

"Take off your glasses, Bryan, I'm going to hit you."
— Crime & Incident, page 38

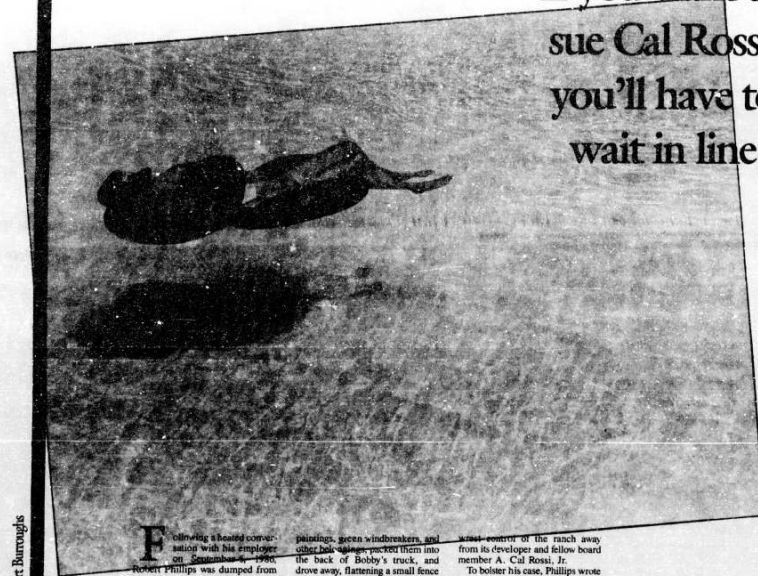
READER

VOLUME 18, NO. 17 MAY 4, 1989
SAN DIEGO'S WEEKLY

Hell at the Hot Springs

If you want to
sue Cal Rossi,
you'll have to
wait in line

Story by Jackie McGrath Photographs by Robert Burroughs



Following a heated conversation with his employer on September 19, 1988, Robert Phillips was dumped from his job as project director for Warner Springs Ranch, the 2500-acre country-club resort 70 miles northeast of downtown San Diego. But his seat on the ranch association's board of directors hadn't yet been yanked out from under him. And now, two days later, a security guard was staked out at the ranch association's darkened office in one of the storybook-cozy bungalows on the ranch, in anticipation of unwanted guests. And late that evening, they arrived — two ranch employees, Robert Phillips's son Bobby, Jr., and Phillips's nephew Kent.

As security guards later retold the incident, Kent and Bobby demanded that the front-desk clerk give them a key to the association's office. Once inside, they gathered up boxes of documents, several

paintings, green windbreakers, and other items. They packed them into the back of Bobby's truck, and drove away, flattening a small fence as they left. A guard at the resort's front gate allowed the pair to leave only after Bobby threatened to fire him. Bobby returned a few hours later, shortly after midnight, and wasn't allowed through the gate, and he again threatened to fire the guard. When the ranch security chief was contacted by radio, Bobby warned that he could have the chief's girlfriend fired from her ranch job, too. "Open the fucking gate!" he ordered. But the guards held their ground. And with a hard stare and a menacing "You're gone!" Bobby left the ranch.

A few weeks later, Robert Phillips wrote to the members of the Warner Springs Ranchowners Association, fighting to block the association board of directors' move to force him out. He implored them to keep him on the board to help

small-center of the ranch away from its developer and fellow board member A. Cal Rossi, Jr.

To bolster his case, Phillips wrote about the quagmire he found when he first came to work for Rossi at the ranch nearly two years earlier. "We could not and did not pay any of our bills on time," he wrote. "We owed the telephone and utility companies thousands and were always a day or two away from having our telephone and power service discontinued.... The books had never been balanced. Checking accounts had never been reconciled. Weeks of search and inquiry uncovered our association bills in a large cardboard box at the developer's office in San Francisco. Many of the envelopes containing bills had never been opened." Financial records were either missing or in disarray, he claimed. Thousands of dollars in liens had been filed against the ranch. And,

(continued on page 16)



Anthony Calogio Rossi, Jr.

