

Padres' Jack McKeon — "Next time you know the guy's gonna hit, ring the dugout and let me know." Page 38.

# READER

VOLUME 18, NO. 15 APRIL 20, 1989 SAN DIEGO'S WEEKLY

## We're the New Wardens



Hunting  
and  
Fishing  
and  
Poaching  
and  
Killing



**W**hen Nancy Foley pulls up to the Shelter Island pier, it's a typical Monday morning. Public piers and jetties in California are the only places people are allowed to fish without a license, which now costs a hefty \$19, so the pier is lined with happy fishermen enjoying the state's generosity. Foley parks her state patrol vehicle behind the restroom, slips on a jacket to hide her uniform, flak jacket, and the revolver hanging on her hip, and strolls out to the pier to pay the good sportsmen of California a visit. But somehow the fishermen know the game warden has arrived, and almost immediately fish tossed off the pier begin to slap the water. The dumping is over in a second. Foley tries to see who threw what — were they undersized fish? Protected fish? But even if Foley had seen who had dumped what, she would have had to recover the fish from the water to issue a citation. So another day in the life of a game warden begins with frustration. Sitting on the bench behind the restroom is a group of retired gentlemen sunning themselves beside the warm, cinder-block wall. They wave and call out, "Good morning, Nancy!"

Story by Steve Sorensen

Foley waves back. The old gentlemen are her friends, and in a state that has only 250 game wardens to cover 156,000 square miles, she needs all the friends she can get. "They're here every day," she says. "They see everything, and they give me a lot of information."

One by one, Foley visits each group of fishermen on the pier. There's a young Hispanic father taking his son fishing for the first time, there are several groups of Southeast Asians, a couple of biker-looking fellows with knives as long as swords hanging on their belts, a group of housewives. Foley inspects their tackle boxes, their bait buckets, their lunch sacks. Only one person has a fish — a legal-sized calico bass. Everybody else is clean, at least for now. But in the past Foley has caught people hiding undersized or illegal fish in their coat pockets or in their pants. One man was hooping netting lobsters, which is legal, but hiding the undersized lobsters in his sleeping wife's purse. "It's a game," Foley sighs. "like hide and seek. They're trying to get away with these violations, and we're trying to catch them."

As she leaves the pier, an angry, middle-aged man wearing a

(continued on page 18)

Photographs by Robert Burroughs





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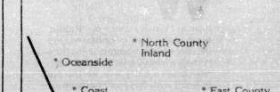
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## Not Worth The Ink

**MISS YOU**  
KEN OVERSTREET

It takes a small-minded, self-centered coward to print rumors about any person that has died, but when someone writes trashy rumors about my idol, Ken Overstreet, I have to make a stand ("City Lights," April 6).

Ken Overstreet has changed many lives, including mine. He has dedicated years of his life to our community. His sincere desire to want everyone to succeed is what drove Ken. He was always for the underdog. Ken always saw the good in everybody. When Ken died, so did part of me. Everyone who knew Ken loved him.

How dare you negative rumormongers who dig for rumors copy this truth down. As for the implication in the story by so-called *Buzz* sources insinuating that Ken and my relationship was anything more than very good friends are false.

I think it's time to appreciate everything Ken Overstreet has done for our community and no longer dwell on these rumors. If you want to write something about Ken, then start with an apology to his friends and family that you have hurt so deeply.

Paul Krueger, you are a coward and not very worthy of the ink in your pen. Let our friend rest in peace.

**Richard "The Rock" Noff**  
**La Mesa**

If our story in its entirety misrepresents the relationship of Richard Noff and Ken Overstreet, we regret any distress caused Mr. Noff and his family and Mr. Overstreet's family. — Editor

## LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, 40003, San Diego, 92108. Please include your name, address, and a telephone number. Letters may be edited for length and clarity.

## Thoughts Reflect Abyss

"Dutiful Daughter" (April 6) is a gripping and stirring account of the past 20 years in American society. Kathleen to the Reader for printing such a powerful analysis. The writer's chronological account of her life and poignant observations should cause everyone to reassess the responsibility of the individual. What is our responsibility to society? Her thoughts reflect the moral abyss into which the country has sunken. Is God dead? Maybe not, but certainly in need of reevaluation.

**David J. Servino**  
**Pacific Beach**

## To Fan The Flames

Lynn Grayer's assertion that it has become more socially acceptable, and even "expected," for her "class and kind" (white, middle class, educated) to terminate a pregnancy rather than become a mother is sure to fan the flames of the heated abortion controversy.

Readers who wish to deny women legal and safe abortions will surely be tempted to seize upon this story as cultural evidence and good reason for preserving "traditional" values (treating teenage women from positions of power). Grayer's attitude condones, but condones over what is morally right or wrong, and especially her cry for "uniformity" — her "uniformity" to have been born "long after the death of Faith" — will certainly

encourage fundamentalist support for turning back the clock. On the other hand, feminists will recognize Grayer's positive behavior ("women do as they are told"), her compulsive need for male approval ("being sexually desired was more important to me than any deeper bond"), and her mother's transformation into a "mad housewife like to many others" as consequences of traditional patriarchal values which are psychologically harmful to women and which serve to keep women in the periphery. T.T.

## As A Feminist

The front-page article "Dutiful Daughter" irritates me on many levels, not the least of which was the subtle insinuation "On Abortion and Free Will," since the author declined responsibility for her own life, free will was not an issue.

Being unable to take responsibility for her decision, she assumes that all women are equally powerless, or she would like to believe that to justify her own inadequacy. How much more misfortunate would she have felt had she been born 100 years ago, when women typically bore six to seven children in a lifetime to see two or three survive? Or, had she been a single mother in the 1940s or 1950s, societal pressure would probably have forced her to give her child up for adoption.

"Society" has merely come to the natural conclusion that control of fertility is the female's right and has simply "safely-proofed" another option.

A woman may feel compelled to abort: family, economics, already existing children may all play a part in her decision making. But where was this woman's sense of responsibility and free choice when she decided not to contracept? Apparently she is not culpable for that either. She abdicated responsibility to prevent or end this life she created.

As an employee of a family-planning agency, I routinely put aside the many reservations I have about abortion to defend another woman's right to safe and private medical care. However, as a feminist, I expect women to take responsibility for their own actions.

The main thing that disturbed me was that the editor let this go to print: a preface, disturbed, verbose, and poorly written diatribe of all adult rights and responsibilities. People need well-written and intelligent arguments for and against abortion to make the right choice for them — not a 1,000-word essay saying, "Oh, poor me!"

**Johnnie Faye Green**  
**San Diego**

## Not Copley Or New York

I know I pick up the Reader myself. However — I'm sick of reading stories about abortion ("Dutiful Daughter," April 6). Don't you realize that probably more than half of your readers have experienced it in one way or another, and I personally can't care to be convinced when I'm checking the entertainment news. It's lame. I'm not for or against it, but I have experienced it, and it's something I have to live with, but I DON'T WANT IT IN THE READER! You are supposed to be reliable and cool, not Copley or New York or something. It's like my pants or something. IT PISSES ME OFF! None Withheld by Request San Diego

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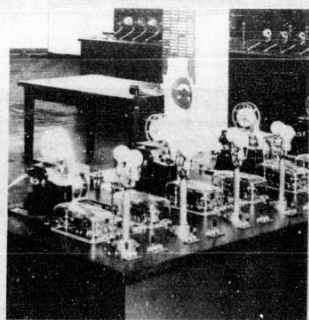
# CITY LIGHTS

## MR. BEVL'S BUILDING

(continued from page 4)  
reporters ignored him; the state office of historical preservation didn't reply to his letter, and the Committee of 100, a charity group committed to restoring Balboa Park's buildings, offered "nothing, nada, no response," Bevil recalls.

But the Save Our Heritage Organization (SOHO) wrote a letter, to the city manager and mayor arguing that the building be rehabilitated, and the city's Historical Site Board also took an interest in Bevil's project. When the assistant director of the city's parks and recreation department suggested in February that the city spend \$250,000 to renovate the building, he specifically mentioned that SOHO and the Historic Site Board had endorsed the rehabilitation effort. He also volunteered to move some offices of the parks and recreation department into the building.

The city council may still balk at spending a quarter of a million dollars on the abandoned structure. Councilwoman McCarty isn't the only council member who feels the money would be better spent on police officers or a Mission Bay cleanup. And councilman Ed Strickman noted at last week's hearing that the building is directly under the Lindbergh Field flight path, so noise from jets overhead could damage the hearing of city employees working there. But Bevil argues



that the presence of city workers at Mission Point would discourage the drug dealing and "cruising" that's prevalent there, freeing police to concentrate on other crime problems. Even if the city ultimately declines to spend the money, Bevil will push ahead with his efforts to have it designated a historic landmark, which could attract state rehabilitation grants and loans. His work on behalf of the old building also spurred some personal changes: Bevil

quit his gardening job last month and will resume his history studies full-time after a 16-year hiatus. He's also helping SOHO catalogue the city's other Spanish Colonial-style buildings, including power stations, firehouses, and libraries. And he has his eye on the old House of Charnu near the Alcazar Gardens in Balboa Park's Prado area. "You can see the plaster falling off it," he says of the building's dilapidated condition. "That's my next project."

## TRAVELER'S CHECK

(continued from page 4)  
gates at the Mission Beach ferry to keep out the gangs at night) and "populated by stoned, fun-loving locals" (read: overrun with beer-drinking troublemakers). Mission Bay's "attractive landscaping" (contrived, non-native vegetation) borders this "water enthusiast's wonderland" (i.e., speedboats, sailboats, jet-skis, wind-surfers, fishermen, and water-skiers) with "sparkling coves" (the sun glints prettily off abandoned aluminum cans) and "delightful spots to swim" ("spots" is the word—wherever there's space in between the speedboats, sailboats, jet-skis, wind-surfers, fishermen, and water-skiers) with nearby "modern restaurants" (gang graffiti provides a contemporary feel) and "ample adjacent parking" (from which RV junkies add a heavy tang to your grilled hamburgers).

Near San Diego Bay's "sparkling, unpolluted waters" (if you avoid the nine toxic hot spots identified by the Environmental Health Coalition, where PCBs, THH, DDT, PAH, mercury, copper, and pesticide and herbicide runoff can be found) are "stunning views of the city's dramatic skyline" (don't miss the "gleaming new high rises" that have "sprouted like daisies"). Downtown San Diego, thanks to "vague developers" (inspired: overzealous) has "enjoyed enormous growth" (enjoyed: fallen prey to) and is "rich in history and in facts" (some rundown buildings, crowded sidewalks). It is further "an exciting, constantly changing showplace" (homeless people, crack deals, prostitution), and "like strolling back in time with Wyatt Earp" (the 1988 crime rate was 661.54 crimes per 1,000 people). Horton Plaza, "a fantasy of architectural forms and colors" (nightmarish creation of five-year-old on overexposure), is "a Disneyland for adults" (and just as expensive) that "evokes the feeling of a medieval walled city at carnival time" (no comment necessary).

Just down the street, Seaport Village, which "re-creates a harbor-side setting of a century ago" (maybe the cartoon harbor where Popeye plied his trade) just "keeps growing more fun" (becomes increasingly crowded and pricier) with its "whimsical mixture of architectural styles" (frantic confusion of history and geography). Balboa Park, "the focal point of an enormous variety of recreational and cultural pursuits" (1988: 5 murders, 2 reported rapes, 30 armed robberies, 666 thefts...) is a place where "the plants are as cosmopolitan as the visitors" (but less offensive). From the plaza by the fountain, "the setting for mimes, jugglers, musicians, and a variety of other street performances" (junkies), to the "interesting, world-class museums" (visited by tourists from all over the world), to the "educational as well as pleasant botanical gardens (as boring as learn about as it is to view), Balboa Park is "one of the most culturally enriching urban parks in North America" (you never know who you'll see or what they'll be doing).

Whether whizzing through Mission Hill's "recreable stone mansions" and "Gatsby-like

estates" (on a miniature golf-like scale) or "colorful, economically diverse" (violent crime is twice the city-wide average) Normal Heights, or even the "crime-ridden, predominantly minority-inhabited" (Anglo code phrase for "you don't want to be here") Southeast San Diego, visitors will see the "thriving communities" (another 84,000 people moved here last year) abound in San Diego County. Driving down through Coronado with its "special charm" (odd detachment from reality) that lures inhabitants to "live in their own little world" (odd detachment from reality), National City, which "retains many reminders of its former days of glory" (it has been), and San Ysidro, with its "surprisingly interesting background" (looking nice to say about it now), the visitor crosses that "busiest international border in the world" (the U.S. Border Patrol arrested 431,592 people entering California illegally there in 1988), for "exotic shopping" (Indians from the interior having Chicleros) where "the easy exchange between the Californians carries with it

San Diego is "an exciting, constantly changing showplace" (homeless people, crack deals, prostitution) and "like strolling back in time with Wyatt Earp" (the 1988 crime rate was 661.54 crimes per 1,000 people).

affection and humor" — (Tijuana love the tourists dollars, tourists smile nervously at Tijuana's pockmarked and cracked cement). Returning to the "bustle and tranquility" (clogged freeways and cultural lethargy) of "America's Finest City" (relentlessly self-promoting Navy town), the tourist bids farewell to the "disarmingly modest" (emotionally frigid beneath laid-back exterior), "chic, sophisticated, and casual" (image-conscious, superficial, and ultimately provincial) San Diegans who've "enthusiastically played host" (happily taken one's vacation dollars) and is treated to a "gorgeous sunset" (smog-induced twilight color display) as a "fanfare of farewell" (Bronx cheer).

## KEEP YOUR HOSE

(continued from page 5)  
need to do is add an apparatus box (the engine gauge) onto it." If the Alpine Fire Protection District wants to acquire the hose through eminent domain, so be it, says attorney Packer. "If they succeed, then the matter will basically be taken out of our hands and the developer will no longer be liable for any potential damage claims," Packer says. "The only issue would be the price, and that will pretty much be determined by what other homes in the area are selling for."

## BORDER SHOTS

(continued from page 5)  
officers did all the shooting, killing Martin with two shotgun blasts to the back of the head and Silva with a handgun bullet that

(continued on page 6)

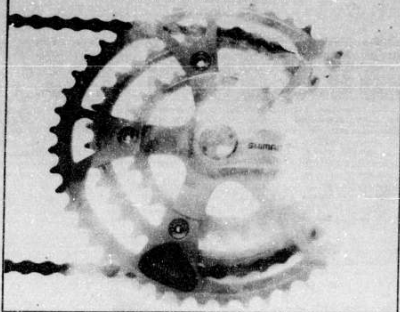
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# CITY LIGHTS

(continued from page 6)  
entered his back and struck his heart. "The government keeps calling the entry wound 'the posterior chest,'" Lopez remarks. "They don't want to say they shot him in the back." The agents testified that they did not identify themselves as law enforcement officers before they opened fire.

On February 23, Lopez had made arrangements to return to the site of the shooting and alleged robbery to locate and interview possible witnesses to the events of that evening. An FBI agent investigating the case was to accompany him. But three hours before they were to arrive at the flood-control levy, the border patrol conducted a rare daytime sweep of the area, apprehending nearly 400 aliens and rendering Lopez's and the FBI agent's plans futile. "It seems like more than just a coincidence to me," Lopez comments.

But he wasn't surprised. Government shenanigans were part of the reason he won the Carillo case in 1983. Agent Cole, who'd shot the boy through the border fence, had told two different stories about the incident; and one of these versions, which had been tape recorded by a representative of the federal office of professional responsibility, was kept hidden from Lopez during the discovery

process. Then one day, long after the discovery phase of the suit had ended, Lopez received a call from a mysterious "Deep Throat," who would not identify himself but who obviously had intimate knowledge of the case. The caller told Lopez about the withheld tape recording, as well as other crucial bits of information, including phone numbers of people the attorney should call for more information about the case. "They all checked out," says Lopez, who forced the government to supply the incriminating tape, which was played during the trial. Cole himself did not testify, and the government lost.

But the shootings have continued, both by members of the Border Crimes Prevention Unit and by the regular border patrolmen on duty. The most recent one, on March 28, involved a Mexican national coming to the aid of his pregnant wife, who was struggling to escape from a border patrolman. The woman, who is now spending 60 days in jail for illegal entry into the U.S., had gone on one of her routine shopping trips to the K mart in San Ysidro. Her husband, Francisco Chavez-Ruiz, allegedly threatened the agent with a rock. The agent claims he fired his gun in self-defense. Using guns against rock throwers is apparently condoned by the border patrol. According to



Lopez with potential client

spokesman Gomez, "How do you perceive someone throwing a rock at you? A rock is a missile, a projectile that can blind you and cause brain damage." Gomez says an officer can use a gun to defend his own life, the life of his partner, or that of an innocent third party.

Chavez-Ruiz is recovering from his wounds and is being charged with assault on a federal officer. Lopez is co-counsel in the criminal case, and he says he'll file a civil complaint after the criminal case is decided. Since the Carillo case raised doubts about the propriety of using deadly force to combat rock throwing, Lopez says he may argue that the border patrol has failed to supervise and train its

## BETWEEN ZONES

(continued from page 3)  
status. This means that if they ever need to be remodeled or rebuilt, they would be subject to the 5000-square-foot limit as well. Understandably, nonconforming status often leads to credit problems, says a spokesman for City Councilman Bruce Henderson, whose district includes Pacific Beach. "If you can't rebuild, you can't borrow as much money against your property — and that generally means your credit line goes down by at least \$100,000."

Planner Greg Konar admits to being surprised about the clause that, in effect, "would discourage those same kind of uses we want to encourage. Apparently nobody had noticed the 5000-square-foot restriction before," Konar says, "or at least, no one thought it would be critical."

But critical it was; and while the proposed CC zoning will still be presented to the city council on June 13 for a final vote, it will be without the planning department's recommendation. "It's still a viable alternative," Konar says, "but if it's not what the community wants, we're simply going to have to come up with something else."

## WHEELS N' THINGS

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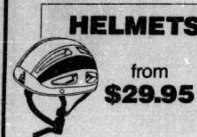
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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
Do comics still make our license plates, or was that all a big story told to us by our mothers?  
Charlie Binghang  
San Diego

Well, I don't know about the, er, Binghang family or anybody else, but Ma Alice made a point of setting each of us kids on her knee and telling us about the birds and the bees and the cars and the plates. And I believed every word. About the license plates, anyway. In fact, she wrote a song for the occasion. Ma always claimed Johnny Cash got the tune for his big prison hit the night he heard her sing this at an eight-ball tournament at a bar in Waco. The songs are pretty close. Might be true. At any rate, here's your answer, courtesy of Ma Alice.

I see the cars a-comin',  
Rollin' 'round the bend,  
And each one has a license plate  
Attached to either end.

Oh, they're stuck in Folsom Prison,  
Three million plus a year.  
Yes, they make them in the slammer,  
Just like we always hear.

When I was just a baby,  
My mamma told me, "Son,  
It costs the state authorities  
A buck for every one."

And since they're made at Folsom,  
Where time keeps draggin' on,  
They get away with paying  
Criminal wages to each one.

The new men get a quarter  
For each hour on the line.  
Old timers all make 90 cents  
An hour for their time.

Oh, they're stuck in Folsom Prison  
By crooks and scoundrels,  
Which means the guy who ripped your car off  
Most likely made your brand-new tags.



Illustration by Rick Cherry

Dear Matthew Alice:  
One of the first things you learn as a new letter carrier is that all even-numbered addresses are on one side of the street and all odd-numbered addresses are on the opposite side of the street. Makes sense, right?

Now, then, do these two UCSD locations have even-numbered addresses when they are on opposite sides of the street? According to their newspaper ads, the UCSD Extension is located on 9600 North Torrey Pines Road, and the UCSD personnel department is at 80280 North Torrey Pines Road. The extension school is on the east side of the street, and personnel is on the west side, north of the Salt Institute. I would think this would be very confusing to job seekers, potential students, and various delivery personnel. Who is responsible for this situation?

Bob Brown  
Pacific Beach

Well, well. We seem to have caught the Big U in flagrante address. We can let personnel off the hook; that address is legit. But the extension school is another matter. Seems their address isn't really 9600 North Torrey Pines Road. Two things are wrong with it: it's an even-numbered address on the odd side of the street, and it is what the city considers a block number, not an individual building number. But before we organize a campus protest march, let's look at the bigger picture.

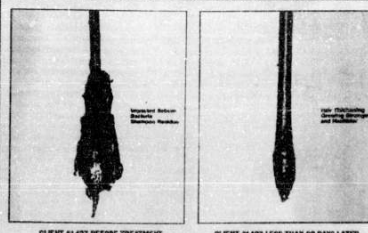
Building numbers in San Diego are assigned by the water utilities department. You can't just go off on some flight of fancy, consult your numerologist, paint whatever numbers you like on your house, and call it your address. The numbers must coincide with the locations of utilities hookups. This works well enough for a new home or office building that has its own water, gas, and electrical meters and is billed at a single address.

But what about something like a college campus? For each building to have its own official street address, it would have to have its own utility meters and receive its own utility bill. For many reasons, this would be an engineering and accounting nightmare. The solution is to have a single set of utility meters that serves all main-campus buildings. But this also means that there is only one "official" street address for every building: from Third College, to Menckville Center, to the new school. And, of course, the official street address for UCSD is just the site of the utility meters and is, for all other purposes, useless.

So what do you do if you're the extension school, a main-campus building, and you are placing an ad in the paper inviting the public to an event to be held in your building? Do you list the official UCSD street address? Of course not. What option remains? Well, you can look at a map of North Torrey Pines Road (an easy landmark for people not familiar with the campus and the closest public street to the extension school), figure out the block number you're in, and use that as your street address for the sole purpose of helping people find your building. As long as this street address isn't used as your mailing address or otherwise advertised officially, you've simply provided a public service. Of course, there's always the occasional wise guy who will come along and turn it into a big deal. Bob. But in checking with the facilities folks at UCSD, they do admit that the lack of individual street addresses has always caused headaches for people bringing in construction materials or other items that require direct delivery to a main-campus site. Apparently, the university has already given some thought to, shall we say, addressing the problem in the near future.

Got a question you need answered? Get it straight from the office. Write to Matthew Alice, c/o the Reader, P.O. Box 88883, San Diego, CA 92138.

## HAIR LOSS... RESULTS



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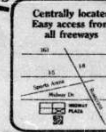
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## THE INSIDE STORY

BY PAUL KRUEGER

IN 1985, COUNTY SHERIFF JOHN DUFFY HAD his deputies distribute anti-Rose Bird postcards as part of a successful campaign to unseat the former state supreme court chief justice. The American Civil Liberties Union responded with a lawsuit that accused the controversial sheriff of misusing his public office to unseat Bird. A superior court judge eventually ruled against Duffy, ordering him to pay the ACLU \$33,796 in legal fees and costs. Although the money was delivered last August, one question lingered: Where did Duffy get the \$33,796 to satisfy the court-ordered judgment?

The answer to that riddle invites speculation that the sheriff has violated yet another state law by not reporting the source of the funds.

Duffy's beneficiaries were three wealthy San Diego businessmen, who each chipped in \$12,000 to pay the court-ordered fees. William Cowling, president of Dixieland Lumber, acknowledged last week that he was contacted last year by Art Bloom, an investor and women's clothing store owner, who was gathering the cash needed to satisfy Duffy's debt. Bloom himself had noted up the first \$12,000. "Art said Duffy had to come up with the money, so we split it one-third, one-third, one-third," Cowling

remembers. Charles Cono, a La Mesa real-estate developer and minority partner in Dixieland Lumber, kicked in the

\$36,000 was given to Duffy in ten percent interest and is due in full this June. Cono says his lawyer drafted the loan documents, which were co-signed by Duffy and Sheriff's Lieutenant John Temwode, who helped Duffy orchestrate the anti-Rose Bird postcard campaign.

The \$33,796 was delivered to the ACLU in the form of a Scripps Bank cashier's check that did not indicate the source of the funds, so neither the

this week on the subject. Though the Sheriff can withhold such information from the press, he's apparently required to make public the details of the Bloom-Cowling-Cono loan in his annual Statement of Economic Interests, filed with the county clerk. The statement Duffy filed for 1988, which covers the calendar year in which the loan was made, includes no reference to the transaction.

Duffy and other top county officials must report income and

required to divulge any information about income or loans he might have received that year. And he's maintained that position ever since. Yet Duffy's claim that he's exempt from the disclosure laws isn't backed up by the law that governs the disclosure process. And public officials who violate those state reporting laws are subject to fines and misdemeanor criminal prosecution.

Lewis Wezsell, one of three local attorneys who successfully



Sheriff John Duffy



William Cowling



Lewis Wezsell

ACLU nor reports who covered the postcard-lawsuit story where the money had come from. Neither Duffy nor his defense attorney would discuss the payment or divulge the source of the funds when the check was delivered last August. And neither Duffy nor his aides returned phone calls

loans exceeding \$250 in the Statements of Economic Interests they file annually. In his disclosure statements covering the years 1977 through 1982, Duffy reported that he'd received no outside income or loans. But in the financial disclosure statement he filed for 1983, he indicates that he's not

pursued the ACLU's case against Duffy, finds another aspect of the loan more compelling. Wezsell says that the ACLU lawyers have always assumed that Duffy persuaded the county to pay for at least a portion of the court-ordered legal fees. This new information about the \$36,000 loan has led

Wezsell to believe "that the real players behind the sheriff are the arch-conservative, anti-Rose Bird forces who are willing to finance his lawlessness without asking questions." It also provides further evidence for Wezsell's argument that Duffy was "a front man" for Bird's opponents and reveals that the postcard campaign was, in fact, designed to defeat the former supreme court justice, not to "educate and inform the public." (Wezsell says Duffy

invoked those words when he was formally interviewed by the ACLU lawyers.) Wezsell doubts that Duffy will ever repay the Bloom-Cowling-Cono loans, which he feels were given in the spirit of a gift. Loans, Wezsell claims, are "a standard device used to get money into someone's hands quickly, and if they're ever paid back, it's a matter of great fortune. After all, you don't see banks making these loans." The former municipal court judge,

who, like Rose Bird, was a Jerry Brown appointee, also feels that the generosity of Duffy's friends has undercut the message delivered by the judgment against Duffy. Court-ordered payments, such as the \$33,796 levied against the sheriff, are designed to "reign in wild cannons like Duffy because they know they could get hit with a son of attorney's fees," Wezsell says.

Dixieland's Cowling denies that either he, Cono, or Bloom's

estate will let the \$36,000 loan go unpaid. "This was a straight, arm's-length transaction, and there was no talk about a gift, ever," Cowling stresses. But he and Cono freely acknowledge that they loaned Duffy the money because he helped defeat Bird. "Everything that happened to her should have happened to her," Cono says. Cowling is blunter: "I didn't like anything that woman stood for. And [Duffy] spoke our words on the subject. It was the

only reason we helped him out."

HEADLINE NEWS FROM THE DAILY PRESS: "Audit Mostly Favored to Clay Mesa Prison" — San Diego Union, Thursday, April 13. "Clay Mesa Prison Plagued by Problems a Year After Opening, State Audit Finds" — Los Angeles Times, Thursday, April 13.

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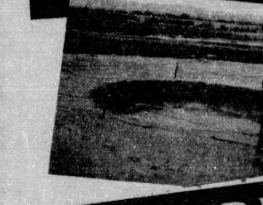
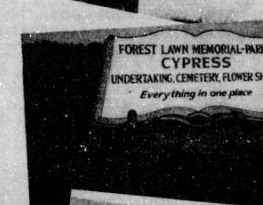
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# DRIVE, SHE SAID

Liz and Roy's guide to bodacious daytrips from San Diego

SAID



her's the 12th mobile home we've passed since we left Diego," said Roy DeLoux as Liz Lang guided her '57 Bel Air convertible down the steep grade toward the Cleveland National Forest on Interstate 8.

Pulling Camel after Camel, Liz nervously eyed the runaway truck mats punctuating the interstate's descent into the Imperial Valley.

Roy belted out "Red River Valley." Pictured long ones of crops ripening beneath winter sun. Summoned to mind the men of vision who dared challenge the sand dunes, men who made the Imperial Valley, acre per acre, the most productive soil in America.

"You know, Roy, long ago the Imperial Valley was a vast lake—an inland sea. When all that water, for one reason or another, receded, what was left behind was a fertile lake bottom, waiting to be cultivated."

It was hot. Dugs struck the windshield. Distant bands of green growing things swayed on the horizon. Liz and Roy had humped along nearly ten miles of cracked and chafed S-80, the Evan Hesse Memorial Highway, when

volage power lines lining the road.

"I think we'd better go," Liz hacked through her scarf. "I saw a sign indicating a Point of Historical Interest back the road a ways."

In seconds they skidded to a stop beside a rock monument bearing a set of bronze plaques. Roy stumbled from the car and stared at the monolith.

