man, comedy and
 music, Wednesday.

Peter Jay's, 9125 Mission Gorge
 Road, San Jose, 562-3429: Heartbeat,
 featuring Cindy Hall, contemporary,
 Friday and Saturday evening.

Pine Valley House Restaurant, 78841
 Old Highway 16, Pine Valley, 423-0708:
 Street Talk, performs country music at
 9 p.m., Friday and Saturday.

Shank's, 245 Quince Orchard
 Drive, La Mesa, 465-3444: Larry
 Moore, pianist and vocalist, performs

from 7:11 p.m., Tuesday through
 Saturday.

Some Place Else, 14701 Old Highway
 80, El Cajon, 443-5426: Slight Touch,
 rock and roll, 8 p.m., Wednesday, and
 6:11 p.m., Sunday; the Insurgents, 50s
 and 60s rock and roll, Friday and
 Saturday.

Wanda's Drop Inn, 1433 Camino
 Real, Spring Valley, 498-2200:
 Kamelot, classic rock and roll, 8 p.m.,
 Friday and Saturday, and 4-8 p.m. (on
 main), Sunday.

Wine Coby's Saloon, 202 West Main
 Street, El Cajon, 444-9247: Jam
 session, Thursday, musicians welcome;
 Nemo's Rock and roll, Friday and
 Saturday.

The Country Ramblers, 1862 Palm
 Avenue, Imperial Beach, 429-1261:
 Lorie, country, Wednesday through
 Saturday.

The Dance Machine, 1862 Palm
 Avenue, Imperial Beach, 429-1261:
 Pratts, rock and roll, Thursday through
 Saturday; live music, Sunday through
 Wednesday, call club for information.

Dick's Cocktails, 317 Third Avenue,
 Chula Vista, 423-1546: Wayne Giv,
 country, blues, and contemporary,
 Friday and Saturday.

El Bazarino, 1011 Broadway Avenue,
 Chula Vista, 423-4660: The Promoters
 performs Top 40 dance music
 beginning at 9 p.m., Sunday.

Hendy's, 1460 Palm Avenue, Imperial
 Beach, 423-3474: Linda Sherwood and
 Surfside, country music, Friday and
 Saturday.

Joey's, 415 Broadway, Chula Vista,
 429-4628: 50s and 60s rock and
 roll music featuring Louie and Louie
 Change, Wednesday through Saturday
 10 p.m. and 11 p.m., Sunday and
 Monday, and 10 p.m., Tuesday.

La Mesa, 1441 Highland Avenue,
 National City, 474-3223: Bruce
 Robbins, contemporary, Friday and
 Saturday.

No. 9, 1322 Third Avenue, Chula
 Vista, 427-4205: The Sign 3, Latin
 and oldies, Thursday through Saturday.

Oasis Bar, 1121 Third Street, Chula
 Vista, 429-2977: Gold's West, country,
 Thursday through Sunday (jam session
 beginning at 9 p.m., Sunday) & Taste
 of Country, country music, Sunday
 through Wednesday evenings.

The Palomares, 3009 Main
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Black Marcellino and the B Street Band: "The Insider"
The Mark Meadows Band: "Ruben E. Let's"
Midnight Delights: "Burnin' Back Road"
Jim Mason: "Bicycle Restaurant"
Charlie Mason: "Humboldt"
Bill Mullen: "Bicycle Restaurant"
Leo's Vision: "Gorge"
Off the Wall: "Aloe Reed"
One Plus One: "Rancho Bernardo Inn"
Parsons: "Hill of the Cornado"
Patrol: "Torrey's La Jolla Marriott"
The Pier Group: "Stemhead"
Shoebat
The Presidents: "Lorenza"
Blue: "Hollywood Hotel"
The Blues: "The Riverside Lounge"
Holiday Inn: "Embroidered"
Sharon: "Gourmet Lounge/Phon and Country Hall"
Shine in One: "La Costa Hotel and Spa"
Sound Investments: "Rancho Bernardo Inn"
SpiceHouse: "Pierce Lounge"
Don Tominson: "The Flying Bridge"
Bert Torres: "Sundae Hotel"
The Violent: "Hill of the Cornado"
James Wagner and the Invincible