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CALL ME BANSHEE

(continued from page 4)
that the CHP has never taken her complaint seriously. She thinks she got the same treatment as the women who complained about Craig Poyer. "They're just not approachable," she says. Banshee intends to fight her car-pool ticket in court, she says. The CHP has, however, agreed to refund her towing fee of \$62.00. And Banshee is in the process of legally changing her name to Oceania Banshee. ■

FOLLOW THAT OZZO

(continued from page 3)
acids, pesticides, fertilizers, paint, and oil.

When Anderson's staff is notified of a spill, they send notices to residents in the area reminding them that it's against the law to put toxic materials in their garbage cans. Anderson is beefing up his department's public-awareness program, and a note is included with this month's city water bills informing residents about where they can properly dispose of unwanted paint, oil, and other pollutants. L2Monte would also like to see some corrective action. He suggests, for example, that crews of probationers and welfare recipients be handed cans of "cheap black paint" and sent off to cover up the offensive spills. ■

FINGERS BROKE

(continued from page 3)
friends and got burned." (A story in last Sunday's issue of the

San Diego Union attributed the \$1.2 million to a failed Alaskan condominium project.)

The house-moving venture involved a partnership that was trying to build apartments in the San Fernando Valley, north of Los Angeles, according to Ray Molino, who works for a charity foundation that advanced the money to buy the land. "We foreclosed when they ran out of money," he explains. "We got our money back, I guess we're one of the happier parties you'll be talking to."

Under bankruptcy law, all of Fingers' debts, like his baseball mittens, are history. But he must start from scratch to earn a living. "He's selling entertainment systems to bars and hotels," Henry says. "Every time he sells a system, he gets a commission." Reports about millions in royalties from Lite Beer commercials are highly exaggerated, the trustee adds. "He was paid a flat fee, and he made only one commercial." A modest baseball pension can be tapped only partially when Fingers turns 45, in two years, says Henry, so the former pitching star is out looking for a job. "I have to believe that a person with his notoriety and name will probably be able to come up with something in the near future." ■

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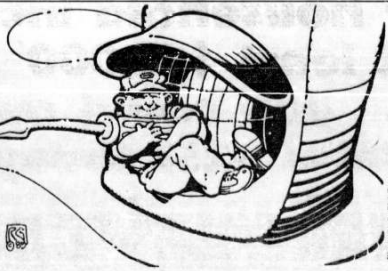
STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: I am puzzled over the concept of traffic-light maintenance. I have never seen anyone replace a traffic-light bulb. When do they do this, and who are they? Only rarely do I see a burned-out bulb. Also, what is the life expectancy of a traffic-light bulb? Does it vary by color, since yellows are on only a short period of time? Can you enlighten me? Robert Faria

Terranova
En-lighten you? Get that one at a year-end discount sale at Pano & Lo's in the bin marked "Irregular and Discounted Models," right? Doesn't surprise me.

In spite of that, I'll shed some wattage on the subject of traffic lights for you. First of all, let's get the patter down like the pros. They're not bulbs, they're lamps. And the guys who maintain them aren't called by any puffed-up title like vehicle-control illumination continuity technicians. They're just called lampers. I kinda like that. Lampers maintain both traffic lights and street lights. The city of San Diego has about 1000 signal-controlled intersections. And the lampers make one circuit of the city's streets every 20 months, replacing street and traffic-light lamps. Twenty months is about the half-life of each lamp, so replacements are made (theoretically) before a bulb has a chance to burn out. In spite of that, I've been clattering up your brain, you guessed right about the ambers. They're only replaced every 40 months because they're on less than half as long as the reds and the greens.

Depending on the size of the lens in the signal (either 8- or 12-inch), the lampers replace roughly 70,000 70- or 150-watt incandescent traffic-light lamps on each trip around the circuit. There's nothing special about the bulbs that are used. They're just like any household lightbulb. The color comes from the glass lens, and a reflector behind the lamp intensifies the light. And lampers work a regular day shift. I have no explanation for why you've never seen them.