Liz joined him. "Tonsure of Sibbes. Named for Thomas H. Sibbes, a craftsman who shipped minge cattle via the Southern Pacific Rail Station at Flowing Well to fatten on the grasses near Blue Lake. In 1901, the Blue Lake Town Company mapped the site into 97 blocks of business and residential lots. Blue Lake Boulevard inside the town was almost two miles in length and encircled Blue Lake. Sibbes was to be a winter resort with boating and fishing in the 12-4-deep lake. The Colorado River flooded in 1905, 6, and 7, drained the lake, and ended the dreams of the developers."

"Geez! What a lousy break!" Liz cried. "What a lousy break!"

Staring out over fields that once were to be a watery wonderland, a source of respite for bone-weary ranchers and their

"Geez! What a lousy break!"

Liz remarked: "I smell... p-p-p-p-p!"

No sooner had she said it than they were, in the distance, a plume of white dust rising. With one voice they cried: "U.S. Open!"

The mass of buildings rose suddenly from the flat shimmering plain. The highway cut directly through the complex. Cushman cars shunted hard-hatted workers from railroad cars to warehouses. Steering the Bel Air into a milepin, Liz bounded from the car and gazed at the smokestacks. "Oppium, Roy. Hydrated sulfur of calcium. In the hills near here is the largest high-purity opium deposit in the United States!"

Mmmm, noted Roy. "But we'd better hit the highway. We've got a lot to see today, and if I'm not mistaken, I hear a crop duster up ahead." He pointed to a distant field.

Following the aircraft's roar, they sped to the noise's source. Skimming rows of cauliflower, a yellow one-seater spritzed a noxious spew.

"Do you think we'll get cancer if we get too close?" asked Liz, ducking her head as the plane made another pass.

"Not a chance. Not with the stringent standards the FDA imposes!"

Liz wrapped her silk scarf tightly around her mouth and nose. "An ounce of prevention," came her muffled response.

The crop-duster screamed across the cauliflower, passed inches beneath high-

wives, Liz and Roy contemplated the terror of history.

After several moments of silence had been observed, Roy cried out: "I think I see it!"

"Do you mean," Liz squinted into the distance, "the Jewel in the Crown of this Imperial Valley?"

After a brief drive, it lay before them: El Centro.

In twenty-eight thousand fifty-five handworking tools—doctors, merchants, farmers, bankers, housewives, mechanics, lawyers, brick layers, cowpokes. The list is endless," Liz thundered.

At 939 Main Street stood a neoclassical edifice bordered by iron, frost-bleached lawns. The historic El Centro courthouse. Liz capered on the grass.

"Get the Polaroid, Roy! Pronto!"

After stopping by the Chamber of Commerce for the run-down on El Centro high life, Liz and Roy breaded across bustling thoroughfare back to the city's western edge. Destination: 1717 West Adams.

Just as the brochure promised, the two found Imperial Valley's own Roll-A-Rama. Weeds sprouted from the parking lot. Plywood across the door barred Liz and Roy's entry.

"I think it's maybe closed, or out of

business, even," Liz wailed, wiping a sleeve across a dusty window.

After several hours of fruitless waiting, they hit the road again. A city of silvery smokestacks and silos—one with a line marked "Sea Level," 87 feet up—loomed alongside Highway 86 northbound. Liz rinned her vehicle into a ditch opposite. "Holly Sugar!" Roy gasped. A huge

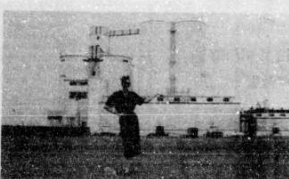
celebrating the cultivation and packing of tomatoes. Much fun it had by all when professional packers were hoveled for fastest packing times!"

Several miles outside Niland, Roy detected a change in the air.

"What's that smell?" he asked.

"Lemme see," Liz said, sniffing. "It's not gypsum..."

"How sweeeeet it is!"



neon sign confirmed his discovery.

"What with the 1,002,778 tons of sugar beets grown in this valley, is it any wonder?"

Liz opened the car door and trotted toward the massive sugar refinery. "How sweetest it is!" she belatedly as Roy capered the moment on film. A curious highway patrolman stopped to chat.

Looking north once more, they skirted the incomparable West Side Main Canal and wound through the city of Brawley—home of the annual October "Fun in the Sun Coft Show" and November's "Cartle Call" rodeo, the Brawley Airfield, and the Del Rio Country Club. Hocking up to Highway 111 northbound, Liz and Roy whizzed through tiny Calipatria to even tinier Niland, which bustled in preparation for a Tomato Festival—"It's quite an event," Liz shouted above the car engine's roar. "Niland locals really show their stuff in a yearly blowout

Turning off Highway 111 into the Water-Warehouse Management Area, Liz remarked that the odor had become more pronounced. They took a tip from the visitor registration booth and followed the salt-encrusted dirt road to what godparents referred to as "Mud Pits."

The swamp grew denser, as did the air. Finger-thick reeds towered above the car hood, herons exploded from mire toward the grey sky. Ruts in the mud deepened to the point of impassé. In front of Roy and Liz a sign beckoned: "Mud Pits." An arrow pointed to a broad brown plain, beyond which lay the Salton Sea.

Liz exited the car, Roy in tow, and began to walk through the salty mud. She approached one of the enclosed mud pots. A nearby sign warned, "Dunge."

"It's... it's bubbling, Roy! The mud is bubbling!" It's as though we've stumbled centuries backward in time... to when the earth was ruled by tynomysaurus rex,

the tricentrop, the mastodon!"

Suddenly, an anvil crash of thunder on one foot perilously near the edge of the mud pot. "Good grief, Roy! What in heaven's name was that?"

Roy eyed curling masses of smoke rising above the mountains to the east. "That sound shouldn't scare you, hot! That's the sound Uncle Whiskers makes to let you know his ace pilots are keeping one and all safe from foreign aggression."

These explosions are coming from the United States Navy Live Bombing Range in the nearby Chocolate Mountains." Roy placed a protective arm around Liz's shoulders as they strolled back to the car.

They had been en route northward only minutes when Liz squinted through the windshield. "That sign! Roy, look. Do you see?"

"Minneapolis!" he inquired, fishing an earnest peanut shell from between his teeth.

"The FOUNTAIN OF YOUTH SPA!"

"Make like Ponce de Leon, and steer your craft accordingly," Roy said, bolting upright.

Swinging into a gravel lot, Liz and Roy were approached by a leathery septuagenarian in form-fitting capris.

"Hooey, lilka! Haze's m'name. What can I do you for?"

Roy doffed his hat. "Well, m'am, we're from down San Diego way. We're just taking in the sights. Were curious as to what exactly this establishment has to offer."

Hazel grinned, gave Liz the once-over, and then linked her arm through Roy's. "My, you're a strong one, aren't you?"

Hazel giggled, squeezing Roy's bicep. Hazel looked across Roy's chest to Liz. "Perhaps you'd like to sit down in the shade and cool yer heels, dearie? You look a little peaked."

Liz, flicking a match against her thumbnail, gave Hazel a sidelong glance. "Thanks, but I'm just aching to see what it is they put in this water. Whatever it

is, it's certainly kept you spry!"

"You said it, babe—I'm 79 years young and loving every minute of it!" Hazel nudged Roy along to the pool area.

In 1918, Roy, these mineral springs were discovered by big, burly construction workers during the building of the All American Canal. The workers attributed restorative power to the searing mineral springs, experiencing relief from tension and everyday aches and pains." Hazel led them through a wrought-iron gate.

Tanned oldsters dressed in flowered primis paddled about the concrete. On a sundeck adjoining the pool, a fiddle and banjo sawed through "Little Brown Jug." Hazel tapped her foot in time to the tune's quick rhythm and shot Roy a knowing look.

"Well better go, Liz. Thank you, Hazel, for your time." Roy clanked the gate behind him leudly.

"Next time, leave the invalid home!" Hazel called after his retreating back. "I'll give you the grand tour!"

The times squaled as Liz veered back onto Highway 111. The Salton Sea was a bright silver ellipse to the west. "Oh Roy, I don't want the day to end. Let's do something different. Let's do something crazy. Let's take Mexican Highway 2 from Mexicali to Tijuana."

After pausing at a mail's pace in truck-hour traffic through the portals from Calexico to her more effervescent sister to the south, Mexicali, Liz began to hum "Tequila."

"Got any cigarettes, Roy? I'm out!" Liz gripped the wheel purposefully and loosed forward.

Roy handed her a fresh pack of Camels and a solid paper cap filled with drugs from the Thermos.

It was a moonless night. Highway 2 began its ascent into the mountains. Outside, a cold wind howled. Blackness fell sharply away from the car's sides. Roy lit a cigarette, breathed in the smoke deeply, then watched it whip out the ball-ventilator.

(continued on page 16)

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## daytrips

(continued from page 15)

It was easily 40 degrees outside, but Li had rolled her window down. Warm sun glimmered on her nose. She kept her thoughts to herself: the passenger buses leap-frogging semi on blind curves; the temperature gauge inching steadily upward on the dashboard before her; the tiny pinpoints of light — headlights — high, high above them that indicated where she, too, must climb.

"Li, I... I think I should tell you... our friendship... our friendship has always meant a great deal to me. And if I've ever said or done anything to hurt you, I'm truly sorry."

"Can it, Roy. I need a copilot, not a deathbed confession. Hand me your lighter; mine's gone out."

Down broke, revealing Tijuana spread over the surrounding hills. Li relaxed her shoulders back into her seat. "I brought this," she fished out a white spiral-bound book from under the seat and held it out to Roy for inspection.

With undigested horror, he read its title: "Alternative Cancer Therapies — Tijuana Clinic: Where And How To Go. Have you flipped your lid?"

"Quite the contrary, Roy. I think it's the sunnier of choices. Some of the greatest physicians in the world have gathered in our border town. Mexico has welcomed them with open hearts and minds. One out of three of us will contract some form of cancer or another. If it's not me, it's either going to be you — or — or — someone else!"

They followed the road signs west to "Las Playas." As the map on the back of the book indicated, Hospital Emerson Commins are kitty-corner from this building. The Pacific Ocean was gray and deep-looking behind it.

"You see," Li lectured, climbing from the car. "This is probably the most famous cancer clinic in all of Mayhewco. Established by Dr. Ernesto R. Contreras, a pioneer in the use of laserlight and other non-toxic metabolic therapies to treat cancer."

An annoyed-looking orderly wheeled a cart past Roy and Li into the shiny mansion-walled clinic.

Roy, using the rolled cancer book as a crude megaphone, shouted into Li's ear: "Can you believe it? Treatment here is up to \$7000 for a three-week stay!"

He was still fuming as the Bel Air carried them south along Paseo Playas.

At number 605, a plastic sunburst was emblazoned with the legend "Del Sol." Beneath it, a square sign: Hospital de

Baja California.

Li recited, "Now this is the home of Genom Therapy. The late Dr. Max Genom's treatment is perhaps best known to the public as his liberal doses of carrot juice and use of coffee enemas. But patients claim to have experienced dramatic results for disorders ranging from migraines to cancer. His daughter now directs the clinic. I hope, if I'm correct, is \$1750 a week."

On the winding road back to downtown Tijuana, the Manner Clinic stood on a red clay bluff. Roy and Li crept through an open gate into a courtyard. Li collapsed into a chair.

"Roy, Roy, may I think this yet another beetle clinic. It is. But Dr. Manner specializes in the use of enzymes that he says break down the protein shell which surrounds tumors. I quote: 'It is then that the laserlight can do its work.'"

She raised an eyebrow. Roy followed suit.

Threading their way past a cemetery and across downtown Tijuana, Li turned the car right from Boulevard August Caliente and mounted a steep residential street in Colonia Juarez.

Near the summit of Calle General Ferrer, two metal gates stood at the driveway leading to the Bio-Medical

Center. Li, holding her cigarette close to her lips, recounted to Roy the history of John Hoxsey, who developed the herbal formula the clinic prescribed. "One day Hoxsey found a cancerous wart growing on one of his horse's legs. Later, he saw the horse chomping on some herbs and licking the mark onto its nose. Hoxsey examined those herbs and developed formula based on them. He passed them on to his grandson Harry. The horse's tumor, you see, had disappeared."

"I'll just find my own way around the, uh, hummmmm, museum, thank you..."

In front of the Bio-Medical Center sat an arroyo, wrapped in a blue plastic tarp. Beneath the tarp, beds clumped. A guard at the portals to the house in front of which they had parked peered at Li and Roy suspiciously as the two left the clinic.

They rejoined an unmarked road in search of the Villa Flores clinic in Rosarito Beach. There, Li had learned, there was a curious device known as the Roy Tube Machine to bombard cancer and AIDS sufferers with low-frequency sound.

It's the same principle others have used to rid homes and businesses of roaches and other vermin. Tests done in 1934 indicated that 16 out of 16 cancer patients were cured using this method. Other claims that it has produced skin like a baby's when used on the face." Li said, massaging her cheeks as she seemed down upon.

Lost in the rain, they headed back to the international border. Li scanned the asphalt of Interstate 5 — the great cement river running from Mexico to Canada. "I wonder where this baby's gonna lead us. Orange County's been pretty much of an enigma to me."

Li drove on silently as Roy considered an AAA map. A couple hours and several traffic jams later, they cut out from the hotel and rolled off the El Toro Road east into Laguna Hills.

Li spun the wheel and aimed for a guard shack marking the gate marked "Leisure World."

"A retirement community," said Li, "the largest gated-gated senior community in the country. In fact, the largest place of its kind outside the City of the Dead near Cairo, Egypt. 21,000 residents, 12,736 dwelling units. \$25 million worth of recreational facilities. Six clubhouses. Five pools. Average age here is 76 years. Roy. This was where old money comes to die."

"Amn't you two a little young to be around here?" The frowny blonde guard looked the pair over.

"We just wanna look around, sis. Any objections?" Roy gave her his best grin. All the teeth.

"You'll have to talk to security, then. Back up the road. Make a right. Then another. Back building — you'll see it."

The guard watched them carefully as they made their U-turn.

They found it. Li jammed a pin into her black picture bag as Roy held the door open for her. "Let's hope this works," she whispered to him as all eyes — each pair having long since seen 60 — followed them to the security office. They could tell from the faces they weren't popular.

Grands at the desk said he couldn't help them. Said they'd have to talk to Rhonda in public relations.

She was an awesome spectacle. A mammoth jelly-roll with tight brown spirals framing her face. She shot a glance at the door as they entered.

Roy pressed his palm into the creak of the cathedral's south flank, a group of statues depicted the New Testament story of Jesus defending the prostitute from the crowd that wanted to stone her four men with large, hooked noses, glared in mute rage at the kneeling, button-nosed Man of the Cross. The third-placed wench had her back to them all. A plaque by

"How can I assist you, sir? Would you have a seat?"

Roy looked around. "My partner and I were told by the guard we had to talk to the wench we could get inside Leisure World."

"I'd like to help you, but I can't. It's against company policy to allow uninvited visitors on the grounds. People come here for privacy, you know..."

"I was thinking maybe you could invite us." Roy snapped his suspenders in a thinly veiled promise of violence.

Rhonda licked her lips nervously and added, "There is a tour on the 17th, which of course would be most welcome to attend."

Li jumped in, all smiles and politeness. "Darling. Do leave the poor woman alone. I am sure she has plenty of other things to do. Grandmama in Boca Raton will be ever so disappointed to learn we didn't visit. She did so want to buy..."

"Gimme a break, miss. If you two don't get out of here, I'm gonna call security."

Li kept an eye on the convertible's rear-view mirror until they were safely back on the freeway. In minutes they had reached Garden Grove.

"After that fiasco, I think we need a little inspiration. Ever hear of the Crystal Cathedral?"

In front of them Roy's eyes were blinded by light reflecting off the cathedral's surface. Beside the cathedral rose the "Tower of Hope" erected in 1968. A green park, fountains. A gargantuan parking lot for divine sermons.

Encircled in a reflecting pool on the cathedral's south flank, a group of statues depicted the New Testament story of Jesus defending the prostitute from the crowd that wanted to stone her four men with large, hooked noses, glared in mute rage at the kneeling, button-nosed Man of the Cross. The third-placed wench had her back to them all. A plaque by

the pool quoted the verse, "Let the instant among you cast the first stone."

Li and Roy attached themselves to a group of tourists being lead into the cathedral steps.

The noise of buzz saws and hammers rattled the 15,000 pail windows of the building's vast interior. A crew was making the place for the annual "Clory of Easter Pagant" — boasting a cast of live animals, the tour guide explained.

The guide rattled off figures. The million-dollar pipe organ, with its 15,000 pipes, the largest in the nation. The marble beneath the pulpit — quarried in Spain and shipped to Italy to be cut and polished. The guide smiled. "Quite lovely, isn't it?"

Roy and Li settled back into the car. Northward on Beach.

Li opened the engine all the way. Roy pulled pensively on a cup of coffee. Motors, electronic toys, flydown cafes whirled past.

"Looks like you could use some R and R, soldier." Li let it hang there. Her eyes didn't respond. "Can't make it to Honolulu in this heat, but I can take you to the next best thing. Say 'Aloha' for me. We're taking you to Hawaiian Gardens."

As they turned onto Lincoln, palm trees played slender shadows across the car's hood. Li rolled down her window and sniffed for hints of jasmine, plumeria, ylang-ylang. The air gave nothing back. Miles passed. Li grew more confused. She watched the wheel over and slanted to the curb. No hula girls, no tiki huts in sight. Not one of the pedestrians were a lei.

"I can't understand it," she said. "It's right there on the map — Hawaiian Gardens. West of Knott's Berry Farm. Wedged between the communities of Cypress and Orange." She threw the AAA Guide to Orange County at Roy's dashboard floor.

Roy's eyes flew open and lit upon

something Li had not seen. A dismal testament to Hawaiian Gardens' fragrant, sensual past. There, beside the busy street, behind a high chain-link fence stood a sign. The lot behind it — once, long ago, lush with papaya, mango, papaya, orchids, chattering monkeys, brightly hued snails — looked desolate.

"Hawaiian Gardens Redevelopment Agency," the sign promised. But the gray, sterile soil, the foot-worn sidewalk, in no way betrayed their tropical past. Li and Roy felt that they could have been anywhere.

"Looks like we got here about 30 years too late," Roy grumbled.

The Bel Air idled smoothly through the afternoon traffic. Five blocks later, an emerald lawn stretched along the boulevard's side. A white-steepled chapel, a fountain, a colonial mansion sat in the green expanse. Li pulled into the sweeping drive.

"Miniature golf?" queried Roy.

"Think again," Li pointed to the large letters across the colonial edifice's colonnade. "Forest Lawn Mortuary."

Li's heels sunk inches into the verdant turf as she and Roy rounded shady plots of oaken-knolls, the Shrine of Love, the Wee Kirk of the Heather, the Temple of Santa Sabina, the Gardens of Memory.

"Which area would you choose as your final resting place, Roy?" Li shot her companion a coy glimmer. "Stumble! Rer Haven! The Vale of Memory?"

"I liked the duck pool by Kindly Light... But I think it's a little soon to start planning..."

"It's never too soon! Like it says in the brochure, Roy, buying a family memorial before it's necessary eliminates emotional over-spending at time of need!"

As they returned to the convertible, Roy admitted he felt funny walking around a cemetery. Li smirked. "It's morbid to a cemetery, isn't that obvious?"

"Quite an unusual specimen, isn't she? There's admission-free programs — high school band concerts, religious rallies, and a Valentine-making contest."

Roy chuckled sheepishly. "And I thought graveyards were just for dead people!"

A chimes began to peal out "Rock of Ages." Li and Roy aimlessly cruised a beach Boulevard. They spotted a giant yellow and black sign.

"Hobby City." Roy's laugh was short and hard. "Are you woman enough for that? Tom Cabin. Perry Cake Shop. An official Cabbage Patch Adoption Center. Arts and Crafts Studio. And the Doll and Toy Museum!"

With 23 specialty shops, Hobby City was a mecca for collectors — sea shells, driftwood, coins, teddy bears, wallpaper for dollhouses.

Li dashed to the Doll and Toy Museum minutes before closing time. Bea DeArmond, the curator, stood brushing a doll's hair. Li asked for a brochure. Bea produced a full-color, ten-page pamphlet describing her exhibits.

"This," DeArmond staidly said, "was our dream — Jay's and mine — to build a city where the entire family could come and spend an enjoyable day. You can just cross Jay's name out of the brochure. He's gone now. Poor little Jay." She resumed her combing of the doll's hair.

Li felt her own hair rise on the back of her neck. "Poor little Jay," she murmured to herself as she grasped the doll's hair. "I'll just find my own way around the, uh, hummmmm, museum, thank you..."

Floodboards cracked as she passed. Keewies, Baby Bly dolls, "Lady Long Fingers" — an 18th-century wooden doll chosen to reign as "Queen of the Museum."

"Find everything okay?" Bea was suddenly there beside her.

"Good golly!" Li jumped straight into the air.

The laugh started deep from within. Bea's chest ripped through her throat. "Heh heh. Startled ya, did I?"

"No. No. Not at all. I was admiring Lady Long Fingers here..."

"Quite an unusual specimen, isn't she? There's admission-free programs — high school band concerts, religious rallies, and a Valentine-making contest."

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# Wardens

(continued from page 1)  
baseball cap tells her, "Hey, the Vietnamese are taking under-sized fish again. They do it every day. Those people have no comprehension of fishing regulations. They're killing this place."  
"If I catch them doing it, I'll write them a citation," she tells him.

"Write 'em a citation? They come from a place where people are shot for breaking the law? They don't care about your citation!"

When the man's eyeballs start rolling around and racist slurs start foaming from his mouth, Foley smiles and walks away. Of all the qualities a game warden must have, patience is probably the most important.

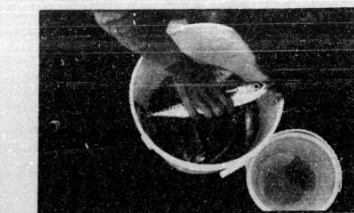
Being a five-foot three-inch, soft-spoken female, with no facial hair, and no tobacco juice drooling from her mouth, Foley definitely breaks the stereotype of the outdoorsy, good of boy game warden who has been a hunter and fisherman all his life. Foley was hired precisely because she does break that stereotype. For too long, some people say, game warden positions in this state were the exclusive domain of white males. Nancy Foley is one of 36 new game wardens, mostly females and minorities, hired about a year ago. Inside the department, which is still mostly good of boys (there's only one female lieutenant warden in the state), the grumbling hasn't stopped yet.

But Foley doesn't let that bother her too much. Many of the

younger wardens recognize that she is as qualified as any warden. She worked several years for the National Park Service as a naturalist and ranger, so her knowledge of California's wildlife is excellent, and she's completed the DFO's academy, so her law-enforcement skills are good too.

Game wardens generally work alone, often in remote areas, and at night. In San Diego, one of a warden's many duties is to board and inspect commercial fishing vessels at sea, vessels often captained by salty dogs who think of women as those creatures they're happy to see when they get back to port. Though some people may see Foley's small stature as a disadvantage for a law-enforcement officer, she says both her gender and stature are an advantage. "Sometimes a big man has to take on another man, like they're trying to butt heads or something. But when I contact most people, I'm no real threat to their masculinity. I think I'm fortunate to be a female officer, because I can handle the situation differently than a male. I'm not a big, strong female, but I can use my head, and I can use my mouth, and if I get into trouble, I can think of a way to get out of it. I can handle most things myself, and if I can't, I can back out. But I haven't had to do that yet. I've had no problem. But I can tell you that if I do have to fight, I'm gonna win. I have to."

There has been only one instance so far, Foley says, when being a female was a



disadvantage, and that was in dealing with an immigrant from the Middle East. She was on Harbor Island checking fishing licenses, when she noticed a man who had been fishing with his family quickly get up and begin

"I can't tell you how many times I've seen people go to the bathroom off the sides of their boat."



walking away. "Stay here a minute," she said. "I want to talk to you."

At first the man refused even to recognize her. He wouldn't give his

name, show her his driver's license, or allow his wife to speak to her. Foley suspected the man didn't have a fishing license, and she tried to explain to the man, "This is not a crime that will put you in jail for the rest of your life, but I do need the information on your driver's license to fill out the citation."

Apparently the man wasn't worried about the citation — he just wasn't going to accept it from a woman, even if that meant having to fight her. A crowd was starting to gather to watch the spectacle of a small, female game warden trying to bust an obstinate male twice her size.

Foley was finally able to persuade the man to sit down. She called for a back-up, and when the male officer arrived, the fisherman immediately took out his wallet and handed the officer his license.

Foley's territory covers San Diego County south of I-8, from the ocean to east of Olay Lakes. But she often travels outside that territory, too.

(continued on page 20)

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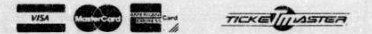
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# Wardens

(continued from page 18)

Her duties have included everything from responding to a call of a seven-foot alligator loose in somebody's front yard, to getting a judge to order a stop-work order on a sand and gravel company that was destroying wildlife habitat on the San Luis Rey River, to confiscating a 22 rifle from a man shooting gulls and pelicans from Sunset Cliffs.

Not long ago, the department got a call from the Oceanide police. An officer there had made a traffic stop on a pair of young Hispanics in a pickup. When the officer approached the truck, he saw two deer lying in the back. The officer didn't know if it was deer season or not, so he called the DFG. When Foley arrived, she inspected the deer — a doe and a buck, both shot. The men had no hunting licenses or deer tags, and it was not deer season. The men also had four loaded weapons in the vehicle. The men later confessed to killing the deer on Pelomar Mountain. They were convicted, but, as Foley says, "That didn't bring the deer back."

Foley spends a lot of her time on the cliffs at the tip of Point Loma, where there is nearly a 360-degree view of the ocean and bay. Using binoculars and spotting scope, she watches fishermen hoop netters, and commercial lobster fishermen. She says she has learned to tell by where a hoop netter puts his catch whether or not they're of legal size. And often they're not. Last month a hoop netter was caught with 97 lobsters, 94 of them undersized; the legal catch is seven per night. Foley says that even though the courts have upheld the legality of observing hunters and fishermen from remote sites with spotting scopes, sometimes it feels like an invasion of privacy. "I can't tell you how many times I've seen people go to the bathroom off the sides of their boat," she says. "People do all kinds of strange things."

One time Foley and a couple of other wardens were in Imperial County working the opening of duck-hunting season. They were on a dirt road trying to observe a group of hunters without being seen themselves. Suddenly a car came down the road, and all the wardens ducked into the bushes. The car passed Foley, then stopped and the driver got out. "The guy urinated two feet away from where I was hiding. He was yelling at his wife and never knew I was there. The two guys I was with were practically rolling on the ground to keep from laughing. The worst part was dealing with them after the guy drove away."

One night Foley was on the cliffs at Point Loma. It was seven o'clock at night, and she was ready to go home, when she saw a blacked-out boat in the water below, maybe 400 feet away. "When you see a boat with their lights out, that gives you a clue that maybe they're doing something wrong," she says. It was so quiet Foley could hear the men in the boat talking and smoking, and she could see them lighting cigarettes. It was during lobster season, and the men were hoop netting. But Foley had already discovered that one of the finest traits in a game warden is the ability just to wait and watch. After a while, the men shined a flashlight on one of the small buoys that mark commercial lobster traps. One by one, the men went around to all the traps, pulled the traps, and stole the

lobsters that were inside. Foley watched the hoop netters until two in the morning, then when they headed in, she met them at the Shelter Island ramp and wrote them a citation.

Neither of Foley's duties is to go to swap meets and see gun shows looking for people selling illegal animal parts. The claws, jawbones, and teeth from black bears or mountain lions have become popular jewelry items, and a beaverkin rug will sometimes bring as much as \$1000. So far bear parts haven't been turning up in San Diego in great numbers, but in Los Angeles County, DFG wardens recently issued 11 citations in three days at a swap meet where illegal bear parts were being sold. Last year DFG wardens in Los Angeles arrested 23 Asian herbalists

they stop, get out, capture the reptile, then drive again. "Collecting reptiles is more common than many people realize," Foley says. "One night just south of the Anza-Borrego park boundary, on S-2, every single car we stopped that night was collecting reptiles." After a year on the job, Foley

Most people either love or hate the California Department of Fish and Game. Some people love and hate the department, and sometimes the department loves and hates itself. An example of the latter case is a recent morning DFG warden Bob Turner spent at the



selling bear gallbladders, which supposedly are valued by Asians as a folk cure. Most of the gallbladders, it turned out, were taken from pigs, but it's still a violation even to offer bear parts for sale.

In San Diego County one of the oddest duties of a game warden is to watch for people illegally capturing reptiles in the desert. The Anza-Borrego desert is home to several reptiles that are found nowhere else in the world, and there's a big business in capturing and selling the rare reptiles to scientific collecting houses that specialize in reselling the specimens to colleges and universities.