Band: "Ruben's Young Men"
Brian Whitman: "Kelly's Pub, McP's Pub, Mexican Village"
Jinash Williams: "The Let's/Mission Gorge"

Country/ Country Rock

Brumley: "Abilene Country Saloon"
Breakheart: "Pam Louie Louie"
Cher Carroll and Crossen: "Leo's Little Bit of Country"
Chaser with Dina Preston: "San Diego Vito Country Showcase"
Country Casanova: "Circle D Cornal Cowpoke: Country Bumpkin"
Cik Express: "Oakville Lodge"
Dakota: "Shower's Bar and Grill"
Delaney: "Abilene Country Saloon"
Gold's West: "Oakville Bar"
Good Times: "The Pickin' House"
Hawkins: "Whisper's Road"
Haywire: "Whisper's Road"

Jack Johnson: "American Legion Post 3057"
Howard and Miller: "the Moondance Bar"
Lose Star Country: "Country Restaurant and Lounge"
New Country: "Country Restaurant"
The North 40 Band: "Leo's"
Larry and Jeanette: "Buck's Bar"
Ricochet: "Rancho Ego Saloon"
The Savory Brothers: "Belly Up"
Strom: "Pomona Club"
The Shadow Riders: "Don's East"
Linda Sherwood and Sonfire: "Hick's"
Siberia: "New San Diego Film Springs Inn"
Slight Touch: "Sonic Place Else"
Sheer Crazy: "Hunger's Road"
Street Talk: "Pier Village House Restaurant"
Sundown: "Pier Village"
A Taste of Country: "Oakville Bar"
True Grits: "B-C Country"
Under the Gun: "the Palmetto Star"

Jack Johnson: "American Legion Post 3057"
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Folk/Ethnic

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Marla Bowman, Tom Cakoon, and Charlie Holdover: "Dancing Nipper"
Martin Cox: "Dakota Pub, Blomley Smokedhouse"
Bill Craig: "Blomley Saloon Pub"
Three Comrades: "Buck's Bar"
Blomley Stone Pub
Dakota: "Cupola"
The Dile: "Buck's Bar"
Mrs. T's Place: "Restaurant"
Don Dancer: "Buck's Bar"
Ereos and Friends: "Joe's"
Gabriel: "Pier Village"
The Flamingo: "Pier Village"
San Mission: "Hick's"
Siberia: "New San Diego Film Springs Inn"
Slight Touch: "Sonic Place Else"
Sheer Crazy: "Hunger's Road"
Street Talk: "Pier Village House Restaurant"
Sundown: "Pier Village"
A Taste of Country: "Oakville Bar"
True Grits: "B-C Country"
Under the Gun: "the Palmetto Star"

Marla Bowman, Tom Cakoon, and Charlie Holdover: "Dancing Nipper"
Martin Cox: "Dakota Pub, Blomley Smokedhouse"
Bill Craig: "Blomley Saloon Pub"
Three Comrades: "Buck's Bar"
Blomley Stone Pub
Dakota: "Cupola"
The Dile: "Buck's Bar"
Mrs. T's Place: "Restaurant"
Don Dancer: "Buck's Bar"
Ereos and Friends: "Joe's"
Gabriel: "Pier Village"
The Flamingo: "Pier Village"
San Mission: "Hick's"
Siberia: "New San Diego Film Springs Inn"
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Blues/R&B Reggae

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Under the Gun: "the Palmetto Star"

The Paradise Street Band: "Comedy"
Joe: "Dancing Nipper"
The Beach Party: "Blomley Saloon"
Toby: "Hill of the Cornado"
Dancing Nipper
The Dile: "Buck's Bar"
Sol: "Hill of the Cornado"
Roberto Valdes and Friends: "the Abbey Restaurant"

The Paradise Street Band: "Comedy"
Joe: "Dancing Nipper"
The Beach Party: "Blomley Saloon"
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LA JOLLA MARRIOTT

4240 La Jolla Village Drive
587-1414

TORREY'S

GOES LIVE!!!