Too busy mulling over bad jokes to pay attention to life's little details, maybe.

Dear Matthew Alice: The other night, I saw this TV commercial where they were pulling red adhesive tape pieces off the screen to slowly reveal the car beyond. The message was, now there's less "red tape" when you buy our car. Now, I've always thought of red tape as more like the kind when a cassette tape gets eaten by my stereo — wads and vads of tangled information. Just what, literally, was the first red tape that inspired somebody to use it as a synonym for bureaucratic tediousness?

Brad Hornstrom
Pacific Beach
Literally, the first red tape was the red ribbon used to tie the packets of legal papers and documents in merry-old England. The first written reference to red tape, meaning bureaucratic foldout and idiotic delay, dates from 1705. The best written reference comes from Dickens, in *David Copperfield* (1849), to wit: "Britannia, that unfortunate female,

is always before me, like a trussed fowl, skewered through and through with office pens, and bound hand-and-foot with red tape." As with many other Britishisms, this one came into general use in America after World War I, about the same time the U.S. federal bureaucracy began to take on a life of its own, necessitating a handy term like red tape.

Dear Matthew Alice: Just what is McDonald's counting when they say "Over 30 Billion Served"? Hamburgers pasties? Orders? Do fries count? If I buy a Big Mac, does it count as two? Do Chicken McNuggets count? If I buy a hamburger and fries, does it count as one or two? Et cetera, et cetera....

John Strach
San Diego
When they say McBillions, they mean only those fried disks of ground cow. The familiar, globe-circling beef waders. The little shadles of meat. Shakes don't count, fries don't count. McNuggets? McNothing. But when you order

a Big Mac, some bean counter at headquarters adds two to the corporate beef wade board. Burgers are their business, and burgers are all they tally.

.....
Apropos of not much, I thought I'd pass along some information that drifted my way recently. You may remember the recent bout of head-scratching we indulged in over the correct term for the red lines you get in your skin from sleeping on wrinkled sheets. "Chenille marks" was the consensus, according to you Alicelanders. Now come some hot-shot cosmetic surgeons from Newport Beach to say the lines are called "sleep creases." The medicos, who've chosen to dedicate their lives to lifting fannies and augmenting bustlines, published a scientific article on the subject in the *Journal of Cosmetic Surgery* not long ago. In it, the professional thigh-fat suctioners alert us, a grateful nation, to the ugly truth: "One of the leading causes of wrinkling is sleeping on your face." One of the leading causes of suffocation, too, I would think. Anyway, rating the hysteria level a bit, they go on to say that the sleep creases eventually turn into permanent wrinkles, like those caused by smiling, aging, or overexposure to sun. And "these wrinkles... make a person look angry rather than happy or wise...." The punch line, of course, is that these Newport Beach tummy-tuckers have endorsed a special pillow ("Pillow Noirevue," \$17.50, including postage) that somehow keeps you from getting wrinkled, should you habitually sleep on your face. We may still be stuck with cancer, AIDS, oil spills, and nuclear waste. But at least the silent tragedy of chenille marks is a thing of the past. Science slingers on.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 90603, San Diego, CA 92138.

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MAY 4, 1989

THE INSIDE STORY

BY PAUL KRUEGER

THE SUBJECT WAS SOUTHERN CALIFORNIA Edison's proposed merger with San Diego Gas & Electric, and these excerpts summarize the speaker's total disdain for Edison: "They own the politicians, they own the regulators, and the Sacramento politicians are in their pocket. They've already shown a basic contempt for this community... but if they try and run this merger down people's throats, we could make them lose more money than any company has lost in a long time. Write Stanley Helfert at the California Public Utilities Commission and tell him you think it's a lousy, sinking deal."