The collecting of some species of reptiles is permitted by law — usually the limit is two, the reptiles can't be sold, and the collector must have a fishing license. Other reptiles, like the desert tortoise, the San Diego horned lizard, and the southern desert boa, are strictly protected. DFG wardens often patrol the desert areas at night, particularly when the reptiles — and collectors — are out in great numbers. The wardens turn off their lights and park on a knoll overlooking a stretch of highway. Reptile collectors often have their low-beam headlights adjusted lower than normal, and their pattern of collecting is easy to spot: they drive until they see a reptile crossing the road, then

"A few years ago, I checked a trapper who had a fox in the back of his truck. Its leg was broke, and he'd stomped it, but it was still breathing."

says she's convinced she's found a game warden. But she admits she's still "just a pup" — a rookie — and has a lot to learn. "If you want to know what being a game warden is really all about," she says, "you should go talk to Bob Turner, the warden in Pine

K mart parking lot in El Cajon. During three hours there, Turner tagged 153 bobcat hides that had been trapped and skinned by the 20 to 30 professional trappers who work in the East County.

Before trappers are allowed to sell their hides, they have to bring them to a game warden for inspection and receive a tag. Over the entire trapping season this year, Turner tagged about 500 bobcats, most of them taken in San Diego County. He believes there were probably even more taken locally, since many professional trappers roam from county to county, or even state to state, and are allowed to have their hides tagged in any county.

Bob Turner, who was Nancy Foley's training officer, is one of the most experienced and knowledgeable game wardens in Southern California. He was born and raised in San Diego County, his father was born and raised in Jacumba, and Turner grew up hunting in the backcountry he now patrols. He has a degree in

zoology from San Diego State, and he spent ten years working as a state park ranger — much of that time in Anza-Borrego — before becoming a DFG game warden in 1981.

So Turner knows what he's talking about. But because he's a government employee, he can't always talk about what he knows. "I'm not going to tell you my personal feelings about trapping," he insists. "Trapping is part of the fish and game laws in this state, and I'm sworn to uphold those laws."

But when Turner describes the realities of animal trapping, the disgust in his voice betrays his true emotions: "A gray fox is a small animal, so usually the trap breaks their leg bones, and the only thing holding them in the trap is the skin that gets pinched between the bones," he says. "You leave a fox in that trap for very long, he'll pull or chew himself out and leave his leg in the trap. Bobcats will thrash around a bit but usually quiet down and huddle up after they're trapped. Coyotes, on the other hand, tear up everything and fight from the minute they're caught until the minute they're clubbed or shot."

Shooting an animal costs money, and if a trapper is shooting dozens of animals, it can get expensive. So the preferred method for killing trapped animals is to club them to death. "What they do," Turner says, "is club them just above the bridge of the nose. That knocks the animal down and stuns it. Then they stand on the animal's chest and stomp until they break its ribs and collapse its lungs."

In some cases, even that doesn't kill the animal. "A few years ago, I checked a trapper who had a fox in the back of his truck. Its leg was broke, and he'd stomped it, but it was still breathing." Apparently the trapper figured he'd kill the animal properly when he had time.

**Bobcats in years past would bring 250 to 300 dollars; this year \$85 is what they got for them.**



Bob Turner

A game warden's job is to protect wildlife, and in an agency whose revenue comes almost entirely from license fees from hunters, fishermen, and trappers, protecting wildlife has usually meant protecting game animals so they can later be hunted and trapped. Critics of the department, who in increasing numbers are members of the department, say that besides being brutal and inhumane by modern standards of animal treatment, the DFG's animal trapping policy brings heaps of scorn upon the agency.

Animal protection groups have termed the Department of Fish and Game's policy "cash for

critters." Bob Turner believes that in California the public's awareness of wildlife has increased to the point that the DFG can't continue to follow the old-fashioned policies of managing wildlife for a small, select group of hunters, trappers, and fishermen. "There are only 1080 licensed trappers in California," he points out, "yet there are literally millions of people in the state who despise trapping."

Ten years ago, when coyote hides would bring \$75 apiece and prime bobcats were bringing \$300, there were trappers in California who earned small fortunes for three months of work.

**These varmint callers hold weekend competitions in which the competitors range all over Southern California luring coyotes with hand-held devices that imitate the sound of a wounded rabbit; once the coyotes are within sight, the callers shoot them and cut off their ears. The caller who collects the most coyote ears in 48 hours wins.**



fur dealers won't buy the hides now because they can't sell them to the European markets. Also, this is the first year that trapping was banned in three California counties, by county ordinance."

(The three are Los Angeles, Santa Cruz, and Nevada Counties. The DFG is fighting the ordinances in court.)

Many trappers live in a wild-West fantasy in which they see themselves as a rugged, dying breed of man and the DFG as an encroachment on their right to make a living off the land. They rationalize their treatment of animals by saying that if predators aren't controlled, coyotes and bobcats will reproduce in such large numbers they will take over the countryside and begin eating our pets, children, and anything else they can gulp down. Turner's response to that is, "What do you think all these animals did before trappers started trapping them? Animal populations, you see, will regulate themselves. There will be as many predators out there as there is food to support them. Right now we're taking large numbers of bobcats out of the population, the survivors are having large litters, and all their offspring are surviving. If there were no trapping, there would simply be smaller litters and fewer survivors."

Even more grotesque than trapping for profit are the varmint-calling clubs that kill for sport. Since coyotes aren't a game animal, any licensed hunter can kill as many of them as he likes. These varmint callers hold weekend competitions in which the competitors range all over Southern California luring coyotes with hand-held devices that imitate the sound of a wounded rabbit; once the coyotes are within sight, the callers shoot them and cut off their ears. The caller who collects the most coyote ears in 48 hours wins. And it's legal — DFG wardens can only get involved if there's a violation, such as using a spotlight to locate coyotes at night.

The territory where Turner spends most of his time ranges from the Mexican border to Julian, and Alpine to Imperial County. It's one of the most interesting and varied terrains on the continent, an area that contains an amazing range of plant and animal life, from the alpine meadows of Cucamonga to the badlands of Anza-Borrego. While most DFG wardens think of Southern California as the first place you're assigned to as a

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# Wardens

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rookie and the place you leave the first chance you get, Turner loves his territory and has no plans of leaving. When other wardens kid him about being a game warden in Southern California, he smiles and says facetiously, "Hey, I was born and raised here. I don't know any different."

In many ways, Bob Turner fits the mold that fish and game wardens in California have come from for the past 100 years: He's a white male who grew up hunting and fishing, he's independent, easygoing, yet tough minded. But somewhere along the line Turner, and a lot of other young wardens these days, stepped out of the traditional mold of the Field & Stream hunter and fisherman. The last time Turner went deer hunting in San Diego County, he found a big buck in his scope. "I said to myself, 'Knowing what I know about wildlife in this county, do I really want to kill this deer? I couldn't pull the trigger.'"

Turner has taken a very personal interest in the deer population in San Diego, and that interest has led him through a broad spectrum of thinking that has occasionally brought him into conflict with the department. When he first became a warden eight years ago, he spent a lot of his time in the field trying to catch poachers, and he had his share of busts: "One morning about seven o'clock, I just happened to be driving north on Highway 79 into Cuyamaca State Park. As I came around a corner, I saw a guy holding a gun up. I saw the muzzle flash, then, as soon as

**"I've seen the deer population take a dive since 1955, when hunters took 1306 deer in this county. Last year they took 160."**



the guy saw me, he lowered the gun and put it in the car. So I pulled in behind him, got out and said, 'Whatcha shootin'?' "Coyote."

"I looked over and saw a little fawn thrashing around, trying to get up. I said, 'Fella, that's no coyote.' I took his gun away and cited him for possessing a loaded gun in a state park, discharging a loaded gun in a state park, shooting across a highway, hunting deer without a license or tag, killing an illegal deer (a fawn), and shooting a deer with a 22. The judge gave him his gun back and fined him \$65."

Wardens all over the state are disgusted by the paltry fines judges routinely give for fish and game violations. Part of the problem is that after a judge sees so many violent criminals like rapists and murderers, a poacher scarcely catches his attention. "I

try to tell them these people are raping and murdering our wildlife," Turner says. But so far that argument hasn't impressed many magistrates.

Many judges come from an urban background, with little experience in the outdoors, and they have no way to attach a value on a deer's life, Turner says. The DFG is currently trying to correct that problem by establishing dollar values, as odd as that may seem, on each species of animal. That way, judges can levy uniform fines — say \$1000 for poaching a deer.

But even then, Turner says, chasing poachers may not be the most effective use of a warden's time. "I could spend a week in the field trying to catch poachers, and I'd be lucky to catch even one. And even if I did, the deer would already be dead... I don't think poaching is that big a factor on the deer herd right now, simply because there aren't that many deer out there to poach. We catch

spotlighters out there all the time, but we don't catch them with deer. [Spotlighting is a violation in itself.] The poachers are looking, they're looking hard, but there's just no deer."

Anybody familiar with the deer herd in San Diego County has come to suspect that what Turner says is true, that there is something seriously wrong with the deer herd here. Biologists working for the DFG have repeatedly denied there is a problem, but Turner says the facts prove them wrong. "I've seen the deer population take a dive since 1955, when hunters took 1306 deer in this county. Last year they took 160. That's a tremendous drop. I think something really aggressive has to be done to correct that trend, and all the other wardens in the county think so too."

By far the single greatest threat to deer locally, Turner believes, is the destruction of habitat. "Between Escondido and



**"On the stretch of I-8 between Alpine and Pine Valley, 70 deer a year are being killed."**



San Diego, you used to be able to hunt in those mountains. But now it's a sea of houses. Deer won't survive in a housing development."

The solution, Turner says — not just for deer but for all wildlife — is to save the little habitat that's left. "We have to stop the development. But that's a hard thing to do in a capitalistic society, because the goal of every developer is to make as much money as he possibly can, without any regard for wildlife."

Turner says there are several other factors that are having a devastating impact on the deer in San Diego County too.

• Road kills. "There's more traffic on our roads, so there's an increase in the road mortality. On

the stretch of I-8 between Alpine and Pine Valley, 70 deer a year are being killed." The DFG is looking at the possibility of putting up a six-foot-high chain-link fence on both sides of that stretch of freeway.

• Dogs. "In the backcountry, people's dogs are running deer all the time, and their owners don't even know it. They say 'Spike's been on the porch sleeping all day.' Well, sure, he's sleeping all

**"There's been a big increase in the mountain lion population. There are more lions in San Diego County right now than there have ever been."**



day — he's been out running deer all night."

• Mountain lions. "There's been a big increase in the mountain lion population. There are more lions in San Diego County right now than there have ever been. And their biggest prey is deer."

Though some lions in the county are being killed through depredation permits issued to cattlemen, animal protection groups have stopped proposed mountain lion units in California

for two consecutive years. But many environmentalists are beginning to believe lions should be reduced in number, perhaps by professional hunters working on both sides of that stretch of freeway.

• Hunting. "We can't continue a five-month deer hunt in San Diego County," Turner says. (Last year the archery hunt in San Diego began on September 3, and the last day of a special archery hunt ended January 31. The general season lasted a total of four weeks.) "All the other western states I know of hunt deer for ten days to two weeks... Our deer reproduce in November and December. It's important to leave them alone during that time. Otherwise, we won't have any deer left."

Technically speaking, a game warden's duties are wildlife protection, not wildlife management, and Turner has been criticized within the department for oversteering his duties. But, he says, "I believe that part of wildlife protection is wildlife management." He challenges the DFG's biologists to prove him wrong concerning the deer herd, but he says they can't because "the last deer population study in the county was done in 1947. So I tell the management people, 'You have no data.'"

Turner has been severely critical of the wildlife management division of the DFG for not doing its job. "Our management goals, which we set in 1976, said that we would restore and maintain a healthy deer herd. We've done nothing whatsoever to restore our deer herd in the last 13 years. The hunters are mad. They're tired of paying for hunting licenses and tags without ever getting a deer. They blame the low deer

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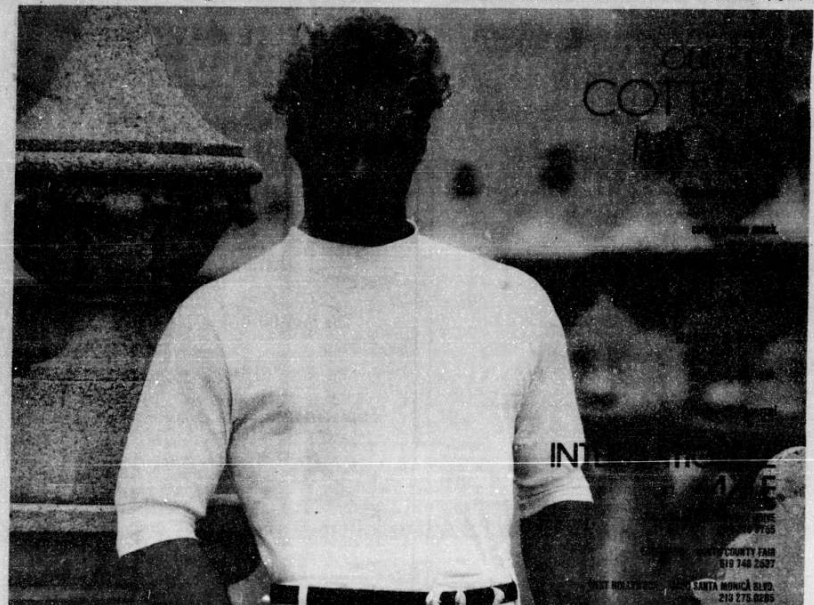
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# Wardens

(continued from page 21)

population on us, and they're correct, we are to blame." In the last four years, deer tag sales in San Diego County have dropped 37 percent. Statewide there has also been a tremendous decline in deer tags sold in the last 15 years. Because its funds have traditionally come from hunting, trapping, and fishing licenses, rather than general state funds, the DFG was faced with

budget deficits. The department tried to compensate by raising the cost of hunting and fishing licenses but were still left with less revenue. Just this year, though, the DFG announced a new program in which the public will be charged a user fee to visit wildlife refuges throughout the state. Initially the plan includes only nine refuges, including the Imperial/Water Wildlife Area in

Imperial County, but will later be expanded. Besides raising new revenues for the DFG, the program will give an opportunity for non-hunters and non-fishermen to contribute to wildlife protection and will help ease the "cash for critics" criticism of the agency. Environmentalists have been supportive of the plan and have said they are more than willing to contribute their fair share to wildlife management, as long as their viewpoints are represented in the DFG's management plans. If Bob Turner has his say, they will. "I think what's really important, and what the department has got to start looking at is that we have to

manage wildlife for all the people of the state — not just select groups." It's inevitable that Turner's criticism of the DFG will bring him into conflict with the department. Every bureaucracy is cursed and blessed with individuals like him who know too much and care too much to go along with the program blindly. Perhaps the most constructive thing experienced game wardens like him can do for the department is become its best-informed critics. But, he says, if the day ever comes when he isn't allowed to do that, "They, I can always sell shoes."

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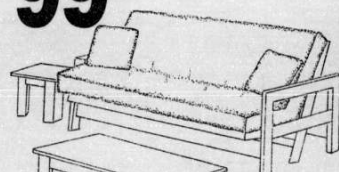
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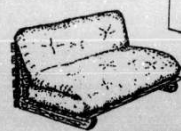
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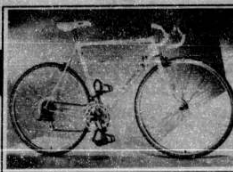
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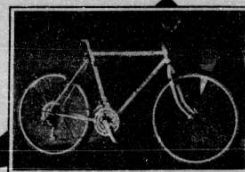


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BY ELEANOR WIDMER

**The Restaurant:** Café Sevilla  
**The Location:** 535 Fourth Avenue, downtown (233-5979)  
**Type of Food:** Spanish, hot and cold tapas and complete dinners  
**Price Range:** Tapas, \$2.25 to \$6.50; complete dinners, \$8.50 to \$16.00  
**Hours:** Closed Monday. Dinners only, Tuesday to Thursday, 5:30 p.m. to 11:00 p.m.; to 11:30 p.m. Friday and Saturday; cold tapas to 1:30 a.m. Sunday, 5:30 to 11:00 p.m.

As we approached the corner of Fourth Avenue and Market Street on a Friday night, we heard a roar of laughter and could see people on the sidewalk attempting to shoulder their way into the Café Sevilla. We hesitated, not certain that we had the stamina to hack the crowd. At the threshold of the restaurant, the din was so great that I shouted, "You'd think they were giving things away," but I wasn't sure my escort could hear me.

During the rush hour in the subway in New York, if you didn't surge ahead with single-minded aggression, you'd miss your

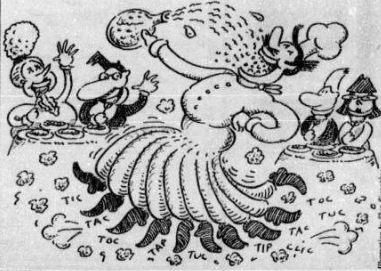


Illustration by Doug Siegel

train. Recalling the subway commando tactics of my youth, I held my escort's hand so that I wouldn't lose him and hung ahead. But we didn't have much hope of

## Straight To The Tapas

station at the rear, I reported almost helplessly that I had made reservations early.

One of the owners, Victor Soto, seemed to remember and said apologetically, "I know you have a reservation, but we have no space." He studied the five tables at the rear of the narrow room. One couple occupied a table that could hold four. Victor asked them if they would share with us, they nodded affirmatively, and we collapsed into our chairs with gratitude. The man sitting to my right explained, "It's some kind of party tonight. I've been here before, and it's never like this." Juan de Alva, one of the owner/waitresses (there are five partners in all) added, "It's the first Friday of the month. In the Giallam Quarter, on every first Friday, one restaurant is featured. Tonight is our turn, and we're now serving complimentary tapas between 5:00 and 7:00 p.m." She had to strain her voice to make herself heard.

The white-haired chef appeared from the kitchen, Señor Jesús Gómez, from Madrid. He entered stamping his feet and singing, performing an intricate flamenco step with grace and ease. At the table next to ours, everyone was drinking beer from a porrón, a long-spouted glass flask that was held high above their heads. Each man and woman seemed aloft at holding the porrón aloft and allowing the liquid to pour into his or her mouth without spilling a drop. The chef raised the porrón to perilous heights, and to the applause of the crowd, he went on drinking longer than any of the patrons, a feat achieved through many years of practice. We settled for a pitcher of sangria that we drank from tall glasses with ice and satisfied our thirst, though it was a bit on the sweet side.

Café Sevilla serves tapas (small dishes of a variety of foods) and dinners that include

being seated. Every stool at the bar was occupied, and the small tables along the wall were flanked by any number of waiters. When we reached the cashier's

salad and entrée. Prices for dinners range from \$8.55 for chicken in garlic sauce to \$18.00 per person for lobster and seafood paella, but because of the festivities and the need to serve about 100 patrons, dinners were not available that night. The menu, which also served as a place mat, listed 14 hot tapas (tapas calientes) and an equal number of cold ones (tapas frías). When I started to discuss what we should eat, my escort shrugged and answered, "You order. I can't about so much."

My neighbor to the right, who was born in Spain, suggested *pulpo a la gallega*, or marinated octopus, as well as *cordero a la cordoba*, which should have been lamb stuffed with sausage but proved to be marinated lamb. After that, I was on my own. I chose grilled shrimp, a small order of paella, chicken in garlic sauce, white wine, and my two favorites, *fajadito* and *tortilla española*. Tortilla española consists of thinly sliced potatoes, onions, and eggs baked into a pie (don't mistake it for English Shepherd's pie, which often contains mushy mashed potatoes). The cost of these delightful dishes ranges from \$2.25 for the tortilla, to \$6.25, the most expensive price for a single tapa, for the grilled

shrimp. Amazingly enough, a small order of paella was only \$5.25. As it happened, the *veal* wasn't available, and the chef suggested *albóndigas de jerez*, or meatballs in sherry sauce, that were nothing short of sensational (\$4.50).

I regret to report that of all the dishes, the marinated octopus and the lamb, suggested by my knowledgeable neighbor, were the least successful. The octopus had a marvelous texture and flavor, but unless you adore octopus, you're not motivated to eat as much as you're served. Nor did we care for the lamb, though ordinarily I love most lamb dishes — the meat was undercooked and its sauce not quite perfect.

But all the other tapas were first-rate. My personal preferences proved to be *fajadito*, a lima bean soup/stew that's ordinarily served with sausage but that night was offered with salt pork. If the evening hadn't been so tumultuous, I would have ordered some to take home. We quickly finished the meatballs, and although we were provided with Spanish-style bread to mop up the sauce, I used my potato tortilla for this purpose.

The chicken in garlic sauce, the grilled shrimp, and the paella were also beautifully

prepared. But I wouldn't want to mislead you by saying that all 28 tapas are available every day. Café Sevilla has been open about a month, and the selection of tapas may be rotated. The night we visited, only seven tapas and a dozen cold ones were available, as well as two soups: the very traditional garlic soup, plus *fajadito* (both \$2.75). I sent compliments to the Chef Gómez. Everything he produced that night, even under those extraordinary circumstances, tasted as good, or better, than anything at La Taberna Española in the Ritz-section of Tijuana. At present, only dinners are served at Café Sevilla, but lunch will be offered in the near future.

Now as to whether you should select dinner versus tapas, I would recommend the tapas, because they enable you to sample many more foods and styles of preparation. If you order shrimp in garlic sauce as a tapa, you are given between four and five shrimp for \$4.50. The same dinner costs \$8.75, with salad and a few more shrimp, but ordering it for your entrée confines you to one taste and texture. The items on the dinner list that don't appear on the tapas menu are *zarsuela*, a seafood stew that costs \$17.50 per person and must be ordered for

a minimum of two people; filet of sole (\$9.50); stuffed trout with ham and mushrooms (\$11.50); and lamb chops (\$14.00). I thought our dinner with seven tapas and one superb flan was preferable, but you can decide that for yourself. And bear in mind that if you visit midnight, you won't encounter the noisy bustle of the weekends.

Inevitably, a comparison must be made between Café Sevilla and La Gran Tapa. The latter is more slick and expensive and offers a larger and more cosmopolitan setting. Café Sevilla's dishes appear more authentic; the place has an intimate atmosphere, and the owners are attentive, trying to please everyone. Café Sevilla is located next to the Giallam Quarter Theatre (and across the street from the Hahn Compton Theatre), so you can drop in for a light meal before or after a show. From approximately 9:00 p.m. on Sundays, you can hear flamenco music. Even without the inducement of the Giallam Quarter's first-Friday celebrations, Café Sevilla is sure to become a meeting place in the manner of the tapas bars in Spain, where people eat, drink, exchange news and gossip, tell jokes, and sing. Old.

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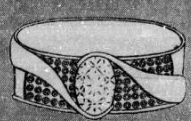


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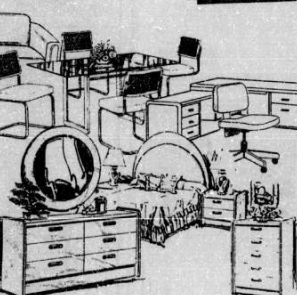
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BY JEFF SMITH

"Joy was never my thing."  
— August Strindberg

Please consider the following not a review, in the familiar sense of the word, but rather as a preview to one of the most unique theater/music pieces San Diego has ever seen. Anne Bogart and Jeff Halpern's *Strindberg Sonata*, playing only through this Saturday at UCSD's Mandell Weiss Center, is so experimentally different that I feel it merits a different kind of response. Not all of the piece works. It presupposes some knowledge of Strindberg (ergo the following), and its resolution happens by mere fiat. But the attempt is majestic, and the experience, where the work registers itself in you, is unlike anything I've ever encountered in the theater.

August Strindberg, the Swedish playwright, was born in 1849. When he was 13, his mother died, and he looked for her the rest of his life. "A desolate longing for his mother stayed with him," he wrote in his autobiography, "he never became himself, he was never liberated, never a complete individual." When his father remarried, Strindberg's new stepmother became his "worst enemy." At age 15, he fell in love with a 30-year-old woman, a mother figure, platonically. In 1867, aged 18, he made love for the first time and "felt disappointed, like so many others. So that was all it was!" In his 20s, Strindberg writes, he usually had "three affairs going on at the same time; a great, holy, and pure love-at-a-distance, with marriage plans in the background; flirtations with waitresses, and unnamed others. There's a pattern here, and an inner entry from his autobiography clarifies it. "He worshipped his mother in all the women with whom he fell in love during his lifetime." A few sessions with



Patrick Miller, Regina Boyd Smith

"Everything can happen, everything is possible and probable."

Mr. Freud would reveal, however, that this "love" could actually mask a fierce hatred of his mother for having abandoned him by dying, and, it follows in his life and in his art, an equally fierce hatred of women in general.

Including the "woman" inside of him. Adolph Fred, a "friend" of his (Strindberg had few friends, and they rarely lasted

long), theorized that the playwright's war against women was "the battle against the feminine element in himself. His misogyny was less a hatred of women than a feminine man's expression of the need to stress his own virility." But no matter the cause of Strindberg's hatred, the effect was that, fearing his wives would also abandon him, he would become extremely jealous and

possessive, a monstrous control freak, and all these of his marriages ended horribly, ending in bitter recriminations. Frida, his second wife, wrote of their marriage: "It was a death ride over cracking ice and bottomless depths." The failure of his second marriage, his inability to have his plays produced (and his eight years of absolute drinking), thrust Strindberg into a prolonged period of near madness. In this "Inferno" period, which peaked in 1896-97, he tried, like Doctor Faustus, to alchemize base metals into gold. He hallucinated almost constantly (a result of the absolute, some suggest), and his visions and trances were so violent he carried a loaded revolver everywhere he went, to end his life, should they become worse.

Years called Strindberg a "tormented, self-torturing man." Along with a persecution mania, holy castration fears, and abnormal manic-depressive tendencies, Strindberg had a revelation for the world, especially for what he called "the dirt of life." This encompassed not only every human function — perspiring, or blowing one's nose — but also oddities like the sounds people make when they eat soup. If a chair squeaked, on stage or in a restaurant, he'd flip into uncontrollable rage. Thus he tried to isolate himself, whenever possible, from what he called the banalities of existence.

"Life is so hideously ugly, we mortals so abominably evil," he wrote in a diary, "that were an author to portray everything he had seen or heard, no one could endure to read it."

Since he was convinced life is hell, literally, Strindberg sought to transcend it, through religion (and, finally, through music. He used to hold "Beethoven evenings," once a week, and would invite people over just to listen. "I wanted to hear music, music of the greatest kind, music by that greatest of souls who suffered all his life — I wanted Beethoven, especially Beethoven, and I began to rage to life in my last movement of the 'Moonlight Sonata,' which has become for me the most sublime expression of mankind's yearning for liberation, of a

sublimity beyond the reach of words." Toward the end of his life, Strindberg tried to achieve this sublimity in the theater. He constructed intimate "Chamber Plays" and symphonic works. In *A Dream Play*, *Domesticity*, and *The Ghost Sonata*, Strindberg broke such new theatrical ground that only in recent years have his interpreters looked beyond his personal eccentricities and begun to appreciate his achievement. In these plays fantasy and reality blur together, fragmented scenes function like musical motifs, and music not only comes through the story but becomes a central component of the piece.

Bogart and Halpern's *Strindberg Sonata* is just such a work. It uses Strindberg's theatrical discoveries and techniques as a means of understanding the man himself. It begins in the playwright's "Inferno" period, when he is nearing a breakdown. Amidst a thwarted suicide and a pact with the devil, he real or imagined, he fragments into at least seven different Strindbergs on stage and relives recurring moments of anguish from his life and those of his characters (there is also, the Bogart touch, much ironic humor). As his past(s) flash before his eyes, Strindberg exists synchronically. All of his pasts are present at the same time, and they flow in and out of each other. The best description of what is going on at the Mandell Weiss Center comes from Strindberg himself, in his preface to *A Dream Play*: "Everything can happen, everything is possible and probable. Time and place do not exist; on an in-

significant basis of reality, imagination exists, weaving new patterns, a mixture of memories, experiences, free fancies, incongruities and improvisations. The characters split, double, multiply, evaporate, condense, assemble. But one consciousness rules over them all, that of the dreamer; for him there are no secrets, no illogicalities, no scruples, no laws. He neither acquies nor condemns, but merely relates."

When the curtains are opened fully, they reveal J. Michael Griggs's huge, impressive set (lit evocatively by Brenda Barkley Berry's lighting designs), a seven-room, three-level house, with the fourth wall cut away. Each room is a compartment in Strindberg's psyche (all your dreams of houses are dreams of you). In one on the ground floor, actor Andy Weems is doing chemistry experiments, which is apt because Strindberg swore he deserved the Nobel Prize not for literature but for his findings as a chemist; in another, Regina Boyd Smith is Christine, a character from a failed play of the same name; in the top room, Tom Nells is Strindberg the photographer, in a narrowing room that looks to have been painted by Edward Munch (a lifetime friend of the playwright). Mr. C. Chernack suffers a lung ailment in solitude and abject poverty. Jim Morfino sits near a piano on the second floor. Patrick Miller languishes in another room, and one of Maggie Stewart's emanations is Dagney (Jael), reputed to be the most seductive person of the age. Just taking in the stage pic-

ture is a lot for the eyes to do. But there's much more, since people rarely stand still. A nude woman wanders in and out of the rooms. So do the other actors. They leave their psychic territories and wander on others, and the whole stage whirls in slow, kaleidoscopic motion with the logical idea of a painting by M.C. Escher.