PATROL
Fridays 8 pm • Saturdays 9:30 pm
DANCING • DRINK SPECIALS

SUPER HUNGRY HOUR
Mon-Fri, 4-8 pm
\$1 ALL YOU CAN EAT
DINNER BUFFET
Bring in this ad & eat free!
(Sorry, you must be 21)

TUESDAYS
Torrey's goes "EAST COAST"
• Wear something from back east & receive \$2.00 single shot drink.
• Rolling Rock beer specials
• Progressive music
• Coney Island dogs, Boardwalk Pies, Buffalo Wings, & more! \$9

WEDNESDAYS LADIES' NIGHT
Men compete for the "BEST CHEST IN THE WEST"
\$100 in cash prizes
• 4°C Champagne Bar
• Fantasy Fashion Auction 8:35 pm
• Win "Queen for the evening" courtesy of Torrey's and California's Fine Limes

MONDAYS
UTC NIGHT
• \$1 single shot drinks for any UTC mall employees with mall I.D.
• Ladies "HOT LEGS CONTEST"
Win gift certificates, cash prizes & more!

LA JOLLA MARRIOTT
4240 La Jolla Village Drive
587-1414

LA HACIENDA

RESTAURANTE AND CANTINA

San Diego's All-New...
Comedy Nights!
Featuring LA's Top Comedians
Every Wednesday in April
Starting at 8:00 p.m.

16 oz. Margaritas **\$1.00**
4:00 p.m. - Closing

Long Island Iced Teas **\$1.50**
4:00 p.m. - Closing

Get over the "hump" with Spuds!
Well Drinks **\$2.00**
Bud or Bud Light **\$1.00**

Live Entertainment featuring

Bordertown 8:00 p.m. - Closing

New Compact Disc Jukebox and Late Night Appetizer Menu
Mission Valley Inn
298-8281
875 Hotel Circle South • Mission Valley

"LISTEN!"



AND WIN \$1,000 ON 9IX

The Breakfast away \$1000 Club is giving every morning.
Listen and win... on 9IX!

METRO

1051 UNIVERSITY AVENUE
SAN DIEGO (619) 295-2195

21 & UP

WICKED WEDNESDAY NITES
GUEST D.J.'S
"ALL DRINKS 50¢"
"REQUEST LINE"
HOW WICKED CAN YOU GET
WEDNESDAY \$1.00 OR W/AD

SUNDAY NITE
9IX DJS HOST
AN EVENING OF
9IX DRINK SPECIALS
BEFORE 10 P.M. MUST BE
BE 21 DOORS OPEN AT
8:00 P.M. FOR SUNDAY ONLY

THE UNTOUCHABLES ARE BACK IN ACTION

The long awaited release from
The Untouchables
Agent 00 Soul
\$5.99 LP/CS
\$11.99 CD
7 72342-1 Album
7 72342-2 Cassette
7 72342-2 Compact Disc

Specially priced maxi-single also available
"Agent 00 Soul"
\$3.99 12"/CS
7 72341-0 12"
7 72341-4 Cassette maxi-single

Don't miss The Untouchables at The Bacchanal, Sunday, April 2nd

Off the Record
We're open 7 days across from the Campus Plaza Mall
6136 El Cajon Blvd.
265-0507
And come check out our other location
515 First St., Encinitas 943-0041

Twist

**Piano Bar
and Classical**

Mary Adams-Ruthburn: *The Irish In
Blarney Stone* Three
Randy Peedler: *Mexican Village*
Barbara Banks: *Marriott
Hotel/Mission Valley*
Fred Fennedeth: *Words and Music
Bookstore*
Donna Blackwood: *Marriott
Hotel/Mission Valley*
John Bow: *Viscount Hotel*
Joy Chess: *The Willhouse*
Trevor Clarke: *Princess of Wales
British Pub and Restaurant*
Counterpoint (with Eileen Kato and
Gary Tuttle): *Ocean View
Restaurant*