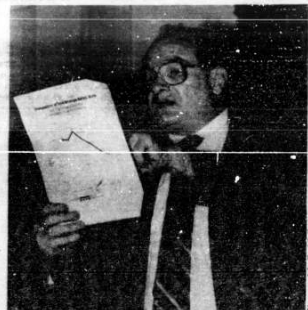
The speaker was San Diego Union financial editor Donald Baader, whose relentless diatribes against Edison have become a provocative sideline to the utility-merger debate. Baader's speech last week to the Upstream Democratic Club was just one of several appearances he has made in recent months. The 52-year-old financial editor also delivered his anti-merger spiel the next day to members of the El Cajon Republican women's club, criticized the utility takeover on Channel 37's Inside San Diego morning show, and faced off against Edison vice-president Michael Perry at a February 15th meeting of La Mesa Republicans. Though Baader proudly noted in an interview this week that Edison officials "won't go one-on-one with me" in public forums following his appearance with

Perry, he was scheduled to debate the issue with SDG&E president Thomas Page yesterday (Wednesday, May 3) on KSDO radio.

Baader's crusade has prompted Edison's local public-relations advisor, Tom Gable, to phone Union editor Jerry Warren to inquire whether the paper has a policy prohibiting editorial employees from taking public positions on issues they cover. Gable, president of the Gable Agency, says Warren told him that the paper does have such a policy for writers but that Baader, as an editor, is exempt from these restrictions. That waiver doesn't satisfy Gable, a former journalist. "It's my belief that an editor should be as objective as possible and not let his or her personal prejudices get in the way of their coverage," says Gable, who edited the financial pages of the Union's sister paper, the Tribune, from 1970 to 1973. Gable also takes offense at Baader's personal appearances as a spokesman for the anti-merger forces because it "appears that he has the power of the San Diego Union behind him." Edison's Warren was unavailable for comment on his paper's policy and for reaction to Gable's phone call, but Herb Klein, editor in chief of the Copley Newspapers, says Baader "is free to express his personal opinions outside the newsroom." Ironically, Klein recently had his own name removed from the letterhead of a group of influential San Diegans opposed to the merger because he feels it is

"better to let the papers' position be expressed on their editorial pages." Edison spokesman Lew Phelps, a former Wall Street Journal reporter, suggests that "it would be healthier if we had a person who's making decisions about news coverage not speaking out against the merger." And SDG&E spokesman Maurice Lague says at least one Union reporter covering the merger story has acknowledged that he feels Baader's activities are a journalistic embarrassment.

Baader brushes aside the complaints as "total, utter nonsense" and points out that "if I were a writer, all of this [criticism] would make sense, but I'm a columnist." Not exactly. While most of Baader's writing appears under his "Don Baader" column logo or in stories labeled "commentary," he has written several straight news stories on the Edison-SDG&E deal. They've been uniformly anti-merger. That summer doesn't satisfy Gable, a former journalist. "It's my belief that an editor should be as objective as possible and not let his or her personal prejudices get in the way of their coverage," says Gable, who edited the financial pages of the Union's sister paper, the Tribune, from 1970 to 1973. Gable also takes offense at Baader's personal appearances as a spokesman for the anti-merger forces because it "appears that he has the power of the San Diego Union behind him." Edison's Warren was unavailable for comment on his paper's policy and for reaction to Gable's phone call, but Herb Klein, editor in chief of the Copley Newspapers, says Baader "is free to express his personal opinions outside the newsroom." Ironically, Klein recently had his own name removed from the letterhead of a group of influential San Diegans opposed to the merger because he feels it is