And the cast sings throughout, excerpts from Gounod's opera *Faust*, Swedish folk music, and Strindberg's "Brentelider." Including this 19th- and 20th-century music is fitting because many of Strindberg's own musical experiments were atonal (also, Eric Bentley observed that Strindberg's life work "seems to embody the transition from the 19th to the 20th Century"). Only about half of the piece is spoken. The text is composed of repeated phrases and shards of language from Strindberg's writings. These repetitions are grating initially (it takes at least ten minutes to adjust oneself to the newness of this piece; for traditionalists it may take forever), but what the production does is change the dynamics of the lines from, say, an allegory to an anecdote, which alters and often illuminates their significance. They function like verbal motifs in Jeff Halpern's ambitious score (sung very unevenly by the cast, the operatic flights, in particular). Among his many hates, Strindberg detested the drama's "long enslavement to character and motivation." In the *Strindberg Sonata*, the music and the precisely choreographed movements — with people peeking through doors and windows and, hey, Sean Whinnell's hanging from his heels in the

top room! — are as much a part of the work's ultimate "meaning" as the words. In its publicity for the *Strindberg Sonata*, written in Mary Nelson's always graceful prose, the UCSD Theatre warns its audiences that the play contains "adult material," i.e., the nudity, which turns out to be a lovely and necessary part of the piece. The real warning, however, should be to those patrons who expect this show to be like 98 percent of the theater in America and hand them a tidy little message, at body temperature and in English, at the end. The *Strindberg Sonata* refuses to make sense on your terms. There is usually more going on visually, verbally, and musically (using in different languages) than one can take in at any given point. This Pandora's box of Strindberg's past lives might actually be described as music made visible. And its "meaning" — somewhere between theater and opera but mediated by a surrealistic dreamscape — sum up in a place where you've never had your adding machine before. In fact, I doubt that it has any specific point one has to grasp. Instead one is free to be grasped by this haunting piece and to have gone through something very different as a result. If your idea of theater is an entertaining cracker of Cracker Jacks with a cozy thematic prize at the end, then stay far away from the Mandell Weiss Center this weekend. If it isn't, then you might appreciate this in some ways flawed but nonetheless amazing synthesis of expressive elements while it still breathes on a local stage.

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## Hopes Rewarded

BY DUNCAN SHEPHERD

*High Hopes* is satire with a soft spot. Which, normally, is something about as useful as a Spalding baseball with a soft spot, something to be pitched into the trash can before the entire hide peels off. But *High Hopes* is nothing at all normal, and it would be foolish to let an axiom stand in the way of a good time. What I am calling the soft spot is a working-class couple in "Mrs. Thatcher's England" (no longer just England, much less the Queen's England), whom we straightaway intuit as matching the political sympathies of the director, Mike Leigh — a new one on me, with an extensive background in theater and television. Thus, their afternoon pilgrimage to the grave of Karl Marx will be shot very respectfully, and satire will stir from its slumber only at the end of the scene with the arrival of the ubiquitous group of Japanese tourists.

Satirical "hardball," meanwhile, is played with another couple of couples: one of them a pair of privileged and plump Upper Crusties ("I thank God every day I've been blessed with such beautiful skin," proclaims the woman with cucumber slices on her eyes) and the other a pair of vulgar upstarts from the middle class. The character assigned as the conjunction in this cultural compound is an old woman who herself is too intensely near the grave to be able to assert herself as much of any sort of character: her son is the male half of the working-class couple, her daughter is the female half of the middle-class couple, and her lifelong townhome is a neighborhood



High Hopes

Any cruelty in this operation is redeemed by the worthiness of its targets and the quantity of blood drawn from them.

that has only lately become fashionable is right next door to the Upper Crusties. In what might be the movie's best (most viciously satirical) scene, the Crusty woman, impatient to prep for a night at the opera, is compelled instead to entertain, or at least to endure, the old woman who

has locked herself out of her own house and needs to phone her daughter for rescue (needs, what's worse, to use the bathroom in the meantime). The subsequent payoff to this scene comes in what alternately might be the best scene: the old woman's calamitous seventeenth birthday party at

which the Uppist woman is sporting a cheap copy of the hat she had got to see on the head of the Crusty. There are a small handful of subsidiary characters as well: a country bumpkin who is only the first of three people to die on the hospital of the working-class (three separate chances to compare with the single such imposition on the Crusties); a trendy radical, armed with lots of catchwords and few brains, who's the second to so impose; and the mistress of the middle-class man, who comes in when the latter, chastising his mother-in-law for her birthday party, figures he has time to stop off for a quick one while the old bird waits in the car down below.

In defense of any apparent self-contradiction or nonadherence to principles, I can only say that I have seldom before seen characters intended as dreadful to be put across so powerfully and persuasively as intended dreadful. Any cruelty detected in this operation is redeemed by the worthiness of its targets and the quantity of blood drawn from them. And on the other side, I have even more seldom seen characters intended as decent to come across so unaffectedly and attractively so. In their interaction with one another — their shared perception of things, their silent communication, their whole mutual-support system in alien and hostile society — they convey a convincing coolness not easy to drum up from scratch. Not, however, that they are indistinguishable from each other, as witness their very different views on childbearing and abortion, views that divide them into very different philosophical types, the pessimist and the optimist, the one who cannot be "happy" unless and until everybody is happy (or fed and housed at least) and the one who thinks a person can make a start at home and build outward. These differences between such otherwise compatible mates touch off a special, desperate poignance: the high hopes of the title are of course ironic; the only hopes still discernible feel very much like last ones. So: which of our three main couples would you most like to see become parents?

If the pieces of the movie do not finally hang together — if cruel and corrosive ones give way graciously to sweet and tender ones — any number of the pieces individually are nevertheless more precious than what most movies put up in the way of sun-tats. Or to put it another way: if the characters sometimes seem to belong to two separate movies, both those movies appear to be good ones. And the variety of moods and tones, each as successfully brought off as the next, can be viewed as a positive benefit of the movie's distinction to hang together. The seven principal actors, all of whom will be unfamiliar to American audiences, are uniformly (and yet so differently) marvelous: the more marvelous because unfamiliar. (Where've they been keeping themselves?) The sets and costumes have a lot to say about the characters, too, and they say it a mile a minute.

*Dead Calm* is an old-fashioned damsel-in-distress story, scarcely surprising considering it's literally an old damsel-in-distress story. The novel on which it is based was finished in 1963 by Charles Williams, one of a legion of American thriller writers — the Edgar Allan Poe Brigade — better appreciated in other parts of the globe than at home, particularly in France under the *Série Noire* label (cf. Thérèse Gauthier's *Yours, Saur's, L'Amie à Gauthier*). Orson Welles, more of a European himself at the time, undertook



Dead Calm

to film the book once before in the late Sixties, but it remains one of several Welles projects gotten underway but never brought to the light of day. My own notion about Welles, based on the purest conjecture, is that the mantle of "genius" weighed more heavily on him than all of his untold pounds, and that however ready he was to abase himself as an actor — Paul Mason spokesman, etc. — he still had his pride as a director, entirely too much of it. The present rendition is up from Australia and by Phillip Noyce (*Newsfront*, *Hush*), an altogether more workmanlike filmmaker, which is all the project really

he'd then be unable to get back to his own boat when the second man sizes control of it in his absence. Several hunched-up bodies aboard the schooner give the first man solid reasons for alarm. The audience too.

Another part of the old-fashionedness is contained in the number of dramatic personae, all the more impressive (the more deliberately regressive) when you know that the number has been whittled down beforehand from that of the novel. Most screen thrillers these days need to start with a substantial population so as to be able to whittle it down over the course of the movie: the "musical chairs" plot, especially popular in the *Dead Treasures*, *One Man Army*, and *Ravenous* monster genres, is the only sort of plot most makers of thrillers seem to know about anymore. This one sets out with very near the minimum required number for human conflict, and soon reduces it to the absolute minimum by effectively (but not permanently) putting one of them out of the picture. (It's true that the number will get stretched artificially by that annoying habit of modern-day villains to need to be dispatched more than once; but in view of everything else, that's only a minor annoyance.) How, you wonder early on, can this situation be sustained for a whole movie? But sustained it is, with a multitude of plausible challenges, not with resourcefulness, on both boats. And the suspense generated is all a reasonably sane and temperate person could ask. I can't speak for what a teenager might ask. □

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## BY JONATHAN SAVILLE

Owen's manner of dealing with this material is popular, entertaining and thoroughly theatrical; there is nothing theatrical about the archaeological heaviness and the melodramatic grandeur of the typical biblical epics. The language is modern domestic American, the characterization is comic, intentional and anachronisms abound, and the action proceeds with the rhythm of a high-spirited musical comedy. This is Biblical dramatization in the best sense of the word. The "Southern-rural blacks presided over by 'De Lawd' or Godspell" (which shows there is no need for Christ's Passion in an ambience of Christ's presence) is a far cry from the 1960s flower children. A "grossed out" Edgely Goff refuses to warn the aged Deacon Solomon like any Jewish mother; Abah is not the henpecked husband; Elijah acts with the emotional extravagance of a leading man in the musical theatre. The Yiddish theatre (God prefers to him as "the cruelest of all my prophets"); the



Dana Tweedell, Alexandra Argyrosoulou

**Bathsheba berates her son Solomon like any Jewish mother.**

addresses him in the accents of a vexed Afro-American mummy; the priests of Baal play patycoque while yelping "Baal, Baal"; Naboth is presented as an effeminate snob; and Elijah's successor, Elisha, sounds like a child in a temper tantrum as he repeatedly complains that no one ever listens to him. The atmosphere is that of vaudeville, a child's farce, Punch and Judy, or *commedia dell'arte*—basic, immediate, physical, apparently unsophisticated, "naïve" theater.

however, the underlying treatment of the Biblical story is (with a few curious exceptions) completely orthodox. The theological themes of these historical books in the Bible — the superiority of prophets to kings, strict monotheism as the unique criterion for judging a reign, the wickedness of the kings of Israel and Judah who allowed the worship of other gods, the doom visited upon the kingdoms as punishment for their sins, God as the ruler of history — are as firmly present in the play as in its sources. It is only the style that is modern; the sub-

itude toward ancient Israelite history is virtually untouched by any modern or postmodernist, any critical, any conscientious, any ironic, The fanaticism, the intolerance, the justifications for violence, and the absolutist theocentric claims that pervade the books of Kings and constitute their principal *raison d'être* are simply accepted; similarly, the royal institutions of imperialism, social oppression, and forced labor that so often troubled the Israelites are not mentioned. Forming outside the sphere of interest of the authors of Kings, are either slurred over or mentioned without moral commentary. The endlessly inventive theatrical devices of Owen's dramatization, both physical and verbal, define this play as a work of late-20th-century theater; but in its vision of reality would not have been seen by the Hebrew Bible's authors. The Mystery cycle or to the compilers of the Hebrew Bible in the First Century A.D.

Such an approach has its benefits and its deficits. There is something undervalued in the way that the play is put in contact with a simple view of things deriving unchanged from the distant past and undisturbed by the doubts, theories, and questions of the modern world. The consciousness *Kings* suggests the same (quite legitimate) spiritual and intellectual longings that account for the continuing value of the play. But the play's acceptance of — the traditional Judeo-Christian reading of the Biblical texts could feel truly at home in the imaginative world of the medieval stage. The play's acceptance of — a significant part of the fun, in fact, lies in the audience's knowing the Bible's characters and stories, appreciating the humorous and the serious, and, at the same time, recognizing that, at bottom, the play is unacceptable in its piety. But ordinary modern audiences, who are not so sure of the Bible, are not likely to feel anything about the Bible, and therefore, to be unable to distinguish between the play and the Bible. The play is likely to feel like this and what the playwright has wittingly added. For such an audience, an important dimension of meaning in *Kings*

On the other hand, therefore, who do know the Bible and can, consequently, identify the fundamental orthodoxy of Owen's approach may be disappointed by his occasional prominent deviation from accepted religious orthodoxy. Although he is not against everything else, he nevertheless gives surprising prominence to the policy, currently fashionable in some revisionist churches and some new translations of the Bible, of reinterpreting God's gender. This is not just a matter of style, but of substance, and is by an actor and sometimes by an actress: the entire cast continually shifts roles, more or less without regard to sex – a device correctly perceived as exclusively theatrical and, in itself, carrying no explicit religious message. The only religiously motivated counterpoint in the repeated references to God as "she," notably in a rewriting of Psalm 23 that defiantly insists on the deity's femaleness.

dramatically. God may, in fact, be a woman, but the books of Kings know nothing about it; in the texts, God is resolutely male. In another context, in a play radically reinterpreting Biblical history and the Judeo-Christian faith from a modern perspective, God's image might be a woman, the principle of modern revisionism among many. But why, in an otherwise manifestly conservative reading of the Bible, should this one controversial issue be underlined in such a way as to call for more attention than itself than is warranted by the dramatic picture as a whole? Gender drift, as a theme, is strangely extended even to some minor figures: Jehoshaphat and Nebuchadnezzar (II) are spoken of as "she," which really boggles the mind. I will not go as far as saying that God is a woman than that Nebuchadnezzar was one.

There are a few other details one might object to. At the death of some of the major figures in the play (David, for example), the

again. It is unclear whether what is being referred to is reinterdiction or reincarnation, but in any case, the idea of resurrection in the foreign to the books of Kings (if emulated in Biblical Judaism considerably later), and reincarnation is quite out of the question for the Jews. The idea of resurrection is not found in the Bible or in scripture. The final scene, in its rush through two-and-a-half centuries, confuses the Kingdom of Israel, destroyed by the Assyrians in the late Eighth Century B.C., and the Kingdom of Judah, destroyed by the Babylonians in the late Sixth Century B.C. The idea that the Shalomite of the Song of Solomon was one of the foreign wives of Solomon or that he led to set up alars to strange gods is poetic license, justifiable for the sake of dramatic effect, but not to be taken too seriously. The misleading. These cavils aside, *Kings* is exemplary in its mixture of responsible scholarship and theatrical inventiveness.

On the purely dramatic level, there are indeed a few instances where the invention of the playwright is clearly evident. The

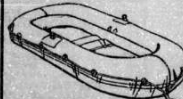
action, the resourceful use of visual and aural effects, the vivid pacing, the rich and nimble exploitation of the arena stage, and the exuberance of the acting engage the public's pleased attention from first to last. An exchange of letters between Solomon and the Queen of Tyre, for example, is both pointless and less amusing than it is made out to be. The second act, in particular, is rendered overly long by the extended episodes devoted to Elisha, who—in both the Bible and the play—has little to do. The play's sympathetic imitation of Elisha, contributing very little new in the way of story and nothing at all in the way of doctrine. In terms of emotional structure, too, the rather crude comedy of the Elisha scenes is a far cry from the emotional intensity between the high drama of the Elijah story (wonderfully dramatized and staged) and the extraordinary combination of verve and fine and superb dramatic poetry in the death of Jezebel, surely Owen's finest achievement.

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# PADRES '89

BY NEAL MATTHEWS

This was to be the Padres' championship season, according to the baseball oracles. Then plate umpire Bob Engel yelled, "Play ball!" in the evening shadows of April 3, and San Diego joined awake. The first Giants' batter doubled to center, and two over later, Kevin Mitchell hit the first El Cajonero of the year against the Padres. The Giants went on to win it, 5 to 3, and the championship season was off to a most inauspicious start.

After the game, manager Jack McKeon made it clear that he was not going to shake sharp questions. This was the championship season, remember. But the questions loomed, big and ominous, and here is just a sampling of them.

Did Jack McKeon manage the team out of the game on opening night?

Judge for yourself. Reporter: to McKeon after the Padres lost: Why didn't you pull [Eric] Show in the seventh, after he walked all those guys?

McKeon: I don't know, are you a manager? Why didn't I pull him? Why didn't I pull him in the first when that guy was on third? Why should I?

Reporter: weren't the bases loaded?

McKeon: What, that never happened before? I got a little more confidence in my guys than you have. That happens every game. I'm supposed to pull these guys? Now let's have another intelligence question. Or we'll break this fuckin' thing off in a hurry, any more fuckin' dumb questions like that.

Reporter: It wasn't a personal question, Jack. I just wanted to know.

McKeon: It was very fuckin' evident. I didn't pull him. I asked you to give me a reason why the fuck I should. Because he walked three in a row, is that what you said? In other words, every fuckin' time this year, we're supposed to pull him, is that right?

Reporter: It seemed like he'd thrown a lot of pitches...

McKeon: You just do the fuckin' writer, and I'll manage, okay? ... Next time you get a brilliant idea like that, when you know the guy's gonna hit [Kevin Mitchell hit a game-

winning single after Show walked the bases loaded], fuckin' ring the dugout and let me know, then I'll get him the fuck out. Next time you got that insight, please call me. I'd love to get that kind of help.... If he's got [Mitchell] out, would you have added that same fuckin' question?

Reporter: Probably.

McKeon: Yeah, you pig's ass. Fuckin' second question, that's what you are. Next.

Is McKeon crabrier this year than he was last year?

It seems so. He's quick to challenge questions and upbraid reporters in his office after home games. One reason for this may be these predictions by many supposed soothsayers that the Padres would win the division championship this year.

Perhaps McKeon, a normally level-headed pragmatist, started believing the press notices. But once the season began, it became immediately evident that his team's weaknesses — the bullpen, left field, third base — were glaring. This had to be jarring, especially for McKeon, whose sentiments toward his players are akin to Jerry's for his kids.

Add to that the organization's new-found taste for Berm-

one but two little patches of soy sauce. Plenty of ginger slices. As for the fake crab meat filling, well, it looks good, but it's tasteless.

Will the crab be a metaphor for the team's performance this year?

Both are packaged well, seem good in theory, and are loaded with spice. The crab would be laughed out of Kyo's restaurant,

Is McKeon crabrier than he was last year? It seems so.

style promotion, with rookie broadcaster Rick Monday incapable of the clear-eyed assessments his predecessor, Dave Campbell, got fired for, and you have a team image blown way out of proportion to its performance. This has to weigh on McKeon, who constantly sees himself in a commercial on the Diamond Vision screen waving triumphantly to the crowd. Cognitive dissonance is what the shrinkers call it. Opposing managers call it payback.

How's the snafu? Let's accentuate the positive. The rise is okay, for having sat around for hours. You get not

downtown; the Padres, based on their performance through the first two weeks, are barely a .500 team, and not many of the players are laughing.

When was the first Colemanism of 1989?

March 31, first game in Jack Murphy Stadium, Padres versus Arizona, top of the second inning: "Jack Murphy Stadium is really looking great tonight...."

Were Jack Clark and Bruce Hurst worth all the hype?

Probably. Even though Clark is starting slowly, he's obviously not going to be a .500 hitter, and he'll hit his home runs. He's no

Steve Garvey when it comes to digging out low throws at first base, but that's no surprise. As for Hurst, his first outing was catastrophic (he gave up eight runs in seven innings to the Giants), but his subsequent starts have proven him to be one of the league's premier pitchers. The question about these two is, so what? The rest of the Padres' offense isn't terrifying, and the other four starters need to have as good a season as they did last year for this club to compete.

Great bench, right?

Right. Except for this: it's too deep. McKeon dips into it every day for starters. Carmelo Martinez still hasn't proven he's the regular left fielder McKeon needs him to be, but the manager keeps perceiving him in. "Melo has gained tried to move from his natural position, first base, to the outfield, but it's obvious by now that he'll always be a liability in left. Could this forced positioning have something to do with his streaky hitting? Luis Salazar is almost too versatile for the team's own good, allowing McKeon to avoid solving his third-base problem. The Krabaker, not a natural bench man, seems to have been banished to the Urals. The Bipter and Maxwell Wynne are real assets, and Gary Green has a good glove. Flannery and Roudy are solid veterans. But good benches don't win championships.

Is Rick Monday better than Dave Campbell?

No. Monday mixes up names as often as Jerry Coleman. In years past, listeners could count on Campbell to correct Coleman's frequent miscalls gently, but now we've been given two Jerry Colemans.

Last week when Coleman was out with the flu, the broadcasting duties were handled by Monday and Bob Chandler. Their coverage could have been piped into the El Cajon jail by the Rambo Squad as a form of torture. No one would have believed before that night that listeners could actually miss Jerry Coleman.

Wednesday's game featured a Rick Monday interview with Lou Rawls, who was in town promoting the United Negro College Fund by riding the Budweiser beer wagon behind the Clydesdales across the outfield. Sample innuendo: Monday, citing baseball cliché No. 256: "The great thing about baseball, Lou, is that it brings out the little child in us." Rawls, cliché No. 45: "It's the great American pastime." Monday, cliché No. 307: "You play 162 games, then Lou, you can get into the Fall Classic, if you get through the playoffs.... Arrrgghhh! Six more months of this!"

Six more months of this?

What are you, a second grader? Now let's have an intelligent question....



Illustration by Don Hux



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## TO MATCH MY MOUNTAIN BIKE

I can still hear their cruel laughter echoing in my ears. I was riding along on my new ten-speed bike, trying to avoid the trolley tracks sunk into the street. It was useless. Parked cars jostled out on my left, pushing me closer and closer to the stainless steel rails. There was only one path for me, and it lay in the middle of the tracks. I edged to the right.

Suddenly, I was lying on my side. Face next uphule and functioned as a brake. I lay there motionless, misting my eyes towards a wobbly chorus of laughter. There they stood, hanging like opium on a chain-link fence, a schoolyard full of jeering children. "Look at dat gurl!" they yelled, eyes bulging with delight. I struggled to my feet and walked home, dragging my bent bicycle with me.

I don't blame the City of Philadelphia for this haunting misadventure; trolley tracks were a necessity of the past and bike (continued on page 3, col. 3)



Photograph by Peter Schickel

## AT HOME WITH JAMES HUBBELL

James Hubbell's work impresses no one neutrally. A noted sculptor, painter, builder, and interior design decorator, Hubbell is perhaps best known to San Diegoans for his 1971 restaurant in Cardiff. (Another then location on College Avenue with Hubbell designs was torn down a few years ago.) Over 10 years, Hubbell's art, particularly his more public work such as the Fisher Serra sculpture at the San Diego Mission, the entrance to the Vista Courthouse, and the main lobby of Alameda Hospital, have spurred debate among art critics, architects, fellow artists, and the general public. While some view Hubbell as a genius at integrating disparate elements of art and nature into a uniform, yet organic, work of



James Hubbell

art, others see many of his designs as overblown and aesthetically unappealing — not so much a compliment or complement to nature as a haughty, man-made extension of what should not be extended. Whichever camp one falls into, Hubbell is undeniably a San Diego art institution, and his philosophies, if not some of his more audacious designs, are worth studying. Hubbell, who has devoted much of the last 20 years of his professional life to designing houses with many

architects, most notably the late Sam Bruce Richards, now he believes hours "are really sculpture you live in." Hubbell has designed several houses on his own, including homes in Del Mar and his own home/studio complex in Santa Ysabel. Hubbell's hobby-like home and workshop, which once a year is opened to the public, leaves some visitors cold with its decidedly opulent assemblage of nature and materials. Others, (continued on page 3, col. 1)

## MONKEY TIME

The chief difference between man and monkey has nothing to do with this business of an opposable thumb. Nor is the gulf between us measured by the fact that primates have never made a movie such as *Escape from Planet of the Apes*. No, the difference is that they have never learned to produce such a monument to subhuman intelligence. But the distance between us is narrowing, nonetheless. The Canadian Council on Animal Care has recommended that primates

kept in solitary confinement in laboratories be provided with television.

If that isn't frightening — or revealing — enough for you, two well-known scientists will be in town this week and next to talk about their own studies of labored and chimpanzees, studies that show we perhaps can learn a lot more about humans by studying primates than even John Scopes thought possible.

June Goodall saw her first chimpanzee when she was a year old. True, it was only a toy (continued on page 4, col. 1)

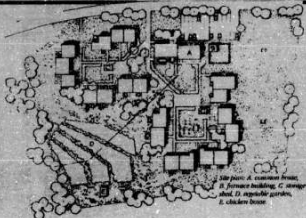


University of Wisconsin, photo by June Goodall

## COHOUSING

There is something sinister about planned communities. Despite the colored to living from a certain arrangement of buildings have not enjoyed great success. From Le Corbusier to Brasilia, Brazil, the distance between beautiful theory and human behavior has often proved too great a distance to surmount. To hope to solve societal dilemmas by living in a certain kind of house is a bit like working towards a brilliant career in physics by buying a lab coat. The coat's usefulness is obvious but somewhat to one side of the objective.

Many permutations on the utopian theme have appeared in architects' last few hundred years: the disappearance of traditional villages and the decay of the extended family have perhaps spurred their development. Planned communities offer an alternative to the isolation and anonymity of urban life for the nuclear family. One current



Architect's depiction of cohousing project in Dyrsgaard, Denmark

idea, to be presented to San Diegoans this Saturday by architect Kathryn McCamant, has come to be known as "cohousing."

These unique communities, conceived, designed, and built by the families who inhabit them, often include a common house where children can stay after school hours under the supervision of its adults, workshops, recreation rooms, a library, and a communal dining

room where rotating crews take turns cooking meals. These housekeeping chores and "the burden of raising children" are shared from the shoulders of the two-income family.

Denmark was really the birthplace of experimental cohousing projects. In 1964, a Danish architect and his friends, tired of the city, began to discuss a planned community, taking as their inspiration (continued on page 4, col. 3)

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## AT HOME WITH JAMES HUBBELL

(continued from page 1)

however, are stunned by the water pools, the small waterfalls, the bizarrely shaped gashob and fluidly colored walkways, which combined created a refined folkloric atmosphere — as if talented sculptors had invaded Middle Earth.

Hubbell's philosophies about art, life, and nature supplement his artistry. "I see myself first of all as a human being, secondly as someone who is in love with life, and next, probably, as a sculptor," remarks Hubbell in a KPBS television production titled *The Art and Vision of James Hubbell*. "When I was a kid, I really didn't understand adults very well, but I felt very at home with nature. So it's probably been nature that's

influenced both my life and work, and I don't feel at all separated from nature."

The half-hour documentary on Hubbell airs tonight, April 20, at 8:00 p.m. on KPBS, Channel 15 (cable channel 12). KPBS will repeat the program Monday, April 24, at 11 p.m. and Tuesday, April 25, at 1:00 p.m.

Also, as part of ArtWalk '89, which begins Saturday, April 22, the Calhoun Design Center will present an exhibition entitled "Emerald Gate," an art show that includes a wide sampling of Hubbell's work, including bejeweled iron gates, large paintings of oil and acrylics displayed in an "environment" of subdued light, abstract bronze sculptures, and wall reliefs. The Calhoun Design Gallery is located in The Studio at 2400 Kettner Boulevard. The gallery's hours during ArtWalk are from 10:00 a.m. to 6:00 p.m. Saturday, April 22, and from noon to

5:00 p.m. Sunday, April 23. The exhibition will then continue from 11:00 a.m. to 4:00 p.m. Thursday through Saturday through May 6. For more information, call 234-2345.

— Jamie Reno

## TO MATCH MY MOUNTAIN BIKE

(continued from page 1)

parha still a luxury of the future. And I don't resent the schoolchildren, who were, after all, just warming up for a life of crime. The fault, I now realize, lay with lagging technology. It was my time. They weren't fat enough.

Had I been on a mountain bike, the tires would have held as I slid across the metal track. Despite their name, mountain bikes are better suited to city

riding than ten-speeds. They're stable, comfortable, and durable. Ten-speeds (also known as road bikes) have seats the size of a paperback novel. Mountain bikes have wide seats, like most people's dentures. Ten-speeds require the rider to sit like a hunchback. Mountain bikes have upright handlebars. Ten-speeds flinch at the feel of a pebble. Mountain bikes can handle most potholes and curbs. Shifting gears on a ten-speed requires some thought, experience, and planning. A monkey could change gears on a mountain bike.

While most people ride mountain bikes in the city, they were originally designed for hiking and home trails. A prototype of the mountain bike became popular in Marin County, where people raced them (downhill) on the fire roads of Mount Tamalpais. They became widely available in the early 1980s and have really

caught on in the last few years. Now there are mountain bike clubs, magazines, and more. San Diego has its own group of riders who meet three times a week. It's called the Off-Road Cycling Association, and this coming weekend the members are hosting a recreational event for mountain bikers of every persuasion.

The Julian Fair Tire Festival, as it's being called, runs from Friday, April 21, to Sunday, April 23. Several rides will be offered each day (all led by experienced guides), and they range in length from 5 to 30-plus miles. Some routes are through the forests and meadows of the Coronado and the Laguna Mountains; others will tour the Anas-Parraga Desert. Two "moonlight" rides will also be featured. The purpose of the festival, according to its organizers, is

(continued on page 4)

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(continued from page 3)

commander and fun. Whimsical and competitive races are urged to stay home.

The registration fee for the festival includes participation in the rides, seminars, a "polerun" contest, and the Saturday night cookout. Daily registration will take place at the Julian Bicycle Company, 1018 Main Street, Julian. For more information about the event, call the Off-Road Cycling Association at 578-7668.