Gary Nardino: *Seven Seas Lodge*
Joel Nash: *Hill Flowers*
Doug Peters: *The Bull Run Steak House*
James Parish: *The Club del Comodoro*
Thale Pearson: *Reverend's Kelly's Steak House*
Jack Pollack: *Gourmet Lounge*
Peter Popping: *Miracle's Café*
George Reno: *Avanti's*
Kristi Ricker: *Irish Inn*
Risa: *Wishbone Hotel*
Peter Rubenstein: *Columarian Hotel*
Rick Rutli: *Boathouse Grill/Columbian*
Rick Rutli: *Humphrey's*
Jo Teano: *the Hindquarter*
Brynn Verboye: *Boathouse Grill/Imperial Bank*
Dale Vernon: *Anthony's/La Jolla, Cal. del Ray Motel*
Lee Whittington: *the Cream Room*
Bill Wright: *Top of the Cove*

is slightly more persuasive as the pure embodiment of Christian virtue; and that Glenn Close is least persuasive of all as a sufficiently charming and tailoring prize for which the aforesaid route will endure an arduous challenge of the dimensions of labor of Hercules: bullying and milking, sure; charming and seducing, never. All three are crowded together in a series of scenes that are like the opposite cleavage for the power of appreciating facial expressions that would still be writ too through the wrong end of a telescope: exhibitionistic, self-delighted, ability subtle, stroboscopic appeal, technically polished to a high degree, but still. Still, the show

MARCH 30, 1989 4

2 for \$7.00



12 of our best selling
6" house plants
Pothos • African Charlies • Coleus
Boston Fern • Piggy Back
Asparagus Ferns • Bridle Veil
Purple Passion • Schefflera
Ficus Benjamina • Wandering Jew
Baby Tears



Bamboo Palm

Best Indoor Palm
that you can buy.
6' to 7' tall.

Reg. \$65.00

Now \$25.00

Cacti

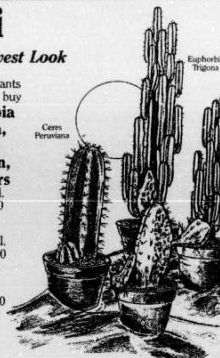
For the Southwest Look

Best houseplants
that you can buy

**Euphorbia
Trigona,
Ceres
Peruvian,
& Others**
6" - 1' tall.
Reg. \$8.00
\$6.00

1 1/4' - 2' tall.
Reg. \$22.00
\$12.50

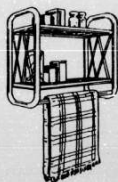
2' - 3' tall.
Reg. \$30.00
\$17.50



Rattan Wall Shelf

13" long
13" wide
7" deep
Reg. \$12.00

Now \$8.00



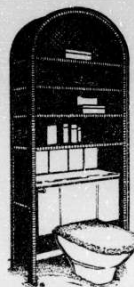
Hampers Square

23" tall x
12" x 12"
Reg. \$20.00

**Now
\$12.50**



Silk Flowers
Please notice our
new \$50,000
shipment of
handmade silk
flowers from
China.



Over the John

72" tall
27" long
9" deep
Reg. \$75.00

**Now
\$50.00**

New Store Hours

9am-9pm

Mon.-Sat.

9am-7pm

Sunday

180 E. Washington

291-0215

Visa &

MasterCard

Prices good through April 12



SECTION 3

SAN DIEGO READER
MARCH 14, 1987



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HELP WANTED

ADVERTISING, ANTS, ANDREWS HELP! I need a full-time and part-time people to help me with my business. Full-time salary \$24,000. Part-time \$12,000. Monthly salary I will show you how. Call Michael, 345-1000.

HELP AND BUSINESS! I need your help with my business and finance business as well as expand into new and open. Call Daniel, 345-1000.

ABLE WANTED: Emotional, stable, large, open, and of course, honest. Contact your agent. Salary \$24,000.

ABOUT HELP: I need your help with my business and finance business as well as expand into new and open. Call Daniel, 345-1000.

ACCOUNT EXECUTIVE: I need your help with my business and finance business as well as expand into new and open. Call Daniel, 345-1000.