Donald Baader

Another, from Shames, says of the Rosemead-based utility, "If it's going to lie to San Diego, it's going to get caught." Edison spokesman Phelps complains that he's "never given a chance to respond to those completely off-the-wall quotes until I've read it in the next day's paper." Baader doesn't mind the criticism; in fact, he relishes it. He was excited last week about information he says was relayed to him by a "source" who told him of how Phelps, in a private meeting of utility executives, "was dumping the table, shouting about how I had a conflict of interest, and suggesting that complaints be made to Helen Copley." Phelps says he never made those comments, but Baader, embracing the source's report as further evidence that his campaign against the merger is working, "This is just the sort of despotic activity [Edison is] famous for," he says. "The only conflict I'd ever have would be

if I shut up when I feel as strongly as I do." To Baader, the proposed SCE/SDG&E merger is another example of the sort of "unproductive, paper capitalism" that is ruining the U.S. economy. "Mergers and acquisitions are on the way to destroying the country," he told the Democratic club audience last week. "It was Wall Street that started this thing from day one... and from an ethical standpoint, it is strictly abhorrent." Baader says his campaign against economic conglomeration dates back 20 years, to his days as a staffer at Business Week magazine, where he was "an editor, terrible, trying to wake them up" to the dangers of bigness and mergers. This current crusade is just the latest project of this self-described "middleman man" who works add-on. Lague's lambasting in his speech last week, Baader cracked a few jokes about Nancy Hoover Hunter,

now on trial in federal court for her alleged role in the J. David Domestini fiasco, and announced that he'd brought along copies of his book *Captain Money and the Golden Girl*, which has sold some 40,000 copies. "I've cut the price from five dollars to three, and they're unanquished," he told the Democrats. Though he wasn't paid for his anti-merger tirade, he does get \$750 for his weekly appearances on Channel 37's Inside San Diego, and he's paid \$75 when he substitutes for KSDO talk-show host Bill Holland. Baader also received about \$4000 last year for a few speeches he gives to trade groups, under a contract he has with a speaker's bureau; he collects \$100 an

appearance from the various service clubs that invite him to address their memberships. While the financial editor pockets the cash from his TV and radio appearances, book royalties, and speaker's-bureau dates, he says all the money he collects from the service groups goes to his favorite charity, the San Diego Opera.

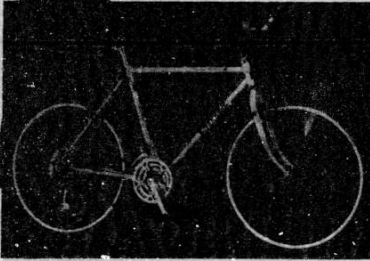
fairly glowing while describing David Bull's impeccable credentials as head of the National Gallery's painting conservation department and a consultant to other famous museums. Little has been said, though, of Bull's intriguing connection to port district boss Don Nap. Bull has been a consultant to Balboa Park's Timken Gallery for eight years, and the gallery's assistant director is Nap's wife Gay. Whether the Naps leaned on Wolfheimer to select Bull isn't clear, none of them was available for comment early this week. The choice didn't please some of the port's critics, who see Bull's selection as further evidence that Wolfheimer and

his fellow commissioners are determined to select art that pleases them personally. "For the Timken to hire Bull is absolutely legitimate because he's an expert in preservation," says sculptor Russell Forester. "But it's crazy for the port to do so, because [public art] is not his field." Arts writer Isabelle Wasserman, who is a member of downtown's Arts Advisory Board, says the commissioners "have selected someone who's almost guaranteed to choose public art that's to [the commissioners'] taste. That's fine, except the city of San Diego's not their living room, and the money's not coming from their pocketbook." Forester and Wasserman both say that the port's choice of Bull

hasn't been more widely criticized because local arts administrators worry about financial repercussions if they denounce public agencies. The arts activists note, for example, that Hugh Davies, director of the La Jolla Museum of Contemporary Art, has asked the port commissioners to let the museum open a downtown branch in a port-owned building on the 20 Street Pier. Davies acknowledged this week that "it doesn't behoove [us] to burn bridges" and praised both Commissioner Wolfheimer and the newly chosen consultant. But Davies pledged that if Bull and the commissioners select work he doesn't like, "I'll be the first to go on record and say it's bad."