—Bene Canlen

## MONKEY TIME

(continued from page 1)

chimp, given to her by her mother despite the warnings of friends that the toy would terrify the baby. But Jane took it with her everywhere. And 55 years later she still surrounded by chimps, still intrigued by creatures that are more like us genetically than any other animal. "You can't help learning about human behavior when you study chimps," Goodall has said. "They show many of the attributes we once thought uniquely human."

She tells the tale of Fred and Goblin. Fred was a juvenile who one day was teasing an adult male baboon, licking and poking the large and dangerous



animal. Finally the baboon had enough and gently bit his tormentor. Fred screamed, and another chimp, an older male called Goblin, rushed over and drove off the baboon. Well, young whippersnapper Fred thought he was hot stuff now, and five minutes later he again began taunting the baboon.

This time, Goblin instantly dashed over and smacked Fred. No one knows more about chimps than Goodall. Up until she began her work in Gombe National Park, Tanzania, the longest anyone had spent with wild chimps was two and a half months. Goodall has been in the field with them almost continuously for 29 years. So we have to respect her theories, though they sometimes upset our accepted beliefs. Chimps demonstrate emotions that are similar, if not identical, to human emotions: joy, anxiety, rage, even humor. They can

plan for the future (in a limited fashion) and are even capable of reasoned thought. They hunt, and they eat meat. They use tools. And though they maintain peace through submission and appeasement, aggression is integral to their society. They also murder other chimps.

Shirley Strum is another pioneer in primate study: for the past 17 years, she has spent much of each year in Kenya with troops of olive baboons. Like Goodall, she has spent much of the conventional knowledge about our closest relatives. Foremost among her "heresies" is her assertion that aggressive, physically stronger males do not govern baboon society unilaterally; rather, it's the females, in a "complementary" partnership with the males, who give the society structure and stability.

Male and female "need one another to succeed," says Strum, an associate professor of anthropology at UCSD. "There is a kind of trust or friendship."

Indeed, Strum claims that friendship, not aggression, is the cement in baboon society. True, aggression does play a role, but it is not as crucial as more traditional ethologists — and the canine-biting, snarling, mucho male baboons — led us to believe. A male is far more likely to snare if he is subordinate and unaggressive, a "friend" to the female. Antonio and Cugatana are good examples. Antonio, a "socially inept and aggressive" newcomer to the troop, was met with snatching, approached Zelds with a gleam in his eye, aggressively smacking his lips and grunting. Zelds tried to avoid him, and Antonio, frustrated, attacked her. But-hey, Antonio, who is "slow and patient, repeating — as long as necessary" — his indications of friendly intentions. "Straight to Zelds' heart."

Shirley Strum's talk, "Baboons May Be Smarter than People!" will take place on Friday, April 21, at 7:30 p.m. in room 220 of the Fine Arts Building at Chumash College, 8900 Chumash College Drive, El Cajon. Ticket information may be obtained at 465-78700 x652. Jane Goodall will talk

about the chimpanzees of Gombe on Thursday, April 27, 7:30 p.m. at the Scripps Ranch Memorial Center, 1895 Camino Del Rio South, Mission Valley. Goodall's speech reportedly was sold out, but to see if any tickets become available, call 231-1515 x4412.

—Dennis Parker

## COHOUSING

(continued from page 1)

Thomas More's Utopia (written in 1516) and a complex of worker's dwellings built in the late 1800s. With the 1960s being what they were, the idea took off and has, it appears, gained credibility. In Cohousing: A Contemporary Approach to Housing Communities, Kathryn McCamant and her husband, architect Charles Durrett, document 46 cohousing communities in Denmark today.

McCamant and Durrett came upon cohousing a few years ago when they were planning their family. Realizing that, in most current urban settings, they would not have the time to care for their child, their house, their dual careers, and still have time for each other, they began to investigate the alternatives. Happening upon the experimental cohousing communities in Denmark led to

(continued on page 4)

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\$1,954,965	\$239,470	\$4,825,005	\$7,904,281	\$547,678	\$5,306,222
\$5,306,222	\$5,306,222	\$5,306,222	\$5,306,222	\$22,452,532	\$16,348,027
\$10,369,285	\$23,614,129	\$17,576,808	\$11,000,731	\$11,697,271	\$313,806
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(Continued from page 4)

McCamant and Darnett's book and to their current work with resident groups and government agencies on cohousing options in the U.S.

Not having become as urbanized as the U.S., perhaps Danes find it easier to adjust from nuclear family isolation to the peaceful village ideal of cohousing than Americans would. It would require some sacrifice of the personal freedom we hold so dear. The idea of having neighbors to one's work is quite attractive. But the responsibility that would fall on one's own shoulder to clean and feed other people's children, and lose the communal garden, and cook dinner for 40 instead of chatting with the wife mightn't be as appealing. Mightn't communal responsibilities consume the time one hoped to save? Or could cohousing be the ideal setting for "reppies"?

"Our aesthetic glorification of the traditional village was also a glorification of the stable social relations we imagined existed there..." wrote George Hilde in an essay entitled "Urban Communities and Social Networks." This points out the fundamental problem with the

cohousing advocate's logic. Villages were hardly idyllic, social units working for the common good. And it was not their small size and enforced intimacy that made villages close-knit. Three generations of family did not share their lives under one roof by choice.

Perhaps planned communities shouldn't be approached as a remedy to the disintegration of the family and to modern life's increased demands on one's time, but as a way to engender in the disconnected and self-obsessed American a sense of responsibility towards society. The question then becomes: is it possible that a yuppie could be transformed, through his participation in an artificially-induced village life, into a generous, community-minded member of society?

Saturday, April 22, McCamant will present a slide presentation and workshop on cohousing—perhaps addressing questions such as these—under the auspices of the San Diego Housing Commission, Women-in-Architecture, and the

San Diego State University graduate program in city planning. The event will take place in Room 140 of SDSU's Hasty Tower beginning at 1:00 p.m. Directions and other information are available by calling WIA at 293-7633.

— Mary Lang

## READERS GUIDE TO LOCAL EVENTS

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: **READER EVENTS EDITOR**, P.O. Box 80883, San Diego CA 92188.

### OUTDOORS

**April's Full Moon**, tonight, Thursday, April 20, rises almost exactly at sunset, its increasing brightness and altitude playing counterpart to the fading twilight opposite the sun. This is a good opportunity (weather permitting) for creative photographers to include the moon's disk in their landscape compositions.

**Birding**, the Old Mission Dam in Mission Trails Park is always a good spring birding spot, with least flycatchers, black-headed grosbeaks, small hummingbirds, chaffinches, and many other migrants and songbirds. The San Diego Audubon Society will be leading a birding hike here, Sunday, April 22, 8 a.m. The parking area is on Mission Gorge Road, just south of Sunset. The parking area for the Old Mission Dam is several miles down Pt. Judaea Serrano Trail and well marked. Free. 531-0615.

**Wildflower Nature Walk**, Susan Layton leads a nature hike around Wildflower Garden Preserve near Pala to look for spring wildflowers, Saturday, April 22, 9:30 a.m. From 1-15, take Highway 78 east ten miles to the park entrance. Bring four quarters for the parking ticket machine. Otherwise, the walk is free. Wear sturdy walking shoes, and bring water and a snack. 742-1631.

**Canyon Wildlife and Ecology**, the second of Lake Wohlford is the location of the next Canyoners nature hike, Saturday, April 22, 10 a.m. This popular hiking spot is bordered by woodland and abundant native vegetation and is home to local waterfowl. From 1-15 in Baccodale, go east on Valley Parkway toward Valley Center. Turn right on Lake Wohlford Road, and follow it up the hill to the boat landing and ranger station. Meet at the boat entrance. Free. 232-3821.

**John Muir Day Walk**, Walkabout and the Sierra Club team up again this year to celebrate Muir's birthday with a nature walk and a walk, Sunday, April 22, 10 a.m.,

beginning at the green at the UCSD Extension, 9600 Miramar Drive in San Marcos. Turn left onto San Valley Road and continue until you reach the park entrance. The hike is free, but there is a parking fee. 232-3821.

**Red Walk**, the San Diego Audubon Society holds its second bird walk of the week on Wednesday, April 26, 8 a.m. in San Clemente Canyon (Mission Trails Park). The trail follows a stream that runs through the canyon and attracts a variety of local species. Meet in the gravel parking area on the east side of Conner Avenue, just south of Highway 52. Free. 531-0615.

**Night and Morning Low Overcast** and increased humidity are coinciding with the onset of San Diego's spring season. By April's end, the Santa Ana winds, cold nights, and crystalline days of fall and winter will likely be distant memories. Through May and June, the coastal spring can expect several episodes of delectable, dreamy weather. The weather will likely be in for July and August.

**The Black Oak** (Quercus laevis), San Diego County's most hardy native deciduous tree, is sending out new leaves in response to rising temperatures in the mountains. The newly emergent

leaves are reddish brown, creating a short-lived, pseudo-autumn scene. In the forest, Aliso is a week or two, the unfolding leaves acquire a light green tinge; after a month, they are dark green. Black oaks are common throughout the upper elevations of the Palomar, Comstock, and Laguna Mountains. Enjoy the show by exploring the Fry Creek or Observatory trails on Palomar mountain. Try walking any of the higher-elevation trails in Comstock Ranch State Park or the Laguna Mountain Recreation Area.

**DANCE**

**Contemporary Dance**, original choreography by John Malachuk, including the premiere of a new work, with music composed by local flutist Mark Ambrose, is scheduled for this weekend. The premiere is an experimental piece exploring the inhibiting effect of personal form. Also on the program is a revised version of Up in Flames (Malachuk/John Henders) and Dances de River (Malachuk/Malachuk/John Henders). Malachuk & Company is Malachuk, Kate Leach, and John Henders. The company includes Graham Hempel, Patricia Sandbach, George Willis, Jean Isaac, Richard Burrows, Keith Clemens, John Malachuk, Bill 235-6225.

**Faculty and Alumni Dance Concerts**, as part of its Creative Arts Showcase weekend, SDSU faculty, graduates, and students offer a variety of choreography, including original works. The company includes Graham Hempel, Patricia Sandbach, George Willis, Jean Isaac, Richard Burrows, Keith Clemens, John Malachuk, Bill 235-6225.

**Student Films**, as part of SDSU's weekend-long Creative Arts Showcase, short films in all genres—dramatic, documentary, and experimental—by SDSU film students will be shown on Friday, April 21, 3 p.m. to 6 p.m., Little Theatre, room 31, Heger Hall, SDSU. Free. 594-6573.

**"Ordinary People,"** San Diego Mesa College's "Real to Real" series of films and discussions continues with a screening of this popular film, starring Mary Tyler Moore, Timothy Hutton, and Donald Sutherland. It will be shown Friday, April 21, at 6:30 p.m., in room G-112 of the college at 1250 Mesa College Drive, Keene Mesa.

Following the screening, an instructor from Mesa's humanities faculty and a guest speaker will lead a discussion of some of the family 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.

**Latin American Film**, *Blood of the Condor* is a dramatic film based on real events, telling the story of a U.S.-coordinated eradication program among women of the Quechua Indians of the Bolivian Andes. It will be shown, along with the Frontline television presentation *Public Broadcasting System* Castro's Challenge, about present-day Cuba, on Friday, April 21, 7 p.m., room 107, Third Lecture Hall, Third College, UCSD. This is an entry in the ongoing "Political Film Series" sponsored by the Committee for World Democracy. For program information, call 534-3821, for on-campus directions, call 534-3821.

**Animation Festival**, a selection of international, animated short films (including *The Man Who Planted Trees*, *The Hand, the Ox, the Bug*, *Butter Insects Case of the Missing Hair*, *The Wizard of Speed and Time*, and others) will screen as part of Art Walk, Saturday, April 22, 3:30 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 696-3927.

**"Remembrance,"** this 1987 Japanese film, directed by Takahito Nakajima, will be shown as part of SDSU's Creative Arts Showcase, Sunday, April 23, 3 p.m., Little Theatre, room 31, Heger Hall, SDSU. Parking is available in lots J and K and in parking structure II. Free. For information call 594-6573.

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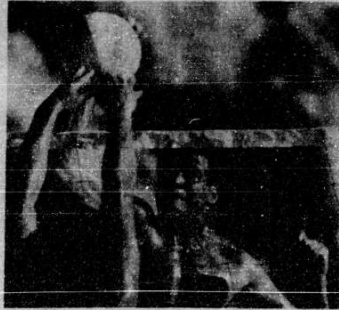
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# READER'S GUIDE TO LOCAL EVENTS

"Strike," Sergei Eisenstein's 1924 Russian film is another opus of revolutionary struggle, in the mold of his famous *Panama*. Visually, it's a strange *Exterminator*. It's a silent, with music track, and will screen Monday, April 24, 7 p.m., third floor auditorium, San Diego Public Library, 823 E Street, downtown. Free. 696-3927.

"The Young and the Damned" (Los Olvidados, 1950, Luis Buñuel's indictment of Mexican society and the Mexican family centers around a ten-year-old boy who turns to the streets to support his mother. It will

be shown as part of the "Verano Latino" series of Latin American films, sponsored by SDSU's Center for Latin American Studies and others. Tuesday, April 23, 7:30 p.m., room 130, Heger Hall, SDSU. The screening is in Spanish with subtitles. Free. 594-6685.

"El Sur," directed in Spain in 1987, Victor Erice's film tells the story of a woman's memory of her childhood in a family whose members are emotionally estranged. The movie will screen Tuesday, April 23, 8 p.m., Price Center (south of the central library and northeast of Mandeville Center), UCSD. El Sur is part of the university's "International Style" series. For ticket information, call the box office at 534-4559 or Ticketmaster at 278-9497.

"The Tenant," the Roman Polański film series resumes with a screening of the 1976 Kafkaesque psychological drama, which stars the director himself as a timid Paris clerk whose life becomes entangled with the aftermath of the suicide of a young woman. Melvin Douglas,

Shelley Winters, and Isabelle Adjani also star. The movie screens on Wednesday, April 26, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 92037. Free. 594-6685.

## MUSIC

**Master Class**, renowned classical guitarist Christopher Parkening will conduct a master class as the final event in Grossmont College's 11th annual guitar festival. The class, open to the public, will be conducted by Parkening at other schools around the country. Parkening's class is scheduled for Friday, April 21, 9 a.m. to 11 a.m. in room 210, Grossmont College, 8800 Grossmont College Drive, El Cajon. For ticket information, call 465-1700 x254.

**"Madama Butterfly,"** Puccini's classic tragedy, presented as the final offering of the season by the San Diego Opera, has its closing performances on Friday, April 21, 8 p.m.; Sunday, April 23, at 2 p.m.; and Wednesday, April 26, 7 p.m.,

at the Civic Theatre, 232 C Street, downtown. Adelaide Balogh has directed the performance. Kees Bakels conducts. Hsinle Nikkila appears as Cio-Cio-San. Jonathan Welch sings the role of Pinkerton. Tickets are available from Ticketmaster (278-9497) or the box office (236-6510).

**"La Duleria Cal,"** Paviški Nykter, violin, and Dan Koppelman, piano, offer duo compositions from the 1980s. Friday, April 21, 8 p.m., room 8-110, Mandeville Center, UCSD. Free. 534-3229.

**"Linden Eyed,"** a repeat performance of this music poetry presentation (based on a poem by Rachel Lindsay) by Brad Dow, the Rose Music Collective, the Rose Jazz Collective, and Channel Zero Theater will be offered Friday and Saturday, April 21 and 22, 9 p.m., Rose Performance Gallery, 447 Fifth Avenue, downtown. For ticket information, call 236-1347.

**An Ensemble Sampler**, as part of SDSU's Creative Arts Showcase weekend, in and around the

school's music building, there will be performances by the following student and faculty ensembles: Staffer Wind Quintet, the Brass Consort, SDSU Jazz Ensemble, Syncretic Wind Band, Symphonic Orchestra, Balinese Gamelan Ensemble, and selected faculty and student solos. The performances are scheduled at 2:30 p.m. on Saturday, April 22, from 10 a.m. to 2:30 p.m. and again between 3:30 p.m. and 5 p.m. Free. For more information, call 594-6031.

**"L'Histoire du Soldat,"** another presentation during SDSU's Creative Arts Showcase weekend will be a narrated dance-drama performance of this story of a soldier and the devil. Stravinsky's score will be played by a seven-member ensemble, a narrator will read the story, and dancers will interpret the music. Sunday, April 22, 2:30 p.m., Smith Recital Hall, SDSU. For ticket information, call 594-1696.

**"Gaia Pacifica" Folk Night**, as part of the three-week series of art events that have ecology and the environment as its theme, Bill Oliver, Glen Wadlock, and Jay

Harrison will offer an evening of folk music and other entertainment. Sunday, April 22, 7:30 p.m., Centro Cultural de la Raza, Pepper Grove, Park Boulevard, Balboa Park, 481-0704, 291-1447, or 236-6510.

**Concert Pianist Frank Weiss**, currently artist in residence at the University of the Pacific in Stockton, will perform selections by Scarlatti, Beethoven, and others. Sunday, April 22, 8 p.m., Goodwin Chapel, Foote Loma Natatorium College, 3900 Lomaland Drive, Fruit Loma. For ticket information, call 295-4216.

**String Quartet**, the Mendelssohn String Quartet (Lisa Levin and Nicholas Mann, violins; Jo Weller, viola; March Rosen, cello) has been in residence at the Merkin Concert Hall in New York since 1979 and at the Santa Fe Chamber Music Festival since 1984. They will

perform in San Diego this Saturday, April 22, 8 p.m., Mandeville Auditorium, UCSD. For ticket information, call 534-4559.

**Flute-Guitar Duo**, the Duo Cordier-Kinsler from France will perform works by Villa-Lobos, Debussy, Fauré, and others at a concert sponsored by the Alliance Française. Sunday, April 23, 1:30 p.m., Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Beach. 287-3530.

**Organ Recital**, civic organist Robert Plimpton performs selections by Fauré, Joplin, Elmore, and a medley of old favorite popular tunes. Sunday, April 23, 2 p.m., Spectacle Organ Pavilion, Balboa Park. Free. 226-0819.

**English Music Hall Medley**, songs of the Edwardian age are featured in the St. George's Day program, sponsored by the House of England. Sunday, April 23, 7 p.m.,

at the outdoor stage at the House of Pacific Relations, Balboa Park. Free. 449-6205.

**Choral Concert**, as part of SDSU's Creative Arts Showcase weekend, Frank Almond will direct the SDSU A Cappella Singers and the Chamber Singers in a vocal program. Sunday, April 23, 3 p.m., Smith Recital Hall, SDSU. For ticket information, call 594-1696.

**Youth Orchestra**, a concert by musicians ages 8 to 17, members of the North County Civic Youth Orchestra, is scheduled for Sunday, April 23, 3 p.m. The 79-member ensemble is joined by the winners of the Music Teachers' Association Concerto Competition at the Pulman College Theater, 1140 West Mission Road, San Marcos. For ticket information or other details, call 744-1150 x2433.

**Pianist Charlotte Zelka**, chair of the music department of the Pasadena Conservatory, is the final soloist in UCSD's Rosenzweig Piano Concert Series. She will perform two works written for her, Kornek's Sonata No. 3 and Frank Sempster's Sonata. Other selections on the program are Arthur Schnabel's Piece in Seven Movements and Frank LaRocca's *Pavement*. The recital is set for Sunday, April 23, 3 p.m., Mandeville Auditorium, UCSD. Tickets are available through the box office (534-4559) or Ticketmaster (278-9497).

**Organ Recital**, the third of five weekly concerts, sponsored by the Christ Lutheran Church, Pacific Beach, will feature Helen Chan and Janice Fisher performing a program of music by Albert de Kerk, Cor Kae, Hendrik Andriessen, J.S. Bach, Ned Rorem, and Marcel Dupré. The recital will

be Sunday, April 23, 4 p.m., at the church at 4761 Cass Street. 433-3300.

**Student Concert**, Fred Benedetti and Steve Baker direct the Grossmont Symphonic Wind Ensemble and the Griffin Jazz Big Band. Sunday, April 23, 7:30 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon. Free. 465-1700 x254.

**Soprano Birds**, Wimbush and pianist Anne Young offer selections from the works of Puccini, Verdi, Gershwin, and others. Monday, April 24, noon (premiered at 12:30 p.m.), Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. Free. 454-9872.

**Violinist and Cellist**, Bolivian violinist Jaime Landa and cellist Sharon Robinson are featured soloists in a performance by the

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AND... on Saturday, April 22, between 10 a.m. and 6 p.m. stroll through a Spring Portfolio of art created by an organization of talented disabled artists during the "ARTABILITY" Art Show. The show is sponsored by the San Diego Rehabilitation Institute. The artists will also be featured during the show.

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# READERS GUIDE TO LOCAL EVENTS

community has made it as easy and pleasant for you as possible, so no excuse this year. There's something for absolutely everybody, from lovely pieces that will nicely match your dress to the most avant-garde, unmarked in your dreams. The visual art and performance activities are scheduled for Saturday, April 22, 10 a.m. to 6 p.m., and Sunday, April 23, noon to 5 p.m. The center of operations is Installation, 930 E Street, downtown, and maps and schedules will be available at public library branches and the city

administration building (202 C Street, downtown). And most everything is free. Studios and galleries scattered throughout the downtown area will be open, exhibiting a diversity of paintings, crafts, sculpture, and photography. Stater performances and other diversions will be held on the "Avenue of the Arts," the six-block area on E Street, between Eighth and Tenth avenues, and between Broadway and J Street, on Eighth and Ninth avenues. On the F Street performance stage will be entertainment by jazz acts and local dance groups (California, American, USU International, Al German, Stage 7, and Samahin Philippine Dancers), and others. There's even an Artwalk for Artwalk, a 4 1/2-mile fun run and fitness walk, Sunday, April 22, 9 a.m. beginning at City College, 12th Avenue at B Street, that will wind through the gallery area. You get a T-shirt, refreshments, and discount coupons. For information call 465-9501.

This year's event has several commissioned works by local

artists: Mario Lara's *Home*, on the roof of the arts complex at Ninth Avenue and O Street; Leslie Nimmo's *Smoggy Aloha*, at the Balboa Theater, Fourth Avenue, between F and O streets; David Jurin's digital sculpture at Seventh Avenue and F Street; a musical work by John Karamandoy, about locks, art, and life, to be given at the Installation bookstore; *Living Room Windows*, a slide documentary about women's lives, by Kathy Shiroki, also at Installation; Big Nature, a billboard by Todd Stands and Susan Yonagawa, at Sixth Avenue and O Street; and the fountain of David Avelos, Deborah Small, Louis Hock, and Elizabeth Cato (of Super Bowl base-popper fame) have devised a billboard statement to be seen at Eleventh Avenue and O Street. The final commissioned work is a children's mural, scheduled for 11:30 a.m. Saturday morning (see "For Kids" in this section for details). You can park at outlying lots in the downtown area and take the shuttle bus into the center of the action. (Check an Artwalk schedule for details, or call 233-9173.) Anything else you need to know? Call Installation, 232-9915.

**Spring Carnival**, there will be games, carnival rides, refreshments, animals, live bands and other diversions at this year's Springfest carnival, Sunday, April 22, 10 a.m. to 2 p.m., sponsored by the Caplin Family YMCA, 3901 La Jolla Village, San Diego. The pool will be open for swimming. And it's all free. For more information, call 283-2251.

**Chicago Park Day**, the annual anniversary celebration for this colorful corner of Barrio Logan, which will include music, food, dancing, a low-ride car show, and other festivities, is scheduled this year for Sunday, April 22, from 10 a.m. to 5 p.m. The park is located at 16th and Crosby Street, Logan Heights.

**"Day at the Dock"**, the annual event at the San Diego Sportfishing Pier — 100 exhibits and educational displays, free boat rides, music, seafood, a fishing tournament, and the like — is set for Sunday, April 23, 9 a.m. to 6 p.m. There's a special kids' fishing area and a casting contest.

too. Added events this year are a deep-sea fishing contest for adults (on Saturday, April 22, 12:01 a.m. to 6 p.m.) and a junior tournament, for boys and girls ages 8 to 15 (also on Saturday from 10 a.m. to 4 p.m.). The Sportfishing Pier is located at Harbor Drive and Scott Street, Point Loma. 285-1056.

**Food and Wine Tasting Benefit**, San Diego chefs and restaurants will be participating in a 60-city nationwide event to raise money for charities that aid the hungry and homeless. Next Thursday, April 21, from 5 p.m. to 8:30 p.m., your ticket will admit you to the sampling rooms in the Sheraton Harbor Island East Hotel, 1380 Harbor Island Drive, Harbor Island, to taste food from several dozen local restaurants and wineries (from Kansas City barbecue and the Old Town Mexican Café to the Belgian Lion, Paul, and George's to the Coast. Musical entertainment is by pianist Tom Malley and Holia County's No. 1. All the proceeds benefit the charities. 10 percent remains in San Diego, 10 percent goes to the Survival Food Bank in Riverside, and 10 percent goes to

development agencies for international relief. For ticket information or other details, call St. Vincent de Paul at 233-6797, or the Sports Arena box office at 226-8212.

## FOR KIDS

**Puppets**, the McKay Puppets present *The Golden Goose*, Friday, April 21, 10:30 a.m., and Sunday and Saturday, April 22 and 23, 11 a.m., 1 p.m., and 2:30 p.m., at the Music House Puppet Theatre, in the Palisades area of Balboa Park, near the Aerospace Center. For ticket information, call 466-7128.

**An introduction to Mimi**, mime artist by Miller offers a kids' program that shows them what mime is all about, Friday, April 21, 4 p.m., in the chamber of the Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego. Free. 236-282A.

**Children's Book Party**, the Southern Reading is Fundamental Project holds its fourth annual book

party. There are free books for kids from kindergarten through 12th grade, the Malabar African Dance Troupe, the O'Farrell Children's Theatre production of *The Child Who Could's Read*, and it will be read by San Diego Chapter Red Beret, Inc. too. There are cookies and milk and balloons, too. It's all happening on Saturday, April 22, 6:30 a.m. to 10:30 p.m., at the Educational Cultural Complex, 4343 Ocean View Boulevard, Southeast San Diego. For information call RIF at 285-9977.

**Arts and Science Fair**, Silvergate Elementary School is holding a fun day fair, with a chance to ride a llama, blow giant bubbles, do a science experiment, see a seiffing video and learn how to make a board, see the police department's police dogs in action, play in the zero zone, and see lots of food. Proceeds benefit the school. It will be held on Saturday, April 22, 10 a.m. to 2 p.m., at the school at 1499 Venice Street, Ocean Beach.

**"Mother Goose Dramatics,"** Louise Thistle presents this audience-participation event, Saturday, April 22, 10 a.m., East San Diego Branch Library, 4089 Fairmount Avenue, East San Diego. Free. 283-3632.

**Outdoor Entertainment**, two characters from the upcoming *Sevens Street* show will be part of the entertainment at the Old Ferry Landing shopping center on Comstock, Saturday, April 22, from noon to 5 p.m. Some from the *Sevens Street* production of *Pen Pen* will be performed at 1:30 p.m. and 3:30 p.m. There will also be hands-on activities. The landing is located at 1201 First Street in Coronado. Free. 538-1000.

**Magician Craig Suter** entertains kids, Saturday, April 22, 10:30 a.m., in the children's room, San Diego Public Library, 820 E Street, downtown. Free. 696-9921.

**"Gala Pacifica" Kids Day**, as part of the three-week "Gala Pacifica" arts celebration, the Pacific Rim ensembles, there's a day devoted to kids. At 10:30 a.m.,

Saturday, April 22, there's a mural-painting session. From noon to 2 p.m., there are arts and crafts sessions, including fish printing and papermaking. From 1:30 p.m. to 2 p.m., there's a demonstration computer art demonstration that has ecology and recycling as its themes.

From 2 p.m. to 3 p.m., Bill Oliver, Glen Waldeck, and Maria Muller offer original musical entertainment titled *The Visitors from Outer Space*. From 3:20 p.m. to 4:20 p.m., Benjamin Bana talks about the world of lizards, snakes, and bugs. Comedy entertainment from native Indian Abel Silva, "Running Grumpy Spooks," is scheduled for 6:30 p.m. to 9 p.m. All events are held at the Centro Cultural de la Raza, Popper Grove, Park Boulevard, Balboa Park. 461-6784, 281-1447, or 235-6135.

**Artwalk Kids' Parade**, hundreds of San Diego school children have been recruited for what is actually a commissioned art piece for this year's Artwalk. Artists James Barker, Anita O'Clair, and Cindy Zimmerman have organized the

"Soapbox and Paintbox Parade" that includes banners, floats, bands, short-dress teams, and other diversions. It is slated for Sunday, April 23, 11:15 a.m., on E Street, between Eighth and Tenth avenues, downtown. Free viewing. 232-9915.

**"Dragonfly Don't Sing,"** the Park Dale Players present this original musical comedy that has as its cast alligators, lizards, snakes, moose, and even a dog. The first performance will be Saturday, April 22, 7 p.m., Dogwood Junior High School, 1550 Village Parkway, Encinitas. The show will be repeated on May 13 at the La Paloma Theatre. Tickets will be available at the door. For information, call 753-8635.