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FREE CLASSIFIEDS

Free classifieds are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 3x5 card (mailed inside an envelope) or on a post card. Free classifieds are limited to 25 words or less. Classifieds of more than 25 words cost \$0.40 per extra word, and payment must accompany ad.

MAILING DEADLINE

Free classifieds must be mailed to the following address and must be received by 7:00am Monday, three days in advance of the intended issue. Reader Classifieds, P.O. Box 80801, San Diego, CA 92138. No free classifieds will be accepted at the Reader office or over the phone.

LATE CLASSIFIEDS

Private parties and nonprofit organizations may place classifieds over the phone or at the Reader office, 1703 India Street, downtown, at the rate of \$16 for 25 words or less plus \$0.40 per extra word. The deadline is 8:00pm, Tuesday.

DON'T CALL US

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

PAID CLASSIFIEDS

Businesses (including paid services or functions, rentals, and ongoing profits) making personnel inquiries in advance for classified ads at the rate of \$16 for 25 words or less plus \$0.40 per extra word. Discounts are available for classifieds placed for consecutive issues, and will be quoted upon request. The Reader will not be responsible for failure to run an ad or for errors in an ad except to the extent of the cost of the first insertion of the ad.

MAILING DEADLINE

Paid classifieds can be mailed to the following address and must be received by 7:00am Monday, three days prior to the issue. Office hours: 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

WALK-IN DEADLINE

Paid classifieds may be brought to the Reader office, 1703 India Street, downtown, before 6:00pm, Tuesday, two days prior to the issue. Office hours: 9:00am-5:00pm, Monday through Friday, except Tuesday when the hours are 9:00am-6:00pm.

PHONE DEADLINE

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



235-8200 (Display advertising 235-3000) Please don't call us regarding free classifieds.

PHOTO CLASSIFIEDS



BMW 320i
1981 Supercharged, computer engine rebuild, plus new clutch, fuel distributor, transmission, brake lines, paint, etc. \$6500, 275-1135.

Photo classified ads cost \$3 each and are available to private parties selling cars or real estate. For business rates call 235-6561. Ads include copy of no more than 25 words (including headline), and a photo to be provided by the advertiser or taken by our photographer. (See below for ad-size fee.) Photos must be 3 1/2" x 4 1/2" in size, professionally black and white, and are subject to Reader approval. Those accepted for publication will not be returned. Photo classifieds may be placed for multiple insertions provided proper payment is received in advance.

WE TAKE THE PHOTO FOR YOU!

For your convenience we will take a picture of your house or car for a one-time additional fee of \$15 per photo. The deadline for making appointments is 5:00pm Friday for the following Thursday's issue. Call Monday, Friday, 9:00am-5:00pm, 235-6561.

MAILING DEADLINE

Photo classifieds can be mailed to the following address. Paid must be received by 7:00am Monday, three days prior to the issue. Reader Photo Classifieds, P.O. Box 80803, San Diego, CA 92138.

WALK-IN DEADLINE

Photo classifieds may be brought to the Reader office, 1703 India Street, downtown, before 6:00pm, Monday, three days prior to the issue.

ACCUMULATE HEALTH AND WEALTH

A \$100,000 money saving plan. Earn 4% Monthly. \$100,000 in 36 months. For 24 hour message call 445-2924.

ADMINISTRATIVE ASSISTANT

Administrative Assistant. Age 21 or older. \$15.00 per hour. Full-time position. Call 445-2924.

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ASSISTANT SUPERVISORS

MARCH 30, 1989

by duty (Btu, 12 volt, 808, electric start and fuel air, combination. Must use 250.



RY
Matters
Business
Injury
Defense

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811

10

by: \$165
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lower
noise,
best.

seed.
Dues.

under
wood
and
500.

MOBILE RACING LEATHERS. Damese, 1 suit, red, white and black, only worn twice. 1-800-550-5509.

BRAKE SPECIAL
(Foreign or domestic)
Front or rear
\$49.95

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or customers only
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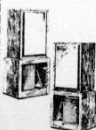


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