MAY DAY — MAY DAY

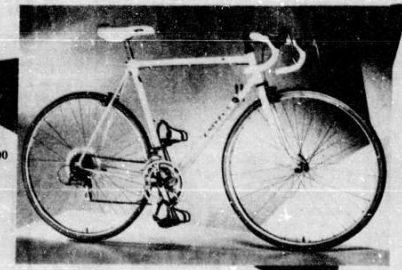
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The Biggest



The Kenpo Kid takes on the champ

he bell clangs for round two. Stalling with crab-walk motion, the two fighters inch toward the ring's bright center. Champion and challenger let fly roundhouse kicks. Shirts meet, the challenger hears his opponent's tibia crack.

The champ stands still, dazed. With vicious suddenness, the challenger drives his head straight to the champ's jaw. The champ spins, propelled by the force, plummeting to the canvas, drops —

drop-out can say (and usually does at the least provocation): "I studied karate."

Three basic styles of weaponless combat have emerged from the Orient: Chinese boxing, the Fuen Do, and karate. Kenpo Fu — in its Western world, the best-known form of Chinese boxing — evolved primarily as a defensive art, relying on the attack of an opponent to initiate combat, then parrying the attacker's force with circular blocks, turning the force back upon him with the added force of the dōsen.

The Kwon Do began as an exercise for

were brought to the States as teachers. Many stayed and prospered, founding schools staffed by students who had risen in rank to masters.

A martial art popular in San Diego County is Kenpo, often called Chinese Kenpo Boxing. The style most commonly taught in the United States originated in Hawaii during the 1940s. It represents a blend of styles of its two origins, a Chinese kung-fu expert and a Japanese karate teacher. Kenpo is considered to be among the most sophisticated of fighting arts because it combines those two techniques. Kenpo, like most of the other arts, has ten steps leading to the black belt and ten degrees within it. A serious student may work five years to earn a first-degree black belt.

Like karate, Kenpo teaches a student to close with an opponent when attacked, take him to the ground, and put him out of commission. Students learn to use common household items as weapons, when necessary — mops, brooms, and handbags — much in the tradition of the Okinawan peasants, whose agricultural implements became weapons.

Petty Officer First Class Martinez is an example of how far the serious student of Kenpo can go in martial arts. A native of Albuquerque, New Mexico, Martinez began studying martial arts when he was seven. Vincent joined with a group of kids from the barrio who were studying judo. This Japanese art requires close contact with

Chinese Kenpo Boxing, went inside, and bowed low to the *shi*, like himself, a Chicano. The instructor offered him a five-year beginner's lesson. In that brief first encounter, Vincent discovered an art where he was not handicapped by his size. The *shi* showed him low stances that enhanced his leverage and wicked, circular punches that deterred an aggressor who veered too close.

Vincent left the school exhilarated and deliriously happy. He told his parents about Kenpo and how the *shi*, a Marine Corps veteran, had given him a five-year lesson. "Can I study Kenpo?" he begged his mother and father. Money was tight, but Vincent's eighth birthday was approaching. The *shi* obliged with a special price for five lessons, and Vincent plunged into learning his new art, working for the strength and stamina that would increase his ability to apply what he was learning.

He spent hours kicking and punching on the heavy bag, more hours skipping rope and running, performed hundreds of repetitions of the graceful forms of Kenpo and, as a treat after a hard workout, he would get to sit and listen to his *shi*'s stories of his own training and the great master under whom he studied in the Philippines.

Vincent often ditched school in favor of training. When the principal of the elementary school he attended telephoned Mrs. Martinez to question her son's absence, she knew where to find him. Soon, the five lessons were over. He

begin teaching what he knew to his fellow elementary-school students for the sum of 35 cents a lesson. In this way, he paid for his own training.

By his high school graduation, he was a student of the martial arts. For the returning soldiers,



an opponent in order to throw him to the ground and, although young Vincent trained as hard as his size permitted, he didn't have the strength to succeed as judo.