**International Children's Festival**, five days of entertainment and hands-on activities for families begins on Wednesday, April 26, at 10 a.m., at various locations in Balboa Park, centered around the green at the corner of Park Boulevard and Presidents Way. On two separate stages, live entertainment is provided by storyteller Marjorie Geller.

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Friday, April 21, 10:00-12:00 pm  
"How to Use the Pendulum to Access Any Guide"  
Saturday, April 22, 10:00-12:00 pm  
"The Art of Automatic Chess Interpretation"  
Sunday, April 23, 10:00-12:00 pm  
"Real Automatics Study Group"  
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SATURDAY, APRIL 22, 10:00 am  
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**HAWAII INT'L FILM FESTIVALS FOUR BEST FILMS**

**"The Black Cannon Incident"** (China 1985)  
Thursday, April 20, 8 pm, SDSU Little Theatre  
**"Bitter Sweet"** (Japan 1987)  
Sunday, April 22, 6 pm, SDSU Little Theatre  
Monday, May 1, 7:30 pm  
L.J. Museum of Contemporary Art  
**"The Terrorist"** (Taipei, China 1986)  
Monday, May 1, 9:30 pm  
L.J. Museum of Contemporary Art  
**"Pesthouse"** (India 1988)  
Monday, May 1, 7:30 pm  
L.J. Museum of Contemporary Art  
For more information call 594-6656

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- And more

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Admission to see the ongoing computer uses demonstrations at ComputerEdge '89 is \$5, but if you send me passes to the Computer Uses Demonstration Hall at ComputerEdge '89 today!

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North County's finest exercise and dance studio  
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# READER'S GUIDE TO LOCAL EVENTS

Wednesday through Saturday, April 29, 9:30 a.m. to 7 p.m., and Sunday, April 30, 11 a.m. to 4 p.m. 214-5002.

"Curious George Rides a Bike," the famous storybook monkey is the star of a short film that is one of the events during preschool story time. Wednesday, April 26, 10 a.m., National City Public Library, 200 East 12th Street, National City. Children must be accompanied by an adult. Free. 336-4203.

Family Storytime, Carol Slater tells tales and legends. Wednesday, April 26, 7 p.m., University Heights Branch Library, 4193 Park Boulevard, University Heights. Free. 296-4354.

"Seaside Street Live," the Meppos and Big Bird reveal a little Seaside Street history in this touring stage show, which opens next Thursday, April 27, with a show at 7:30 p.m., and continues through April 30. The Friday, April 28, show is at 10:30 a.m., continuing at 11 a.m., Saturday, April 29, and 5 p.m., Sunday, April 30. Performances are at the San Diego Sports Arena. Tickets

are available by calling the box office at 226-8212 or Ticketmaster at 278-6897. For performance information, call 224-4176.

## MUSEUMS

La Jolla Museum of Contemporary Art. Two shows run concurrently through June 4. Forty black-and-white drawings and one large-scale tapestry by Norwegian artist Jan Gertt are seen in Gallery One. The space line drawings incorporate reflection and minimalist's geometric orientation and to more organic forms. Gertt is a faculty member of New York's School of Visual Arts, and he has exhibited internationally.

"Weaver" is the title of the show of sculpture by Los Angeles artist Peter Shelton. The 37 free-standing and mounted works represent the last four years of his work with abstract forms. The imagery is based on the human body and seeks to emphasize an understanding of one's body in space and the contrast between the

bulk of human form and the imagination and psychology of the human mind. The works are in fiberglass and cast iron and bronze. The museum is located at 700 Prospect Street, La Jolla. Hours are 10 a.m. to 5 p.m., Tuesday through Sunday, except Good Friday, when closing time is 9 p.m. Admission is free each Wednesday between 5 p.m. and 9 p.m. For more information, call 454-5541 or 454-3549.

MCIRD Command Museum, the Marine Corps museum on the base at the second depot, in addition to its display of historical memorabilia, will be exhibiting drawings and paintings that depict the 75-year history of Marine Corps aviation, from the beginning in 1911 through the events in Grenada in 1982. The exhibit is on loan from the Corps museum in Washington and will be here through September. MCIRD can be reached from Pacific Coast Highway at Barnett Street or at Barnett and Midway Drive in the Loma Portal Area. The public is admitted free with personal identification. 524-6038.

Mingei International Museum of World Folk Art, selections from the museum's permanent collection, gridded over its ten-year history, can be viewed through July. All pieces are of natural materials and technique and range from jewelry and clothing to household utensils and masks. The museum is located in the University Towne Center shopping center, suite 1-7, 4405 La Jolla Village Drive, La Jolla. Hours are Tuesday through April, 11 a.m. to 5 p.m., (until 6 p.m. on Friday) and Sunday, 2 p.m. to 5 p.m. 433-5300.

The Museum of Man has a number of exhibits running concurrently. A new reconstruction of Osteopeltica, the largest ape that ever lived (bats fast), is on exhibit through mid-May. The model was reconstructed from teeth and jaw bones found in India, China, and Vietnam in deposits dating from 10 million to half a million years ago. Through May 14, 30 photo panels of the chimpanzee of the

Quesada Stream area, work by National Geographic Society photographer Hugo Van Liewick, will be displayed. The exhibit includes some explanatory notes from the work of Jane Goodall. "Baboon of Kenya: The Pumphouse Gang" is a display through April 30. The photography museum is open daily from 10 a.m. to 5 p.m., until 9 p.m. on Thursday. Docent tours are available on Saturdays and Sundays at 2 p.m. and 3 p.m., and are included in the price of admission. The museum is located in Balboa Park. 239-2162.

Museum of San Diego History, the San Diego Historical Society has assembled an exhibit honoring the centenary of the organization of the San Diego police and fire departments. The exhibit includes 60 historical photographs plus artifacts and documents. The original 1926 paddy wagon — San Diego's own "Black Maria" — will also be displayed. The exhibit can be

viewed through August 6 at the museum in the Casa de Balboa in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m., 232-6102.

National History Museum, "A Voyage of Discovery" is an exhibit of rare photographs and memorabilia related to the home and personal life of Darwin. The exhibit is part of the collection of Gene Kintsky, a biologist and Darwin scholar. "Fossilization of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bony fish (cod-fish), and a mammal (fossil balaen whale). The 1840-boat whale was recently excavated from a site in Chile. The exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and manes of sea sculpin — and a working paleontology lab set up for viewing as the scientists restore one of the

museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m., daily. Call 233-3811 for more information.

Reuben H. Fleet Space Theater and Science Center, the film "The Line" is showing in the Christian Theater. It's a look inside the human body to discover how human systems work when pushed to their limits in vigorous exercise. The show runs through the summer along with "From Here to Infinity," a multimedia planetarium show. "Line Out: Lustrum II: The Zodiac" is the new laser light show. It has 3-7:40 p.m. on 9 p.m., and next Thursday, April 27, 10 a.m. to 4:30 p.m. On Wednesday at 10:45 a.m., horticultural Enelle Tolley will present a lecture on the many uses for herbs. Next Thursday, at 10:45 a.m., Ken Deane, gardening

Sunday, with 6 p.m. shows on Saturday and Sunday. "Laserock: The Cutting Edge" runs at 9:15 p.m., Monday through Wednesday and 10:15 p.m., Saturday and Sunday. The theater and science center is located in Balboa Park. For current show schedules, call 238-1168 or 238-1233. The science center is open from 9:30 a.m. to 9:30 p.m. daily hours are extended to 10:30 p.m. on Fridays and Saturdays.

San Diego Museum of Art, the museum's annual "Art Alive" show of local arrangements coordinated with selected art works from the museum collection can be viewed Wednesday, April 26, 10 a.m. to 9 p.m., and next Thursday, April 27, 10 a.m. to 4:30 p.m. On Wednesday at 10:45 a.m., horticultural Enelle Tolley will present a lecture on the many uses for herbs. Next Thursday, at 10:45 a.m., Ken Deane, gardening

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**"More on TMJ..."**

Last week, we talked about problems with the jaw joint, commonly referred to as TMJ. We told you that TMJ can be caused by a car accident or similar trauma. Now, let's look at the legal aspects of TMJ. Like any injury, you should be compensated for a TMJ injury if it occurs through no fault of your own. However, some insurance companies, judges, and juries are slow to recognize any real disability such as TMJ. It's hard to diagnose and treat and if by no means certain. There are problems proving TMJ. For these reasons, having a qualified attorney in a TMJ case is essential. Call us for a free initial consultation.

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editor of *House Beautiful*, will talk about the recent trends in American gardens as part of a luncheon and fashion show presentation. Call the museum for information. The museum is located in Balboa Park, 232-7911.

**Villa Montezuma**, this remodeled Victorian home, one of three museums operated by the San Diego Historical Society, will be displaying an exhibit titled "Eden at Your Back Door." San Diego's Gardeners Tradition 1870-1910. This survey of local gardens and gardeners of the era will include photographs, related newspaper accounts and articles.

The display remains through August 20. The Villa Montezuma is located at 1925 S. Sherman Heights, and can be visited from 1 p.m. to 6:30 p.m., Wednesday through Sunday, 239-2211.

## GALLERIES

**Paintings**, the bold and colorful work of local artist Ernest Silva goes on display today, Thursday, April 20, at the Dietrich Jenny Gallery, 660 Ninth Avenue, downtown. Some of the works in the show form an environmental

installation that combines paintings and sculpture. The artist envisions the installation as a "visual poem," like a living stage set, made up of furniture, ocean and landscape images, and domestic elements. The show remains through May 20, and an artist's reception is scheduled for Saturday, April 29, 4 p.m. to 6 p.m. Viewing hours are Wednesday through Sunday, 11 a.m. to 5 p.m., 239-8592.

**Collaborative Exhibition**, a site-specific installation by New York artists Kara Ericson and Mel Zenger opens with an artist's reception, Friday, April 21, 6 p.m. to 9 p.m.,

at the University Gallery at SDSU. The installation can be viewed again, Saturday, April 22, noon to 4 p.m. and is part of the SDSU Creative Arts Showcase weekend, 594-5171 or 594-4941.

**New Gallery**, the premiere show for the new Plaza Westfield Laundry Gallery will be a selection of recent polytrophic photographs by Eric Silva. An artist's reception is scheduled for opening day, Friday, April 21, from 6 p.m. to 9 p.m., at the gallery in suite 105, 744 O Street, downtown. The show runs through May 14.

Viewing hours are Thursday through Sunday, 11 a.m. to 7 p.m., 239-2006.

**"Weave/Crossing the Stretched Line"**, an installation by German-born artist Barbara Weismann, who now works in New York, goes on view, Saturday, April 22, at the La Jolla Museum Downtown, 838 O Street, downtown. The Stretched Line was a series of ramparts built by the Nazis to defend the western perimeter of their territory. The installation of 104 cement sculptures and one wall sculpture represents the symbolically threatening (but actually harmless) walls. Weismann is strongly

influenced by studies in urban development and planning, and her work often deals with ideas of boundaries. The installation remains through July 9. In conjunction with the opening, Weismann will present an informal talk about her work at the ABC Store, 835 O Street, downtown, on Saturday at 11 a.m. Viewing hours are Monday through Friday, 10 a.m. to 6 p.m., and Saturday and Sunday from 11 a.m. to 5 p.m., 464-5541.

**"Held Handmade"**, selected paintings from the collection of Robert C. Straton represent the influence of spirit, gods, dreams,

and folk tales in Hattian art. The exhibit will be displayed from Tuesday, April 25, through May 20, with a reception on Friday, April 28, 6 p.m. to 8 p.m., Grove Gallery, UCSD. Viewing hours are 10 a.m. to 5 p.m., Tuesday through Friday, and 10 a.m. to 2 p.m. on Saturday, 534-2577.

**Paintings, Crafts, and Clothing**, the work of local artist Francis Chua (an artist), Robert Treast (an artist on canvas and paper), John Rice Chubb (an artist on canvas and paper), Peter Macosie (an artist on canvas and paper), Susan Snyder (an artist on canvas and paper), and Dennis Gunn (an artist on canvas and paper) will be exhibited through May 30.

**Brushworks Gallery**, 425 Market Street, downtown. Hours are 11 a.m. to 6 p.m., Tuesday through Saturday, 232-7329.

**Contemporary Paintings from the Republic of China**, work by Luong Chuan, abstract landscapes, collected by SDSU art professor Rob Manfred, can be viewed through Friday, April 21, at Grossmont College's Hyde Gallery, on the campus at 8800 Grossmont College Drive, El Cerrito. The paintings are made on a ground layered with dead tissue paper, with paint under, over, and between the layers. Viewing hours are Monday,

8 a.m. to 4:30 p.m., Tuesday and Thursday, 12:30 p.m. to 2 p.m., Wednesday, 8 a.m. to 4:30 p.m., and Friday, 9 a.m. to 7 p.m., 456-1700.

**"Four Traditions"**, handmade objects — traditional jewelry, large-scale textiles, ceramic sculpture and wood furniture — by four San Diego artists will be exhibited through Friday, April 21. Leslie Lepp combines unexpected materials, from Formica and broken to tubes of colored plastic to make her jewelry. Constance Jinnner Underwood's woven

constructions use plastic fibers, silk, linen, and other threads and explore symbols from ancient Mexican and contemporary Chicano culture. Jamie Walker's clay pieces emphasize the manipulation of scale, volume, and texture. Ron Smith creates natural-wood furniture and household objects in a postmodern style. The exhibit can be seen at the gallery of Southwestern College, 900 Clay Lakes Road, Chula Vista. Viewing hours are 9 a.m. to 2 p.m., Tuesday through Friday, with additional hours (6 p.m. to 9 p.m.) Wednesday and Thursday, 421-6700.

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Wally "Famous" Amos  
Keynote Speaker  
Saturday, April 29, 1989

Town & Country Hotel - Convention Center  
500 Hotel Circle North, San Diego, CA

Ideas Methods Strategies Tactics Skills

**REGISTRATION FORM PLEASE TYPE OR PRINT**

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\$45 — Early Registration (premarked by 4/22/89)  
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Presented by The Central City Association Since 1985

Saturday, April 29, 1989  
11 am - 3 pm  
"A self-guided walking tour"

Sample culinary delights from downtown's variety of restaurants.

• Limited transportation  
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• Tastes of brunch, dinner & dessert items

\$18 per person

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Hotel Bar Central Mexican Cafe  
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Central City Association

**GO FLY A KITE!**

His Sat. & Sun., 10 A.M. Daily at Mariner's Point (Across from Belmont Park)

Stunt kite flyers from all over the USA converge for the 1989 National Championship this weekend at Mariner's Point, across from Belmont Park shopping center. Top competitors and champions from Hawaii, Chicago, San Francisco and more will compete with San Diegans. Bring the family and experience this exciting and dynamic new sports event!

Enjoy the thrill, plus dining, entertainment and the fun shops at Belmont Park. Prizes, manufacturers, exhibitors and stunt kite flying demonstrations are scheduled each day, beginning at 10 A.M. on Sat. and Sun., April 22, 23. For information call 468-0668.

**Coppertone**

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**A Day in the Life of the AMERICA and A Day in the Life of the SOVIET UNION**

In Person  
Rick Smolan  
Creator and Co-Director of the Day in the Life series

May 4th  
Thursday, 8:00 p.m.  
Price Center Ballroom  
Students \$5.00  
G.A. \$8.00  
UCSD Box Office: 534-4559

Sponsored by UCSD University Events & Student Activities

## READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the San Diego Reader. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

**ADVANCE**  
The South Coast Repertory Theatre is staging the world premiere of a "stage western" by Beth Henley, Pulitzer Prize-winning author of *Crimes of the Heart*. The play spans the two women spend in pursuit of their dreams of discovery in the American West, and is itself an exploration of the dreams and realities of what women seek and get from men. Ron Legman has directed the production. (Sm.) South Coast Repertory Theatre, Marina Village, Friday, April 21, through May 23. Tuesday through Saturday at 8:00 p.m., Sunday at 7:30 p.m. Matinee Sunday and Sunday at 2:30 p.m.

**AFTER HOURS AT CITY HALL**  
Through the month of October, the Progressive Stage Company is offering the chance for new work to

be tested before a live audience — "a chance to swim with the sharks without getting eaten alive," says Carlos A. Pena, artistic director of the company. The material — such as comedy routines, theater pieces, monologues, and revue sketches — changes every two weeks. Those interested in trying out their material, call the theater at 234-8603 for an audition. (Sm.)

**ADVANCE**  
The La Jolla Stage Company is offering Peter Shaffer's Tony Award-winning drama about a corrosive confrontation between mediocrity (court composer Antonio Salieri) and genius (Wolfgang Amadeus Mozart). William Irish has directed the production. Stanley Madhugue plays Salieri, and Todd O'Keefe plays Mozart. Other cast members include David Dahlin, Gregory Dean, Lock Good, Peter Auer, Audrey Smith, Phil Dawdy, James Hooker, Evangeline Pennington, and Albertine Stern. (Sm.)

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**ADVANCE**  
The La Jolla Stage Company, Friday, April 21, through May 7. Friday and Saturday at 8:00 p.m., Sunday at 2:00 p.m.

## NORTH COAST REPERTORY THEATRE

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**TINY ALICE**  
A powerful and haunting drama. Nature subject matter.

by Edward Albee  
Thursday-Sunday  
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Call 481-1055  
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WARNING: Graphic language, may be offensive to some

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## NEOFEST

Seventh Annual Festival of the New Arts  
APRIL 29-JUNE 3, 1989

**CARLA KIRKWOOD & DEBORAH SMALL**  
"Woyzeck and Maria on East 94"  
APRIL 29

Provocative exploration of seething rage & freeway violence.  
Guest Producer: Perfect Travel

**KABOODLE**  
"Rasputin - The Forbidden Story"  
MAY 4-6  
Absurd, comic & dramatic reinterpretation of Rasputin myth.  
Guest Producer: Motels of America

**DAVID KEEVIL**  
"Really Seeing Bert"  
MAY 1, 8 & 15  
Unique concerto for soloist and chamber audience.

**DON VICTOR**  
"Picture Postcard"  
MAY 11-13  
Tour-de-force monologue of eight outlandish characters.

**JOE GOODE PERFORMANCE GROUP**  
"The Disaster Series"  
MAY 18-20  
Emotive & daring dance, reversing natural disasters & personal upheaval.  
Guest Producer: Kenneth Branson

**HOLLY HUGHES**  
"World Without End"  
MAY 25-27  
Part burlesque & part nouveau feminist pornography—lucid, powerful & funny.  
Guest Producer: Blue Door Bookstore

**STEPHEN PETRONIO COMPANY**  
"An Amnesia & Other Works"  
JUNE 2 & 3  
Sharply defined, fiercely impressionistic, exhilarating new dance.  
Guest Producer: Single Professional Society in Support of the Performing Arts, Inc.

NEOFEST, the Seventh Annual Festival of the New Arts, features seven performance events. From the kinetic genius of Stephen Petronio to the physical prowess of Kaboodle to the inventive full-on language of Holly Hughes, NEOFEST brings to San Diego the most provocative new performances of the '80s.  
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Call now to receive Sushi's NEOFEST VII brochure with full details of all events and ticket information: 235-8466

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An experience to remember  
— SHOW DATES —  
April 21, 22, 27, 28, 29 — 8:00 p.m. curtain  
April 23 — 2:00 matinee  
— ADMISSION —  
\$10.00, \$12.00, \$15.00 • Matinee \$6.00, \$8.00  
— MID-CITY THEATRE —  
548 Fifth Ave. (In Old Town)  
Tickets: 232-9555 or ArtoTr 238-3816

San Diego  
**JUNIOR THEATRE'S**  
The Original San Diego  
**Beauty and the Beast**  
APRIL 21-MAY 7  
Friday at 7 pm  
Saturday and Sunday at 2 pm  
Tickets \$4, \$5 & \$6  
TELESEAT 239-8355  
Casa del Prado Theatre-Balboa Park  
TREAT YOUR CHILD TO LIVE THEATRE

The Satori Co. & Association of Retarded Citizens present  
By D.D. Brooks  
Adapted from the novel by Margaret Kennedy  
Directed and staged by Charles A. Peller  
"Pay What You Can" Sat., April 22, 2 pm  
Senior matinee April 22, 23, 30, May 7, 2 pm  
"Actor's Night" Wed., May 3  
Performances through May 7  
Call 282-8081 or 295-2733 for ticket information  
Location: Marina Village, formerly Mission Playhouse  
1936 Quivira Way (off W. Mission Bay Dr.)

**FINAL EXTENSION**  
MUST CLOSE APRIL 23RD! Good seats still available!  
Charles H. Duggan presents  
**THE ORIGINAL NEW YORK CAST**  
**JOE SEARS JASTON WILLIAMS**  
in  
**Greater TUNA**  
Directed by ED HOWARD  
"Screening funny and ultimately bizarre..." Jeff Smith, READER  
"Folks are just hootin' and hollerin' and laughin' like coyotes in a chicken coop..." January Riddle, TRIBUNE  
"The laughter literally threatened to be endless..." Welton Jones, SD UNION  
"The most hilarious play performed in America!" Mitch Duncan, KPMB-TV CH.8  
**LYCEUM STAGE - HORTON PLAZA**  
Runs thru Fri. 8:00PM, Sat. 6:00PM & 9:00PM, Sun. 3:00PM & 7:00PM  
Tickets: \$15-\$19. PHONE: 235-8025 OR TICKETMASTER

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**AMADEUS**  
A Thrilling Drama by Peter Shaffer  
April 31 - May 7  
La Jolla Stage Company  
Parker Auditorium  
250 Nautilus Street, La Jolla, CA  
(619) 459-7773  
The May 6th performance will be signed for the hearing impaired.

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APR 30 1993

# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

**Fully Full Feet:** A RCB Benefit, featuring *Shore Line* and the *Believing Cane*, *Caribbean Line*, *Activities*, the *Regiment*, the *Sons of Disaster*, *San Laysan* and *Miles D.* *Ray Bradbury* and *Peter M.*, and *Belated*. *Belated*, tonight, Thursday, 7 p.m., San Diego State University campus. 594-4947 or 594-4982.

**Little Charlie and the Nightcats** and **David Gonzalez** and **All Stars** belly Up Tavern, tonight, Thursday, 9 p.m., 141 South Cedros Avenue, Solana Beach. 483-9022.

**Beats, A Cappella, and Renaissance** Club Ringe, tonight, Thursday, 10 p.m., 528 Camino de la Reina behind McDonald's, Mission Valley. 574-1821.

**Joe Foss**, with the *Villa Vindicta Trio*, featuring *Bob Magnusson* and *Jim Plank*. *Plank*, tonight, Thursday, through Sunday, April 20, Wednesday, Thursday, and Sunday, 8 p.m.; Friday and Saturday, 9 p.m., Sunset Music Inn, 7955 La Jolla Village Drive, La Jolla. 499-0161.

**New Joel and Wild Rose Sports** Arena, Friday, April 21, 8 p.m., 2767DS or 224-4176.

**Low Road** and the *Freddie California* Theatre, Friday, April 21, 8 p.m., 1222 Fourth Avenue, downtown. 233-0392 or 2767DS.

**Pond for Feet** (featuring members of *Origo* *Boogie* *Rock*), Friday, April 21, 8 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9059.

**New Thompson** and the *Beatniks* and the *Highly Prized* belly Up Tavern, Friday, April 21, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 483-9022.

## OF NOTE



MERLE HAGGARD

JOHN D'AGOSTINO

Too bad the "Woodstock generation" will forever associate country songwriter **Merle Haggard** with the apparent low-class and pot-smoking of his new 50th hit "Fighter Side of Me" and "Olive from Mustang," more pleasurable to traditional working-class values than defenses of bigotry. Politics aside, Haggard is one of the most influential country pickers/pickers, whose bands are exemplars of a brand of professional country-swinging that could be called "hillbilly jazz." Indeed, Haggard seems to prefer instrumental and the steel, jacking-inventions of a country "big band" to vocals whose subtleties are easily misinterpreted. Especially in concert, he must owe as much to the jazz stylings of Joe Venuti, Charlie Christian, Daphne Higginbotham, and Eddie Lang as to his more obvious country creditors.

When he does put pen to paper, though, Haggard has few peers in country songwriting. Recent tunes (the love lament "Chit Factor" and the wistful "Thirty Again") show that Haggard's ability to cut to the emotional quick has diminished not a whit. His presence lends a special quality to a country ball that brings superior **Whitey Belles**, former Byrd Chris Hillman's exceptional **Desert Rose Band**, **Mane Street**, and the **ESK Flashed** down to National City's 3507 Street Naval Base this Saturday.

**Willie Nelson**, **Merle Haggard**, the *Desert Rose Band*, **Mane Street**, and the **ESK Flashed** belly Up Tavern, Saturday, April 22, 8 p.m., 143 South Cedros Avenue, Solana Beach. 483-9022 or 2767DS.

**Gary LePrieux** and the *Barry Parker Trio*, featuring *Street Shaver* and *John New*, Saturday, Sunday, April 22, 8 p.m., 1970 Quince Basin Road, Marina Village. 233-2234.

**Robert Vaughn** and the *Shadows*, Rock, Saturday, April 22, 8 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9059.

**Douglas Devine**, *McDonough's*, Saturday, April 22, 9 p.m., 3125 78th Avenue, downtown. 238-4391.

**Fairport Convention** and *Burning Bridges*, *Beachhead*, Saturday, April 22, 9:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers. 560-8022 or 2767DS.

**Marc Almond** and *La Magie*, California Theatre, Sunday, April 23, 8 p.m., 1222 Fourth Avenue, downtown. 233-0392 or 2767DS.

**Sho Bar**, Rock, Sunday, April 23, 8 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9059.

**ESK Flashed**, Sunday, April 23, 8:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers. 560-8022 or 2767DS.

**"R&B's Sunday Blues Jam,"** featuring *Douglas Devine*, the *Highly Prized*, the *Rhombus*, *ESK Flashed*, *Mane Street*, and *Rock*, Sunday, April 23, 9 p.m., 1921 Bacon Street, Ocean Beach. 222-8622.

**Dino Lee** and *His Love Johnson* and *Big Diamond* and the *Family Jewels* belly Up Tavern, Sunday, April 23, 9 p.m., 143 South Cedros Avenue, Solana Beach. 483-9022.

**The Best Partners** and *Robert Vaughn* and the *Shadows*, Rock, Sunday, April 23, 8 p.m., 8022 Chalmers Mesa Boulevard, Chalmers. 560-8022 or 2767DS.

**Mane Street**, Monday, April 24, 8 p.m., 4258 West Point Loma Boulevard, Point Loma. 225-9059.

**Craig Adams** and *Without a Trace*, Chalmers, Monday, April 24, 7 p.m., and 10:30 p.m., 8022 Chalmers Mesa Boulevard, Chalmers. 560-8022 or 2767DS.

**Rhombus** and the *Rhombus* belly Up Tavern, Monday, April 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 483-9022.

**Tragic Melancholy**, the *Cash*, Monday, April 24, 10:30 p.m., 8022 Chalmers Mesa Boulevard, downtown. 294-9031.

**"Jazz Live,"** featuring the *Midwestern*, San Diego City College Theatre, Tuesday, April 25, 9 p.m., 1460 and 1470, downtown. 234-0962.

**Katlin Mathis**, *Montezuma Hall*, Tuesday, April 25, 8 p.m., San Diego State University campus. 594-4047.

**The Dead Millennium**, Tuesday, April 25, 7 p.m., 353 Union Street, downtown. 239-7062.

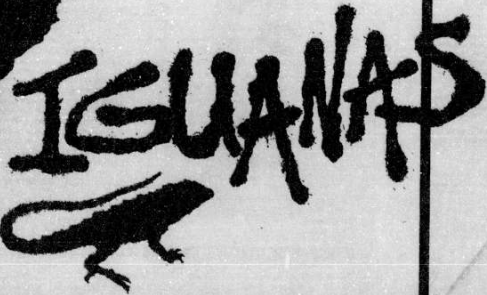
**Bo Diddley** and the *Barons* belly Up Tavern, Tuesday, April 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 483-9022.

**The Best Partners**, *Point Loma*, Tuesday, April 25, 8 p.m., UCSD campus, La Jolla. 524-4400.

**Wings**, *One Speech*, Tuesday, Friday, April 26, 8 p.m., 121 Broadway, downtown. 570-1222 or 2767DS.



CALL 230-TJ/TJ



BAJA CALIFORNIA'S SHOWCASE THEATER & PATIO BAR.

**MIDNIGHT MADNESS**  
WITH  
**BILLY CONNOLLY**  
U.K.'S MOST OUTRAGEOUS COMEDIAN  
ONE SHOW ONLY!  
ON SALE FRIDAY  
FRIDAY, MAY 12, 11:59 PM  
LYCEUM THEATRE  
IN HORTON PLAZA  
ALSO ON SALE:  
4/27 - THE DEAD MILKMEN - SOMA 555 Union St.  
4/28 - MIDGE URE - SPRECKELS THEATRE (121 Broadway)  
5/20 - THE ROBERT CRAY BAND/STEVE RAY VAUGHAN - STARLIGHT BOWL  
5/21 - THIRD WORLD & THE WAILERS - STARLIGHT BOWL  
5/24 - EDIE BRICKELL & NEW BOHEMIANS - SYMPHONY HALL  
BSP

WE&SA POP EVENTS PRESENTS  
Grand Opening Concert  
**Rock N' Roll**  
with  
**The BEAT FARMERS**  
with Special Guests  
FRIDAY, APRIL 28, 1989  
Price Center Ballroom, 8-10 p.m.  
Tickets:  
\$12.00 General, \$10.00 UCSD Students  
(\$1.00 more day of show)  
UCSD Box Office: 534-4559

CHARGE TICKETS BY PHONE 560-8022 OR 278-TIXS  
TODAY! THURSDAY, APRIL 20  
NEW ARTIST SHOWCASE  
NO EXIT • TELL ME, TELL ME  
CLUB OF ROME • MIDWAY  
FRIDAY, APRIL 21  
FINELINE ENTERTAINMENT  
TRAVELIN SALESMEN  
NOISE WORKS • RAMPAGE  
SATURDAY, APRIL 22  
FAIRPORT CONVENTION  
FEATURES THE BASSIST OF JETHRO TULL  
PLUS: BURNING BRIDGES  
MONDAY, APRIL 24  
MAGIC 101  
GREGG ALLMAN  
PLUS  
WITHOUT A TRACE  
(FORMERLY THE SIEGS BROS.)  
TUESDAY, APRIL 27  
ECO-SYSTEM • THE AND  
DROP CONTROL  
WEDNESDAY, MAY 3  
WILLIE DEVILLE &  
THE MINK DEVILLE BAND  
THURSDAY, MAY 4  
LEON RUSSELL & EDGAR WINTER  
PLUS: THE RICK GAZLEY GROUP  
FRIDAY, MAY 5  
PONCHO SANCHEZ  
SATURDAY, MAY 6  
THE FIXX  
SUNDAY, MAY 7  
JON BUTCHER  
PLUS: JOE LOUIS WALKER  
THURSDAY, MAY 18  
T-BONE BURNETT  
PLUS: JONATHAN RICHMAN  
FRIDAY, MAY 19  
THE ROCHES  
PLUS: SPECIAL GUEST  
ROGER MC GUINN  
SUNDAY, MAY 21  
DAVE MASON  
DON'T MISS:  
RADATORS 5:25 • JERRY JEFF WALKER 5:25  
MIDNIGHT STAR 5:27  
QUADALCANAL DIARY 5:28 • KATHY MATHEA 5:30  
JOHN KAY & STEPPENWOLF 6:10  
BUCK OWENS 6:17 & 6:18 • RODNEY CROWELL 6:20  
5022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

The Surf Punkers Backstage, Friday, April 28, 9:30 p.m., 8022 Clement Street, Richmond, Clarendon, 560-8022 or 278-7133.

Live Skulls Spirit, Friday, April 28, 9 p.m., 1130 Buena Avenue, 278-3963.

Robbie Flawes, Liddy McLeary, Woody Stuenkel, and Rosette Ward, Lower Junior High School, Saturday, April 29, 8 p.m., 5170 Greenbrier Avenue, 266-8501.

Highway 101 and the Incredible Haystacks, featuring Country Dick Montana, Jerry Harris, Jerry Roes, Sally Lane, Cere Campbell, and Stephanie Dick Backstage, Saturday, April 29, 7 p.m. and 10:00 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

Cultural Congress Of Spirit, Saturday, April 29, 9 p.m., 1130 Buena Avenue, 278-3963.

Artline, Gary Williams, and Squeaky Thump! Both Bands, Sunday, April 30, 7 p.m., 2522 Third Avenue, 434-4001.

Black Oak Arkansas and the White Park Place, Sunday, April 30, 9 p.m., 1280 Fletcher Parkway, El Cerrito, 278-7133.

Just Addictive and the Wonder Stuff! Montezuma Hall, Monday, May 1, 8 p.m., San Diego State University campus, 584-0467.

Willy DeVille and the Mike DeVille Band Backstage, Wednesday, May 3, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

Red Shells Elvin'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, 459-4261.

The Repugnance and Road Creamed Male California Theatre, Thursday, May 4, 8 p.m., 1222 Fourth Avenue, downtown, 233-4292 or 278-7133.

Black Oak Arkansas and the White Park Place, Sunday, April 30, 9 p.m., 1280 Fletcher Parkway, El Cerrito, 278-7133.

Black Oak Arkansas with guest artists: THE RITE

\* Showtime 9:00 pm  
\* Concert Seating Begins at 7:15 pm

Tickets available only at  
TICKETMASTER  
AT ANY COMPANY, TWO TICKETS PER PERSON  
THAT MAY BE USED FOR A GROUP  
PURCHASE. SEE THE COMPANY FOR DETAILS.  
PARK PLACE  
1280 Fletcher Parkway  
El Cerrito

with  
KOB FM host  
Bryan Schock

TUPPER PRODUCTIONS

26 APRIL 25, 1989



STEPHEN ESMADINA

Lena Russell and Edgar Winter: Backstage, Thursday, May 4, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

Juanita Wells and Charlie Rosenblythe Belly Up Tavern, Thursday, May 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Corporate Hammer, 2531 Club, Friday, May 5, 8 p.m., 2551 University Avenue, North Park, 297-3033.

Produce Sanchez and his Little Joe Band Backstage, Friday, May 5, 8 p.m. and 10 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

The Translucence Del Mar Plaza, Saturday, May 6, 8:30 p.m., 1255 Camino Del Mar, Del Mar, 259-0993, extension 25.

David Crosby: California Theatre, Saturday, May 6, 8 p.m., 1222 Fourth Avenue, downtown, 233-4292 or 278-7133.

Male Rock's Saturday, May 6, 8 p.m., 4258 West Point, Los Angeles, 226-8559.

The Flax: Iggy Azalea, Saturday, May 6, call for time, Public Amigo Shopping Center, Thousand Oaks, 461-9022.

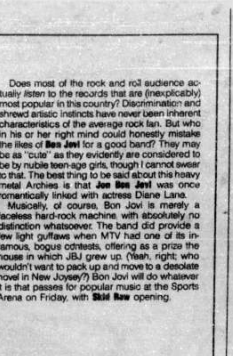
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Jon Butcher and Joe Louis Walker: Backstage, Thursday, May 17, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

The George Cables Quartet: Elvin's, Wednesday, May 17, through Sunday, May 21, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-4261.

The Four Tops: Humphrey's, Friday, May 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7133 or 224-9438.

T Bone Burnett and Jonathan Richman: Backstage, Friday, May 19, 9:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

The Robert Coy Band with the Memphis Horns, Sheila Ray Vaughan and Double Trouble, and Was Not Was: Starlight Bowl, Saturday, May 20, 7 p.m., Balboa Park, 570-1222 or 278-7133.

The Jerro Garcia Band and Bob Weir and Bob Weir: Open Air Theatre, Saturday, May 20, 9 p.m., San Diego State University campus, 278-7133.

Thel World and the Walters: Starlight Bowl, Sunday, May 21, 8:30 p.m., Balboa Park, 570-1222 or 278-7133.

Don McLean: Backstage, Sunday, May 21, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

Edie Brickell and New Real Gone Band: Starlight Bowl, Sunday, May 21, 8:30 p.m., Balboa Park, 570-1222 or 278-7133.

The Beatles: Backstage, Thursday, May 25, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

James Cotton: Belly Up Tavern, Sunday, May 14, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Back: Owens: Backstage, Sunday, May 16, 8:30 p.m., 8022 Clement Street, Clarendon, 560-8022 or 278-7133.

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**LAURA NYRO**  
Sunday, August 13  
(One show at 8:00 pm)  
Country Award Winner  
Best Jazz Vocalist

**LITTLE ANTHONY LESLEY GORE**  
Sunday, July 30  
(Shows at 6:30 & 9:00 pm)  
Rare Concert Appearance

**LOUIE ANDERSON DENNIS MILLER**  
Sunday, June 11  
(Shows at 6:30 & 9:00 pm)

**ROBERTA FLACK**  
Tuesday, July 18

**DIANE SCHUUR**  
Friday, August 18

**AL GREEN**  
Sunday, August 27

**GALLAGHER** CHSFM  
Thursday & Friday, August 3 & 4

**CHUCK MANGIONE** KTFM98.1  
Sunday, August 6

**LOU RAWLS** CHSFM  
Wednesday, August 9

**B.B. KING** KTFM98.1  
Friday, August 11

**LAURA NYRO**  
Sunday, August 13  
(One show: 8:00 pm)

**THE EVERLY BROTHERS** CHSFM  
Thursday, August 17

**DIANE SCHUUR** KTFM98.1  
Friday, August 18

**RICKY SKAGGS** CHSFM  
Thursday, August 24

**AL GREEN**  
Sunday, August 27

**DESERT ROSE BAND** CHSFM  
Featuring CHRIS HILLMAN  
Thursday, September 14  
(One show: 8:00 pm)

**GEORGE BENSON** KTFM98.1  
Tuesday & Wednesday, September 19 & 20

**DAVE BRUBECK QUARTET** KTFM98.1  
Thursday, September 21  
(One show: 8:00 pm)

**THE O'JAYS**  
Sunday, July 9

**LEO KOTIKE MICHAEL HEDGES** KTFM98.1  
Friday, July 14  
(Shows at 6:30 & 9:00 pm)

**THE NYLONS**  
Sunday, July 16  
(Shows at 6:30 & 9:00 pm)

**ROBERTA FLACK**  
Tuesday, July 18

**THE JOHNNY CASH SHOW**  
Featuring JUNE CARTER & THE CARTER FAMILY  
Wednesday, July 19

**JUDY COLLINS** CHSFM  
with very special guest  
**AL STEWART & PETER WHITE**  
Thursday, July 20  
(Shows at 6:30 & 9:00 pm)

**LEE RITENOUR** KTFM98.1  
Friday, July 21

**SERGIO MENDES** KTFM98.1  
Sunday, July 23  
(One show: 8:00 pm)

**JUDY TENUTA & EMO PHILIPS** CHSFM  
Thursday, July 27

**DAVID BENOIT** KTFM98.1  
Friday, July 28

**LITTLE ANTHONY LESLEY GORE** CHSFM  
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 23 MOST VALUABLE PLAYERS Monday, April 24 BILL SHREEVE SEXTET featuring vocalist Leonard Allen  
TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 224-9438  
HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

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**JAZZ** KTFM98.1

**KEIKO MATSUI**

Tuesday, April 25  
Montezuma Hall, 8 pm

General Public \$8  
SDSU Students \$6  
\$1 more day of show

Monday, April 24, Montezuma Hall, 8 pm  
SDSU Students \$11 • General Public \$13  
\$1 more day of show

"ALL AGES ALWAYS WELCOME"  
Tickets available at all  
locations including the Astec Center  
Ticket Agency. To charge tickets phone  
278-7133

For more information  
call 594-0947



Wine's Café, 1953 San Diego Avenue, Carlsbad, 764-7924. Peter Pappas, jazz and classical guitarist, performs from 8-11 p.m., Friday, accompanied by jazz and classical guitarist Dan Liberman, after 7 p.m. Huddle and Piss, folk music, 10 a.m.-4 p.m., Saturday; Josiah, contemporary and variety, 10 a.m.-2 p.m., Sunday; open mike night, Tuesday.

Mission Inn, 502 East Mission, San Marcos, 471-2379. Denee Coup, vintage rock, Thursday through Sunday.

Monte Ray Cannery, 1235 Harbor Drive, Oceanside, 722-3474. Brian Barnes, contemporary, Friday and Saturday.

Oakdale Lodge, 1490 Oakdale Road, Escondido, 745-3359. The Iron Head, country, Friday and Saturday; Jim Jensen, 4-9 p.m., Sunday, hosted by Hartschke.

Old Del Mar Café, 2730 Via de la Valle, Del Mar, 735-6434. Channel 1, rock and roll, Thursday through Saturday; Streetbeat, rock and roll, Sunday. De Chino Lindo Sound, salsa, boleros, and reggae music, Monday; Big Bang, rock and roll, Tuesday; the Big Five, vintage rock and roll, Wednesday.

The Parking House Restaurant, 125 South Main Avenue, Fallbrook, 728-5458. Good Times, country rock, Friday and Saturday evening.

The Plaza Inn, 9550 Camino Mountain Road, Rancho Palos Verdes, 464-3713. Alan Hickey, contemporary and variety, Tuesday through Saturday.

The Promenade Club, 12277 Promenade Road, Poway, 745-1172. The Sassy Brothers, country, Friday and Saturday.

Portofino Restaurant, 1108 First Street, Escondido, 742-8443. Craig Jones, pianist, performs swing, jazz, contemporary music, and much more and also hosts musicians, from 6:30-10:30 p.m., Sunday, Tuesday, Wednesday, and Thursday.

Poway Music Company, 12275 Poway Road, Poway, 745-1296. Live music, Friday and Saturday, call club for information.



JOE PASS

Extraordinary instrumental skill is the ultimate goal of any worthwhile jazz player; as virtuosity goes hand-in-hand with the craft of jazz. But, sheer technical prowess alone does not always produce great art — artistry, perhaps, which is not as imposing an achievement but must be considered the next best thing. In that regard, I have never been predisposed to the traditional jazz guitar "sound." The style has a tendency to seem flat, drab, pedestrian, and monochromatic. But by sheer dint of boundless talent, some practitioners of the classic style manage to transcend the natural conservative bent in the standard jazz guitar expression. Charlie Christian, Wes Montgomery, pre-Bossa George Benson, and Jim Hall are a few examples.

But to me, Joe Pass is not among that group. It is true that he is a peerless artisan, as can be testified by his many seasons on producer Norman Granz's Pablo label. But whenever I listen to him, I am in admiration of his technical facility rather than actively engaged in this music. This is not a value judgment, it is an individual quirk. But for students of guitar, Pass can hardly be cavalierly dismissed. He will be at El Estero, Wednesday through Sunday, through April 30, with the *Mike Wolford Six*.

STEPHEN ESMEDINA

Ralph and Eddie's, 300 Grand Avenue, Carlsbad, 728-5976. Three Money plays rock and roll music, Wednesday through Saturday and hosts a jazz session Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146. David Daniels and Flashback, contemporary, Tuesday through Saturday. Sound Investments, contemporary, Sunday and Monday.

The Red Couch Inn, 135 North First Street, Escondido, 742-8796. Live music nights, call club for information.

Ringer's, 5517 Mission Road, Donnell Village Center, Donnell, 941-5053. Larry and Jeanette Reed perform contemporary, 30's and 40's, and country music, Friday and Saturday evenings.

Ron's Red Hot Saloon, 1448 South Mission Road, Fallbrook, 728-9956. Hartschke, country music, Thursday through Saturday.

The Road Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad, 728-3170. The Wildcat's, children, rock, Friday evening, the Saloon from Fall, rock and roll music, Saturday.

Shepherd's Café, 1236 First Street, Escondido, 753-1124. Dangle sing 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, 1963 East Valley Parkway, Escondido, 745-7039. Dakota, country rock, Tuesday through Saturday.

Sully's Diner, 139 East Broadway, Vista, 724-0539. Grand Central Station, country rock and oldies, Friday and Saturday.

The Stoneridge Country Club, 1796 Stoneridge Country Club Lane, Poway, 487-2338. The Sandy Sunset Trio, easy-listening variety music, Friday and Saturday.

That Place Place, 2622 El Camino Real, Carlsbad, 434-3721. Shoguns Etc., Houston, Saturday.

Beaches

Author's, 4120 La Jolla Village Drive, La Jolla, 457-5096. Dale Vernon, piano solo, Tuesday through Saturday.

Aspen's Restaurant, 875 Prospect Street, La Jolla, 454-4282. George Nemo, pianist performing pop, jazz, blues, and boogie, 7 p.m., nightly. Aron, European music on the piano, 9 p.m., Wednesday through Saturday.

Babie Hotel, 996 West Mission Drive, Mission Bay, 488-0551. Club Mirador, The Harmon, rock and roll, Thursday through Saturday; Eucalyptus, contemporary, Wednesday, Friday, and Saturday; Barry Cook, Tuesday through Saturday; Bob McLeod, Sunday and Monday.

Banger's, 710 Grand Avenue, Pacific Beach, 453-7844. Final Approach, rock and roll, Thursday; The Blonds, Bruce Band, rock and roll, blues and rhythm and blues, Friday and Saturday; F-connection, rock and roll, Wednesday.

Belmont's Beach Club, 1855 Ocean Front Walk, Mission Beach, 488-2825. The Beach Club Band, Saturday.

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Reckin' Joe and C.T., vintage rock and oldies, Wednesday through Saturday; The Studio Club presents a musical party on Monday and Tuesday.

The Rechevered Remains, Belmont and Chubbuck Lanes, 6777 La Jolla Boulevard, La Jolla, 454-4505. The Joe Martin Trio, jazz, Friday.

Redding, 5046 Newport Avenue, Ocean Beach, 222-5300. The Broadway, rock and roll, Thursday through Saturday; Eucalyptus, contemporary, Monday.

Carlos Murphy's, 4302 La Jolla Village Drive, La Jolla, 457-4170. Old Ridge, comedy and music, Sunday through Saturday; Song Book, recorded music and video audience participation show, Sunday; Brian Whitaker, contemporary, Monday.

Caopy's Pub, 714 Carrot Avenue, Pacific Beach, 774-5323. Back Talk, vintage rock and roll, Wednesday and Thursday; Chameleon Drive, vintage rock and roll, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-2851. Comical Lounge: The Mar Dels, vintage rock and roll, Thursday; Joe Cool and the Bandits, vintage rock and roll, Friday and Saturday; The Cantos, vintage rock and roll, Tuesday; Hollis Gentry's Neon, jazz, Wednesday; Mary's, Peter Babermet, new-age pianist and entertainer, performs 5:30-7:30 p.m., Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Chai Cafe, Revell's Campus, UCSD, Cinema Drive and La Jolla Village Drive, La Jolla, 524-5312. Maxwell and California perform reggae music Saturday evening.

Club's Beach House, 1250 Prospect Street, La Jolla, 454-5235. World Beat, jazz, Wednesday through Saturday; City Motion, featuring Jackie Bonita, jazz, Sunday.

Elmer's, 7650 La Jolla Shores Drive, La Jolla, 454-0141. Joe Pass with the Mike Wolford Trio, jazz guitar music, Wednesday through Saturday; David White, jazz on keyboards, with vocal accompaniment, Monday and Tuesday.

Hilton Head, Carga Bar, 1175 East Mission Bay Drive, Mission Bay, 276-4010. The People Movers.

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**JAZZ at the Pelican DANCING**

Join us Saturday nights for our all-night happy hour and KIMMY'S *Live Out Loud* singer.

**HOLLIS GENTRY'S NEON**  
Through Sat., April 22

**EASTON WEST**  
Wed., April 26 through Sat., April 29

4340 La Jolla Village Drive  
San Diego, California 92122  
587-1886

**THE RUSTY PELICAN**  
LA JOLLA

**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

**THURSDAYS!** 4:00 pm 'til closing  
**\$1.25 Miller Genuine Draft Beer**

Coming April 26-29: **CIRCLES**  
At Marina Village on Mission Bay • 1935 Quivert Rd. • 619/223-2331

Come and see San Diego's best  
**ALL GIRL ROCK BAND**  
performing their original hits

**LIVE**

(Next to the Radisson Hotel) Doors open at 9pm

**OCEAN FRESH**  
FISH MARKET • SEAFOOD CAFE & RESTAURANT

**CHAMPAGNE BRUNCH**  
Served every Saturday & Sunday  
11:00 am - 2:30 pm  
COMPLIMENTARY GLASS OF CHAMPAGNE

**HAPPY HOUR**  
MONDAY - FRIDAY 4:00-7:00 PM

FISH TACOS \$0.65	OYSTER SHOOTERS \$0.65	WELL DRINKS & MARGARITAS \$1.50	MOLSON DRAFT \$1.00
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**LADIES' NIGHT**  
EVERY WEDNESDAY ALL DAY!  
**1/2 PRICE ON ALL DRINKS**

Enjoy Our  
**Outdoor Patio Dining**  
Open lunch & dinner

**5509 La Jolla Blvd. • 454-FISH**

**NEWMUSICPROPAGANDA**  
THE BEST OF NEW MUSIC PROPAGANDA  
THURSDAY, APRIL 23, 1992

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**Town & Country Hotel**  
ATLAS HOTELS

**Night Life**  
**Entertainment**

500 Hotel Circle North  
Mission Valley  
291-7131

**CRYSTAL'S**  
Where There's Never a Cover Charge!  
Dance into the past with our gang — every Friday night!

- 50's & 60's Happy Hour every Friday night with live band 6:00 - 9:00 p.m.
- Outrageous Costumes, Contests & Prizes
- Hot Dogs & Bones of Fries — 50¢
- DJ Tunes — Sat. from 9:00 p.m. 'til closing
- Older Drink Specials including Root Beer Floats!

Featuring "The Pelican"

**ABILENE**  
"Bramble's Back" — And Better than Ever!

- Live entertainment Tues. - Sat. 9:00 - 1:30 a.m.
- Delene appears Monday nights
- Country Dance Lessons Tues. - Thurs. 7:00 - 9:00 p.m.

**THE GOURMET ROOM**

Skip the traffic and join us for...  
**"BLIND HOUR"** featuring relaxing contemporary sounds to help you unwind.

Janel Rock appears  
Mon. - Fri. 5:00 - 10:00 p.m.

**Lee Pavilion Lounge**

From high atop our east tower, enjoy the sounds of...

Jesse Davis through May 4th  
Appearing Tues. - Sat. 8:30 p.m. - 1:30 a.m.

**BONITA BEACH RESTAURANT** & **90 FM**

Every Tuesday  
**The All New Bonita Beach Club Mini Skirt Contest**

First Prize \$100	Second Prize \$75
Third Prize \$50	Fourth Prize \$25
Fifth Prize \$15	

Interested contestants call John Cross 792-9446

Every Friday  
**Ladies' Nite at the Bonita Beach Club**  
Featuring the Men's Best Band in Bonita  
\$150 cash prizes

- Free complimentary Happy Hour buffet 3-7 pm
- Striking men and women's fashion auction presented by Signature Fashion and all clothing is guaranteed
- Drink specials
- Ladies' choice dances throughout the evening

4014 Bonita Rd., Bonita  
(One mile east of 805) • 479-3537

**TIO LEO'S**  
NAPA • MORENA  
Mexican Restaurant & Cantina  
5302 Napa St. near the  
Morena Blvd. home furnishings  
district • 542-1462

**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 Iced Tea \$2.00,  
Watermelon Shots \$1.25 all night

Thursday,  
Friday &  
Saturday

**BOLTON DALLAS**

Sunday &  
Monday

**QDOB**

"The Party People's Meeting Spot"  
with DJ. Robby T. spinning the hottest jams.

Tuesday

**MIGHTY PENGUINS**

Wednesday

**DR. CHICO'S ISLAND SOUNDS**

**TIO LEO'S**  
NO COVER  
MIRA MESA  
10787 Camino Ruiz,  
Mira Mesa • 699-1461

Thursday,  
Friday &  
Saturday

**ROCKOLA**

Sunday &  
Monday

**THE DOMINOES**

Tuesday &  
Wednesday

**BIG BANG**

**"YOU ALWAYS END UP"  
AT TIO'S.**

contemporary, Wednesday through Saturday nights. Happy Hour Jazz: Flight 7, Thursday. Most Valuable Players, Friday and Wednesday. Carlos Aguilar performs jazz during the Sunday brunch.

**Hotel del Coronado, 3500 Orange Avenue, Coronado, 435-6001:** Ocean Terrace Lounge: Fusion, contemporary. Tuesday through Saturday: Don Miller, pianist, performs at 9 p.m. Sunday and Monday: Palm Court: James Pank, pianist, performs 5 p.m.-midnight. Friday through Sunday: 5-9 p.m. Monday: Jerry Melnick, pianist, 5-9 p.m. Tuesday through Thursday: The Violations, contemporary, 6-9 p.m. Sunday: Crown Room: Jerry Melnick, 6-10 p.m. Friday and Saturday: Leslie Gold, piano music, 10 a.m.-2 p.m. Sunday.

**Islands Bar and Grill, 1441 Quivira Road, Mission Viejo, 224-2254:** Leo Travlers, Latin jazz, Tuesday through Saturday.

**Jazz Nine Records, 5736 La Jolla Boulevard, La Jolla, 454-0832:** The Bobby Gordon Quartet, with Anthony Barr, jazz, 1 p.m., Sunday.

**Joni Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-2220:** Without a Trace formerly the Stern Brothers, rock and roll. Thursday and Friday: Private Dineal, Without a Trace, Perfect Strangers, Streetbeat, the Blonds from Beach and Four Eyes celebrate Joni Murphy's 14th Anniversary. Saturday: Rockin', vintage rock and roll. Sunday: live music. Monday through Wednesday: call club for information. The Blonds from Beach, featuring saxophonist Johnny Vito, plus hop, funk, blues, and rhythm and blues from 4-9 p.m. Sunday.

**La Avenida, 1301 Orange Avenue, Coronado, 435-6062:** Siria Louie and Chava Jones, musical variety featuring pop, blues, jazz, R&B, show tunes and more. Thursday through Saturday.

**The Landing, 4250 West Point Loma Boulevard, Loma Point, 223-4158:** Norman Callard and Friends, contemporary, Wednesday through Saturday.

**The Loft, 5700, 800 Sunset Avenue, Pacific Beach, 272-1241:** The Steve Peterson Quartet, jazz, Thursday through Saturday; jazz jam session, beginning at 7 p.m. Sunday; Holly Williams and Steve Peterson, jazz, Tuesday and Wednesday.

**McP's Pub, 1307 Orange Avenue, Coronado, 435-5380:** Live music, nightly, call club for information.

**The Mission Village, 120 Orange Avenue, Coronado, 435-3022:** Photo bar entertainment: The Miami Masters with Bruno and Pina, contemporary rock and roll videos. Thursday through Saturday: Randy Sanchez, pianist, performs Sunday through Tuesday. Brian Whitaker, contemporary, Wednesday.

**Mick's P.B., 1516, 4300 Mission Boulevard, Pacific Beach, 502-3030:** The Team, contemporary. Tuesday and Friday, the Rhombus, vintage rhythm and blues, Saturday: Four Eyes, rock and roll. Monday through Wednesday.

**Monkey Man's, 3590 Sports Arena Boulevard, Loma Point, 223-5596:** Rhythmic, rock and roll. Thursday through Saturday: Kicker to Appear, rock and roll. Tuesday and Wednesday.

**Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-2775:** Counterpoint, with Steve Barr and Gary Telle, performs classical guitar music from 8 p.m. Friday and Saturday.

**Old Pacific Beach Café, 6287 Mission Boulevard, Pacific Beach, 270-7522:** The Big Pine, vintage rock and roll. Thursday through Saturday: Dr. Chico's Island Sounds, salsa, calypso, and reggae. Sunday: Channel 1, rock and roll. Monday and Tuesday: Dr. Paulgrove and the Interns of Love, vintage rhythm and blues. Wednesday.

**W.B. Palmer and Co., 2901 Mission Boulevard, Ocean Beach, 234-3675:** Circles, rock and roll. Thursday through Saturday: Service Gals, rock and roll. Wednesday.

**Paradise Box, 1835 Quivira Road, Mission Viejo, Mission Viejo, 223-2335:** Four Eyes, rock and roll. Thursday through Saturday: Circles, rock and roll. Wednesday.

**Preto, 1025 Prospect Street, La Jolla, 454-9711:** Dave Wallace, jazz, Friday and Saturday.

**Pottery/Columbian Inn, 301 Prospect Street, La Jolla, 454-2281:** Pianist William Gentry plays contemporary and classical selections from 6-10 p.m. Thursday through Saturday and from 10:30 a.m.-3:30 p.m. Sunday morning and from 6-9 p.m. Sunday evening.

**THE REACTIONS**  
Friday night,  
April 21

**DEBBIE DAVIES  
& THE BLUES  
ALL-STAR**  
Saturday night,  
April 22

Coming April 28 — **BLONDE BRUCE**  
Coming April 29 — **JAZZ THIEVES**

Happy Hour 4-7 Mon.-Fri.  
\$1.75 well drinks • Complimentary hors d'oeuvres

**McDougall's**  
Restaurant & Oyster Bar  
1125 5th St., downtown  
239-4194  
Parking above the restaurant  
for \$1.00, with validation after 5 pm

**B STREET CAFE & BAR**  
425 West 8 Street, downtown • 238-1787

**LIVE JAZZ IN THE CITY**

**AUBREY FAY**  
Thurs., Apr. 25, 6:00-10:30 pm **KIENHOFER LABS** JAZZ  
Friday & Saturday, Apr. 21 & 22, 9:30 pm-1:30 am

**AUBREY FAY**  
Live jazz for early evening  
with  
**ARCHIE THOMPSON**  
Monday-Wednesday 6:00-10:00 pm  
Friday 5:30-9:30 pm, Saturday 5:30-9:30 pm

**Luna Loca**

A Night of Surprises  
When The Full Moon Rises.  
Be There! April 21st  
Boracho y Loco perform live at our Miramar location!  
**ACAPULCO**  
Mexican Restaurant & Cantina  
Luna Loca will be presented at all locations.