Then a new martial-arts school opened near his home. He saw the sign advertising

Photographs by Paul Stachlek

New Mexico to Asia? The *shi* had the answer. Join the Navy.

After extracting a written promise from the recruiter for sea duty in the Pacific, Vincent left for the Naval Training Center in San Diego. He arrived May 27, 1977, and approached recruit training with the same enthusiasm

about to be taught a lesson that many Occidentals must learn in the Orient. He entered the school, removed his shoes, and bowed to the ranking black belt at the inner gate. "I'm here to see the master," he told him. "That is not possible," came the reply. Vincent was shown the door without ceremony. He returned the next day.

"I'm here to see the master," Vincent told him. "That is not possible," came the reply. He was shown the door without ceremony. Vincent returned the next day. "I'm here to see the master," he repeated. "And who are you to see the master?" he was asked.

"I'm here to see the master," he repeated. "And who are you to see the master?" he was asked. The young sailor replied that he was a second-degree black belt, trained by a *shi* who was a disciple of the master. And now he had come to train and learn from the master himself. "That is not possible," he was told. "But if you truly are a second-degree black belt in Kenpo, please demonstrate one of the lower forms for us."

Forms are choreographed steps by which students of the martial arts demonstrate their mastery of the blocks, kicks, and punches of self-defense and attack. Through increasingly complex forms, the student defends himself from as many as four simultaneous attackers and initiates counterattacks. A simple form may require merely a series of blocks and punches in each direction. But as the practitioner advances, he will prove his ability to perform the spinning moves and combinations that a real-life encounter with multiple assailants would require.

Each step of a student's progress has an associated form, and the forms are as much a part of martial-arts competition and training as sparring.

Vincent danced through one of the beginning forms, blocking imaginary blows and punching the air in retaliation. He

ended with a bow to the guardian of the gate. "Come back tomorrow," he was told. Every day for ten days, Vincent showed up at the school. And every day he was asked to demonstrate a higher form. He performed *Sambu-oh*, which incorporates multiple defensive tactics; he grappled with four attacks — each coming at him from an acute angle; he swept them off their feet with low kicks; and they were finished off with the powerful circular punches of Kenpo. If the gatekeeper was impressed, he didn't show it. "Come back tomorrow," was all he said.

The next day, Vincent made his appearance at the gate and was asked this time to execute the *Puening Fung* form, an example of Kenpo's Rung-Fu heritage. (The Shaolin monks of China incorporated their study of nature and the defenses of the various animals in the development of Rung-Fu.) Martinez pierced the air with his fingers in the *Talon Flat* posture crouched from the out-thrust claws of an attacking eagle. He glided across the floor in a low stance, pulling his unseen attacker toward him with rowing-motion blocks, then delivering coups de grace with spinning heel kicks. He ended with the traditional bow and thought to himself that he had never demonstrated a better form. "Please come back tomorrow," was the response.

He had reached the limit of his knowledge. Almost in despair, he placed an overseas call to Albuquerque. "Shi, they won't let me in," he said.

His instructor calmed him. He asked if they were allowing him to demonstrate his forms.

"Yes," Vincent replied, "but only one each day."

"Vincent, you are being tested. That is their way. Go along with it," the *shi* told him. He knew that his student was on the verge of major advancement as a martial art; he was not going to interfere.

The next day, Martinez was allowed into the training hall itself. The gatekeeper showed him in but then withdrew, closing the door behind him. Vincent was alone in the master's training center but felt he was being observed, that he was still being

(Continued on page 14)

Vincent Martinez

unconscious.

The challenger raises his arms above his head, grins, dances around the ring. A second-round knockout. Fans press forward. Someone holds a fat black leather belt around the challenger's waist. It's studded with gleaming chrome and encrusted with ropes of gold filigree. His trophy is seven feet high, a three-tiered, gilded tower. After a few minutes in the ring, after years of training, the challenger is now the champ. Navy Petty Officer First Class Vincent D. Martinez has won the belt, the seven-foot trophy, \$150,000, and the title: World Karate Association world welterweight champion.