**Elia's, 4258 West Point Loma Boulevard, Loma Point, 223-9559:** Infamous Satchmo, Blake of Pure and Amalgamation, rock and roll. Thursday: David Lee Roth, Bad Company, and Cure Lines, rock and roll. Friday: Robert Vaughn and the Shadows, Outlaw Blood, and the Steel, rock and roll. Saturday: Mike Kink, 1770, and Matthews, rock and roll, heavy metal style. Sunday: the Tabbas and Apache, rock and roll. Monday: Kew Reign, Literature, Fairball, and Fiction, rock and roll. Tuesday.

**The Betty Pellens, 640 La Jolla Village Drive, La Jolla, 527-8886:** Hollis Gentry's Neon, jazz, Thursday through Saturday; live music, Tuesday and Wednesday, call club for information.

**The Sidman House, 1970 Quivira Way, Mission Viejo, 223-2224:** The Berry Pans: This performance jazz music beginning at 8:30 p.m., Friday and Saturday and hosts a jazz jam session beginning at 6 p.m., Sunday.

**So Casa Restaurant, 6738 La Jolla Boulevard, La Jolla, 454-0899:** A la carte, featuring a variety of styles of music is hosted by Neon House at 8:30 p.m., Thursday through Saturday. Texas Tabbas, 4270 Village Street, Ocean Beach, 272-6895: Tabbas, Country, blues, Thursday: Heat Waves, rock and roll, and jazz. Friday.

**Tay of the Cow, 1236 Prospect Street, La Jolla, 954-7770:** Bill Wright, Gendron, Peter, Soudham, et al., on the piano, Wednesday through Saturday.

**Terry's La Jolla, 1414 Marcell Hotel, 4240 La Jolla Village Drive, La Jolla, 527-1414:** Patric, contemporary, Friday and Saturday.

**Winebar, 1021 Bacon Street, Ocean Beach, 222-6822:** Ana Lisa, reggae, Thursday and Friday: Leslie Sims, tropical funk, Saturday: jazz session. Sunday: evening with Debbie Davis (pianist for Albert Collins), the Highway Pigeons, the Rick Gaddy Band, the Rhombus, the Florida Beach Band,

and the Blazin' Blues Band, Ring of Fire and Balance of Power, rock and roll. Monday: the Rhombus, blues and rhythm and blues, Tuesday: the Incredible Haystacks, with all the members of the East Partners and Steadfast, country and rock and roll music, Wednesday.

**Yves Palace, 2282 Governor Drive, University City, 453-4444:** John Engren, piano music: featuring classical, movie themes, and show tunes, 6-9 p.m., Wednesday through Friday, and 10 a.m.-1 p.m., Sunday.

**San Diego North, The Adams Country Saloon, Town and Country Hotel, 550 Hotel Circle North, Mission Valley, 250-7331:** Brunch, country music, Tuesday through Saturday; Delmar performs country and western music, Monday evening.

**The Backhaus, 2022 Claremont Mesa Boulevard, Claremont, 940-8022:** No Exit, Club of Rome, Midway, and 3rd Ave, 3rd Ave, rock and roll.

**Thursday, the Traveler's Saloon, the New Works, and Ramblers, Friday: Passport Connection, folk rock, and Evening Bridges, rock and roll, and world-beat music, Saturday: the Craig Albion Band, rock and roll, Monday, and Without a Trace formerly the Stern Brothers, rock and roll, Tuesday.**

**Harvey Stone Pub, 5617 Balboa Avenue, Claremont, 279-2933:** Bill Craig, Irish folk music, Wednesday through Saturday.

**Blue Bayou Lounge, 2537 Claremont Drive, Claremont, 279-0965:** Chad Hart and Friends, country and variety, Thursday through Saturday; jazz session, 6:30-9:30 p.m., Sunday.

**Bushy's, 7000 Mira Mesa Boulevard, Mira Mesa, 578-6666:** Wino Can't, rock and roll, Thursday through Saturday.

**Crystal T's Live, 500 Hotel Circle North, Mission Valley, 294-9010:** The Bolans, vintage rock and roll, 5-8:30 p.m., Friday.

**Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131:** Janni Rock, pianist and vocalist, covers from 5-8 p.m., Monday through Friday.

**Haji Baba, 101 Mission Valley Center West 9024 Center de la Boute, Mission Valley, 299-2030:** The Haji Baba Band, Arabic music and dance, Wednesday through Saturday; the Flancones Four, flamenco music, Tuesday.

**Headquarters, 7040 Miramar Road, Mira Mesa, 566-4292:** El Tesoro, piano variety ensemble music, Wednesday through Saturday.

**Holiday Inn, Crick's Lounge, 555 Hotel Circle South, Mission Valley, 291-5700:** Kicks, rock and roll, Thursday through Saturday; the South Club presents a singing party on Monday and Tuesday.

**Islands Lounge, Hamlet Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101:** The Classics, vintage rock and roll, Thursday through Saturday; live music, Sunday through Wednesday, call club for information.

**MIND OVER CHATTER**

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KCBS 89.5 FM (KCBS 89.5 FM)  
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**NEON Nites**

Get Highly Charged  
with NEON Friday!  
5 to 9 p.m.  
No Cover Charge!

An incandescent  
Night of Neon Fun!

Free Hors d'oeuvres and Drinks  
Cocktails, Jell-O Shakes  
Neon Party Favors, Free Painting,  
Fashion, Art and Jewelry  
Listen to Contemporary Jazz and  
Dance to your Favorite Music

**CONTINENTAL CUISINE**  
MONDAYS & TUESDAYS  
VOCAL & KEYBOARD MASTER

**DAVID WHITE**  
with special guests • 8 pm-Midnight

**HAPPY HOUR 11:30 am-7:30 pm**  
\$1.50 WELL DRINKS & DRINK SPECIALS

**MONDAY:** Imported Bottle Beer  
**TUESDAY:** 17 oz. Margaritas with a shot of Gold on the side  
**WEDNESDAY:** Long Island or Long Beach Iced Tea  
**THURSDAY:** Shooters of Kamikaze, Orange Crushes or Watermelon  
**FRIDAY:** 17 oz. Margaritas with a shot of Gold on the side

**COMPLIMENTARY BUFFET 5-7 PM**

**Elario's**  
Seven and  
Stevens  
NOW APPEARING!

**"THE JAZZ GUITARIST"**

**JOE PASS**  
with the Mike Wofford Trio  
Appearing April 19-30  
Wednesday through Sunday  
9 pm-1 am

**JAZZ NIGHTCLUB**  
UPCOMING  
"MAINSTREAM ALTOIST"

**BUD SHANK**  
opening May 3

**GEORGE CABLES QUARTET**  
with special guest  
opening May 17

**TERRY GIBBS & BUDDY DEFRANCO**  
opening May 31

**NO COVER • FREE VALET PARKING**  
Atop the Summer House Inn • 7955 La Jolla Shores Dr. • 459-0261

**Kelly's Steak House**, 284 Hotel Circle North, Mission Valley 296-2321. Piano trio: Paul Grogan, Monday through Saturday, 5-8 p.m.; Dale Pearson, piano solo, Sunday through Thursday, 8 p.m.; Margie Harmon, Friday and Saturday evenings, David Holbrook, 8:30 p.m., Sunday.

**La Hacienda Cantina**, Mission Valley 875 Hotel Circle South, Mission Valley 296-6281. Bandstand, contemporary, Thursday through Saturday.

**La Pausa Lounge**, 700 and Country Road, 500 Hotel Circle North, 297-7131. Band, contemporary, Tuesday through Saturday.

**The Library**, 7459 Mission Gorge Road, 505-0336. Sharon Andrews and Ron Coran, jazz, 8:30 p.m., Wednesday through Saturday.

**Marriott Hotel**, 8757 Rio San Diego Drive, Mission Valley 495-3900. Chops Lounge: Donna Blackwood, piano solo, Tuesday through Saturday; Barbara Banks, piano solo, Sunday brunch. Kids Lounge: Doreen, contemporary dance music, Tuesday through Saturday.

**The Monkeys**, 4635 Chalmers Drive, Chalmers 273-3252. 80 DJs and Twenty rock and roll, blues, jazz, contemporary and salsa, Tuesday through Saturday.

**The Nuts**, 8515 Noyah Road, San Carlos 495-1712. Stan-A-Mind, rock and roll, Tuesday through Saturday; Kids, rock and roll, Sunday and Monday; Breakfast, rock and roll, Tuesday and Wednesday.

**Padre Gold**, 7425 Linda Vista Road, 277-6684. Ray Chabon and Friends perform dance, swing and salsa music, Friday and Saturday evenings, 8 p.m.; Margie Harmon, Friday and Saturday evenings, David Holbrook, 8:30 p.m., Sunday.

**Pal Joey's**, 5147 Varsity Road, Allied Gardens 296-7973. Five Highways Preservation Band, Dixieland jazz, swing and blues, Friday and Saturday, 8 p.m.; Margie Harmon, Sunday, 8:30 p.m.

**Ballroom Hotel**, 1433 Camino del Rio South, Mission Valley 296-0111. RPN, contemporary, Tuesday through Saturday.

**Brooklyn's**, 7637 Balboa Avenue, Kearny Mesa 278-7373. James Wagner and the Brooklyn Band, music of the 60s and early 70s on guitar with vocals, Tuesday through Saturday.

**San Diego Hills Country and Western Showroom**, 9522 Mission Road corner of Black Mountain Road, 505-0336. Steve Proctor and Chasen country rock, Wednesday through Saturday; Michael Jones, one-man band, performs Monday and Tuesday.

**Seven Seas Lodge**, 411 Hotel Circle South, Mission Valley 291-2300. Latin, Latin, and Latin along with Gary Narvaez, Tuesday through Saturday.

**Spiral**, 13300 Bannockburn, Park Park 276-3950. Unless otherwise noted, all are rock groups: Spiral Band, The Friggs, and The Cobains, Thursday; the 69 Love Guns, the Dan Dan Band, Kalouha's (reggae), Doghouse, and Plan 9, Friday; All South Day King Neptune, Nucleus One, Tiltage and Left Coast, Saturday; San Diego country's downtown, Tuesday; hosted by Nucleus, the Auld Truth and Tinas Square, Wednesday.

**Starlight Hotel**, 950 Hotel Circle North, Mission Valley 296-0111. Steve Proctor, Tuesday through Saturday.

**To Let's/We're**, 10787 Camino Ruiz, Mira Mesa 495-1441. Rockabilly, vintage rock and roll, Tuesday through Saturday; the Downtowns, contemporary Sunday and Monday; Big Bang, rock and roll, Tuesday and Wednesday.

**La Let's/We're on Gorge**, 6333 Mission Gorge Road, Mission Gorge 296-9944. Gene Warren, 30s and 40s rock and roll, Tuesday through Thursday; live music, contemporary, Friday and Saturday, call club for information; Bill Maden, contemporary, Sunday and Monday.

**The Wellstones**, 10787 Tamarac Boulevard, Tamarac 500-4677. The Chas Set, older and variety dance music, Friday and Saturday; Callahan and Callahan, 90s rock and roll, Monday through Thursday; Joe Chas performs a variety of music at the piano, beginning at 8:30 p.m., Wednesday and Thursday.

**Wingler's Room**, 6608 Mission Gorge Road, Mission Gorge 296-4253. Steve Cray, country, Tuesday through Saturday; Harvey, country, Sunday and Monday.

**The Abbey Restaurant**, 2525 Fifth Avenue corner of Fifth and Olive, Hillcrest 294-4778. Yoda McRuler, jazz music, Monday; Roberto Valdez, violinist/bassist, Tuesday and Wednesday; Mike Lamm, pianist, Thursday; Mike Lamm, piano and vocal music, Friday and Saturday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday.

**Wednesday, Mike Lamm**, pianist, Thursday; Mike Lamm, piano and vocal music, Friday and Saturday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday.

**Arthur's Barbecue**, 1955 North Harbor Drive, downtown, 233-6308. The Elements, contemporary, Wednesday through Saturday; Sassy Jazz, jazz, Monday and Tuesday.

**Artie Bowl**, Tamarac Room, 4356 30th Street, North Park, 283-3335. Of the Wall, Top 40, Thursday; Start and the City Street Band, contemporary, Friday and Saturday; Sassy Jazz, jazz, Monday and Tuesday.

**Renaissance**, 2787 Fourth Avenue, Hillcrest 514-1633. Roger Boffert plays blues guitar, blues, rockabilly, rock and roll, Tuesday through Saturday; Sassy Jazz, jazz, Monday and Tuesday.

**The Bay Club**, 2311 Shelter Island Drive, Shelter Island 234-8889. Marcia Wood, contemporary music, Wednesday and Thursday; Devin Bailey, contemporary, Friday and Saturday.

**Barney Stone**, 235 5th Avenue, downtown, 233-8539. Gary Adams-Balch, performs solo and contemporary music on the piano, accompanied with music from 6:00 p.m. Friday, then the Rhythm take the stage to perform late and variety music; live music, Saturday evening, call club for information; the Red Road performs jazz music from noon-3 p.m., Sunday.

**The Redheads**, 701 B Street, downtown 495-0225. Bruce Schenck, piano, Monday; Roberto Valdez, violinist/bassist, Tuesday and Wednesday; Mike Lamm, pianist, Thursday; Mike Lamm, piano and vocal music, Friday and Saturday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday.

**5-7 p.m.**, Tuesday through Thursday; Rock, pianist, performs from 5-7 p.m., Friday.

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**5-7 p.m.**, Tuesday through Thursday; Rock, pianist, performs from 5-7 p.m., Friday.

**Club Sea**, 6322 Imperial Avenue, Chalmers 296-2993. Daniel Jonathan, piano and vocal, jazz, Tuesday; the Bill Stevenson, jazz, Friday and Saturday.

**Cosmo Club**, 4303 University Avenue, East San Diego 283-8213. Jonathan Morris, piano and vocal, variety, Thursday through Saturday.

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**Pat City/Chalk Camp**, 237 Pacific Highway, San Diego 297-3672. Ron Brown, Coltrane and Wes, Latin, contemporary, rock and roll music, Friday and Saturday evenings, Uptown Lounge: James Brown, Brazilian jazz, Tuesday through Saturday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday; Luba Popova, piano solo, Sunday.

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**Princess of Wales British Pub and Restaurant**, 1665 India Street, 234-3353. Singing piano trio, live entertainment, 50 Blues, Friday; Trevor Clark, Saturday.

**"The Innkeeper"**, at the dock, 1666 North Harbor Drive, downtown, 234-0077. Rita Marlowe and the B Street Band perform contemporary music every dinner cruise.

**Jazz Highway Wood Barbecue**, 5312 El Cajon Boulevard, East San Diego 286-5222. Jazz trio, music of the 1940s, Tuesday of the month; talent show and boot night with Elton Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

**Jelly Rogers**, 807 West Harbor Drive, Superior Village 283-0300. Steve Or, comedy and music, Wednesday, Thursday and Sunday.

**McDougall's**, 1225 Fifth Avenue, downtown, 233-4394. The Reaction, vintage rock and roll and rhythm and blues, Friday; Debbie Dunes and the Blues All-Stars, blues and rhythm and blues, Saturday.

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SPEND THE NIGHT WITH  
*Rising Star*  
NOW APPEARING IN THE LOUNGE AT  
**GB'S RIB CAGE**  
Every Thursday, Friday and Saturday through April  
Enjoy dinner and dancing.  
Happy Hour 4 pm - 7 pm Monday - Friday  
163 at Chalmers Mesa Blvd. (at the Sands Hotel) • 560-4000  
Free parking

**COCONUTS**  
Thursday, April 20  
**LARGER THAN LIFE**  
Friday, April 21  
**JIMMY BUFFETT NIGHT**  
Saturday, April 22  
**DR. CHICO'S ISLAND SOUNDS**  
Sunday, April 23  
**THE EARTH BAND**  
1901 Shelter Island Drive • 222-NUTS (6887)  
"Why Coconut? Cause it's a jungle out there!"

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Roland JC77  
"Best Seller List 1988"  
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**Sale \$349**  
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**HUMPHREY'S**  
Prime Time  
Piano & Food Bar  
Thursdays through Saturdays 4:30 - 6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.  
AT THE PIANO BAR:  
GREG GLOVER  
Tuesday through Friday 5:30 - 8:30 pm  
MIKE ROHAN  
Tuesday through Saturday 9:00 pm - 1:00 am  
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See our 1-800-544-4444 for more info.  
**SPIRIT**  
1130 MONROE AVENUE  
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**Featured Artists:** Tickets available through...  
Thursday, April 20, 9:00 pm  
**LITTLE CHARLIE AND THE NIGHTCATS**  
and guests  
DAVID GONZALES and AL BLAKE  
and many more  
Friday, April 21, 9:30 pm  
**RON THOMPSON AND THE RESISTORS**  
and guests  
ROBERT PERGERS  
Saturday, April 22, 9:30 pm  
**SOUL PATROL**  
Sunday, April 23, 9:30 pm  
**ROOMFUL OF BLUES**  
and guests  
KILBOOGIES  
Tuesday, April 25, 9:00 pm  
One of San Diego's hottest bands  
**CARDIFF REEFERS**  
Wednesday, April 26, 9:00 pm  
**5TH ANNIVERSARY PARTY BORRACHO Y LOCO**  
with guests  
THE CANTERS  
Thursday, April 27, 9:00 pm  
**BO DIDDLEY**  
and guests  
THE BOOGIES  
UPCOMING  
EARTH BANGS MAY, May 1  
JAZZ WELLS AND CHARLIE BURGESS, May 4  
FRANKY ELLIOTT, May 11  
BEAT PATROL, May 23  
G.J. CHERNO, May 25  
DOC BATTERY AND JUST BATTERING, June 1  
DR. JOHN AND THE DIRTY DOUBT BASS BAND, June 14

**Rio's**  
225-9559  
4258 W. FT. LOMA BLVD.  
TICKETS AVAILABLE  
Tonight, Thurs., April 20 • 9 pm • \$5  
**INFAMOUS SYMPHONY BLADE OF FURY ARMAGEDDON**  
Fri., April 21 • 9 pm • \$5  
**FOOD FOR FEET**  
with OINGO BOINGO plus BAD RADIO & CURVE LINE  
Sat., April 22 • 9 pm • \$5  
**ROBERT VAUGHAN & THE SHADOWS**  
plus OUTLAW BLOOD  
Sun., at Hotel Hilton • Title Sun., April 23 • 9 pm • \$5  
**SHE ROCK**  
plus guests 1770 & MELTDOWN  
with Red Congo Band as one of the "Three Meanies"  
on Thursday, Friday, Saturday, and Sunday  
Every Mon. - 9 pm • \$5  
No cover  
No cash back on cash  
TUESDAY, APRIL 25 • 9 pm • \$5  
Original music showcase  
**NEW RAIN**  
**LITTERTOX FASTBALL**  
**EVERY THURSDAY**  
**RUBBER MAID**



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**MET**  
HISTORICAL SOCIETY  
SAN DIEGO (619) 594-1100  
21 & U  
Wednes  
50¢ Drinks  
Thursda  
Club Salsa 9:00  
Radio Latina's J  
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# SALE

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*Good times  
are back!*

with  
**RPM**

*Tuesday-Saturday  
from 8:30 pm-11:11  
at*

**INTERMEZZO**

**LOUNGE**

*Plus  
FREE PAST  
Happy Hour  
Monday-Friday*

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**COMEDY IMPROV CLASSES**

Enjoy games designed to increase your creativity & develop your talent. Meet new people in playful ways.

Includes:

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- Beginning through advanced classes
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**Jacqueline Lowell**  
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10 years in San Diego

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DANCE THE NIGHT AWAY!  
SLEEP, 60 & 90!

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Now Appearing  
on the Radio 10.1 & 10.2  
10.1 & 10.2, 8.30 to 10.30 AM  
10.1 & 10.2, 10.30 to 11.00 AM

*Moonlight*

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CLAREMONT, CA 91711

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Sunday  
1X Night With Elton  
California Club  
Monday  
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Male Revue  
P.B.'s BEST  
ROCK & ROLL N  
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Live  
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**LIVE  
HTCLUB**

Thurs. & Wed.




**PERFECT  
STRANGER**



Hard rock 'n roll has  
are breaking 'em all o  
rock. Their debut relea  
*Broken Heart and mo*

**VIXEN-Vixen**  
FM!

barriers. These three women  
n with their gritty brand  
features Cryin, *Edge Of*



**Where the Fun Is**

**Sunday Champagne Brunch \$**  
10:30 am-2:00 pm. Seating available for parties.  
Tropical Outdoor Patio or Air Conditioning

**fat city**  
Two or more

**Downtown by the Bay**  
2137 Pacific Highway, San Diego

**Starts!**  
**Shreeve**  
**Sextet**  
day & Saturdays,  
11 am. Appearing for  
month of April.  
**Fast Highway**  
every Thursday in  
from 8:00 pm-midnight.  
**pagne**  
**95**  
in our  
eco restaurant.  
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the restaurants  
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Thursday-Saturday,  
**CELEBRATE JOSE'S  
ANNIVERSARY**

**IS JAGERMEISTER**  
Come meet the Jagermeister of Jagermeister at **JOSE**

**IS THE BEST HANGOVER**  
Any drink in the house  
Bring in your special invite

**IS THE GRAND FINALE**  
Starring

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Lots of great drink specials  
\$1.00 shots of Jagermeister  
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**NIGHT...**  
 ...service you shots  
 table for \$1.25  
**AT THE BEACH**  
 \$1.50 5-8 pm.  
 for FREE COVER!  
**WITH 6 BANDS!**  
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**STRIPS WHO'S**  
**STREET MERT**  
 ...\$1.00 Margaritas  
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# Truckload SALE!

AT FABULOUS FUTONS

by *ZenKura* 天

**FINAL WEEK  
SALE ENDS  
APRIL 26th**



Bed

Versatile and affordable, expertly designed to convert from sofa to lounge to bed in seconds.

ALL THREE FUNCTIONS, ONE LOW PRICE.

\*Includes 5 layer futon.



Lounge



Sofa

TWIN SIZE **\$149** FULL SIZE **\$159** QUEEN SIZE **\$169**



## THE GOLDILOX

Premium construction of handcrafted hardwood combined with a fantastic price make this frame unbeatable.

Full size with 6 layer futon. **\$279**

**SALE KICK OFF  
★ SPECIAL ★**  
Solid pine & chair rail unit  
\$489.95  
while they last.

Receive a free pillow with any futon purchase. Your choice of selected throw pillows or poly bed pillow.

## FIESTA CONVERTIBLE

Constructed of solid pine, sofa & bed all in one. Simplicity at its best. Full size, includes 5 layer futon.

**\$290**



## SWING FRAME

This solid hardwood frame converts from sofa to bed in one easy step. Black lacquer finish with side arms, price includes futon.

FULL **\$339** reg. \$415  
QUEEN **\$369** reg. \$495

## FOAM FLIP-OUTS

From **\$49**

Perfect for guests, easy to store. Many sizes and colors.

## THE SAMURAI CONVERTIBLE

One easy motion is all it takes for the Samurai to convert from a couch to a bed and back again. Another innovative product from ZenKura. Price includes 5 layer futon.

Unfinished frame **\$219** Black frame **\$259**

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Waterbed supplies  
Bean bags  
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**EEK**  
by J. Barry ©1989

MY FRIEND!! SO  
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APRIL 20, 1999 9

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ALL STYLES & COLORS IN STOCK**

**RAY-BAN WAYFARER \$35  
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VUARNET FROM \$54  
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APRIL 22, 1989

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Photo by Gianni Proetta

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**Rebecca Spitzer**  
Age 2½  
Future Airplane Pilot  
I went on a trip. We went to Los Angeles. It takes a while. You get into your car and wait for the light to turn green. You go to the airport. You get on a big plane.  
In Angeles is like we, you go high in California. The airplane goes, you go high in the trip. I looked out the window. I saw dark elephants. I don't know why. Only birds have wings. Then you wait wait and the airplane comes down. You can see Los Angeles. It's a tiny, tiny place. But we have with my cousins in it. My cousins live there. Amanda and Ariel and I have a house. I will be the head more soon. Ariel and me played with a Barbie doll. She can't triangle. Then we sleep home. Then I go to bed.

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side board, rocking chair, rug, rock. 276-5227.

cabinet sewing machine.  
 Mikron 111, size 276-0056.  
 Ten oak, circa 1930. 1950 Case  
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 in room, 1001, double  
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Manicure & Pedicure	\$20
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Full Set	
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Deep Pore Facial	\$23
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First three facial customers only	
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5 minutes **FREE** with purchase of 15 minutes.  
First time clients only through April 27, 1989.  
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Manicures **\$10** reg. \$12  
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Tanning, permanent make-up, perming & tinting lashes, waxing, facial contouring, ear piercing, facial peels, massage technicians.

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**REFRIGERATOR:** Hot Point, gold, double door, side-by-side, with kitchenaid door in freezer door. Delivery is negotiable. 1157first or Dave, 349-0807.

**REFRIGERATORS! REFRIGERATORS!** Good as new refrigerators! Everything guaranteed! Best prices, great selection! Free delivery within city of Adm. Certified Appliances. 2404 Adams Avenue, 280-0681.

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**REFRIGERATOR, Hoegaarden, front free, just like new.** Hardly used, must sell fast, sacrifice at \$235. Write, evenings or leave message. 454-4084

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**REFRIGERATOR, 2 door, front free, brown, beautiful condition, ice maker, freezer on bottom, \$149. 268-4168**

**REFRIGERATOR**, large side-by-side, copper color  
1150 458-0536.

**REFRIGERATOR**, 2 door, frostless, 1325. Washing  
machine and electric dryer, both for \$120. Separately,  
\$75 each. 284-1072 or 426-4524.

**REFRIGERATOR**, Kenmore, 18 cubic feet, almond col-  
or, with textured finish, almost new. 1372, 291-8675.

**REFRIGERATOR/FREEZER**, General Electric, frost-  
free, with 17.2 cubic feet, excellent condition. 1250  
or best offer. Lew or Pam, 944-1837, after 4:30,  
259-6048.

**REFRIGERATOR**, side-by-side, 2 door, very clean,  
brown, new costs \$1100, only \$715. 268-9913.

**RESTAURANT EQUIPMENT**. Diner type, all new

**RING**, engagement, gorgeous diamond solitaire, jet under \$18 carat, size 6, with petite diamond channel setting in band. Excellent quality and condition. \$600best. Criss, 461-2940.

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**RYG.** Beautiful blue topaz. 5-carat stones set in sterling silver mounting. **\$90 492-0845.**

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**RUG.** 42x70, rust colored, nylon, perfect under foot, fat cable, excellent condition. **\$30 484-6941.**

**SLUG.** young, off-white, medium. **\$50000000**

**drycleaner's friends' work, typewriter, camera, women's clothes; 20" TV. Murray 5200 mountain bike. 438-5177**

**RUMMAGE SALE.** Garden Club, Rancho Santa Fe (corner La Granada/Peacocks). Friday 5p, Sat 4p, and Saturday 5p. 9am-3pm. Clothing, linen, art, kitchen, jewelry collections.

**RUMMAGE SALE:** Bengert's Saturday, April 22, 9am-3pm. United Church of Mission Village, 2650 Melbourne Drive (off Mission Village Drive). TVs, books, toys, household, clothes, more.

**RUMMAGE SALE.** Glare, Saturday, April 29, 9am-3pm. 438-5177.

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**SCAFFOLDING** 1/2 c.c. and 1/2 c.c. including planks and wheels. \$475. 1/2 c.c. 229.0518.

**SCALE** triple beam balance. Excellent condition. 175. Mornington, 1/2 c.c. 713.0129.

**SEWING MACHINE** Singer 177C, latest model. \$45 or best offer. Item 423.0104.

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**SEWING MACHINE.** Singer electric, eq. reg. etc. in wood fiber cabinet. \$125. 792-2933.

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**SHAMPOO BOWL.** in the box. \$175. handy used

**SIBERIAN HUSKY PUPS, AKC, 2 males, 7 weeks,**  
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large. Bert St. June 1st. 5472 50.  
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invite to share 2 bedrooms, 2 bath,  
locks in beach, dishwasher,  
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great, quiet neighborhood to share 2  
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Available 581 3325, Rochester.

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**SOUTH.** Fantastic view! Responsive, prompt! Spacious 2 bedroom with fireplace, laundry, wood 1300+. 496-3354.

**Clean, considerate guy needs a quiet, 2 bedroom, 2 bath apartment. 1425 view. \$425. Bruce, 496-3354.**

**Share 2 bedroom apartment for north, close to Greg. 273-1777.**

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if your Toyota is overdue for service or if you're looking for a super bargain to get your Toyota set for the next year's service, take advantage of our bumper to bumper special. It covers nearly every major part of your Toyota for safe, economical performance.

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