Karate? The empty hand. Karate is the generic term for styles of Asian weaponless hand- and foot-fighting methods. Your first martial arts lesson replaces the fantasy of a black belt (indicating "expert" proficiency), complete with access to secrets of the Orient, and becoming the next Chuck Norris with reality: the agony of stretching exercises; repetitions of punches, kicks, and blocks; unswerving discipline. Many a would-be martial artist soon drops out. But the lessons aren't a total loss. Henceforth, E

Story by Dr. John MacTure
12 MAY 4, 1988

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Kick

(continued from page 13)

tested. He surveyed the crude, homemade equipment on which the Filipino students trained. He spotted a heavy punching bag — burlap, filled with sand — and decided to work out on it while he waited. He didn't know that the humidity of Southeast Asia had infiltrated the sand and turned it into something resembling concrete. He aimed a kick at the rule training device and recoiled in pain and surprise when his shin met with hardened sand. He was sitting in front of the bag, holding his aching limb, when the door opened and a small, elderly man entered. "You seem to have encountered a situation for which you were not prepared," the man said in perfect English.

"Not only that, I think I've broken my leg," replied Martinez.

The elderly Filipino knelt by Vincent and massaged his bruised shin. "No, it is not broken," he said, continuing the massage. "Come back tomorrow; it will be all right by then." Martinez limped back to the *Kitty Hawk*.

Early the next day, Vincent appeared at the master's school, the pain in his leg then a distant memory. He was introduced without delay to the master.

"How is your leg?" asked the master. Then the man who had put him through the test of patience and humility and who had massaged his injured leg accepted him as a student.

Vincent learned higher forms and denser techniques. With hours of repetitive punching and kicking, he was able to empty his thoughts and reach an inner tranquility. He refined his teaching style by observing the master with other students and by teaching classes under the old man's supervision. And when the *Kitty Hawk* was repaired and ready to sail, Vincent D. Martinez boarded it with a new black belt tied around his waist and a certificate awarding the third degree, signed by the master himself.

Karate blows are designed to kill by rupturing organs and arteries or, at least, maiming and breaking bones. And a true full-contact karate match could only last a few seconds on television and would have to be broadcast in slow-motion to be comprehensible to most sports fans.

He returned often to Albuquerque on leave and worked with other students to pass on his new knowledge. On one such leave, in 1982, several friends approached him with a business plan. Vincent, they said, should turn pro. You're good, they told him. You can win fights. Besides, they added the clincher, there's money to be made.

The Professional Karate Association (PKA) and the World Karate Association (WKA) had made inroads into lucrative television revenues, mainly through ESPN. An unknown, fighting a preliminary bout on a title card, could win as much as \$20,000. And world champions were looking forward to six figure paydays with each title defense.

The PKA advertised "full-contact karate" but actually delivered an insipid kickboxing with no sweeps and no kicking below the belt. Karate blows are designed to kill by rupturing organs and arteries or, at least, maiming and breaking bones. And a true full-contact karate match could only last a few seconds and would have to be broadcast in slow-motion to be comprehensible to most sports fans. There would be deaths. Good for television ratings, perhaps, but morally indefensible.

But, in the beginning of the PKA matches, such luminaries from the world of karate as Joe Lewis, Bill "Superfoot" Wallace, Demetrius "Oaktree" Edwards, and Steve Shepherd dazzled the growing number of fans with action-filled fights even under the modified rules. Then, in

the early 1980s, the PKA began to attract traditional-style boxers not quite good enough to earn a living in the boxing ring. They would learn a few karate kicks and call themselves kick-boxers.

Meanwhile, the fledgling WKA wrote a rulebook that allowed a style combining much of full-contact karate with the ferocity of Thai boxing. WKA fighters went after each other with vicious kicks to the knees as well as to the head and used fists and elbows in whirlwind style. By the mid-80s, the PKA had lost its television contracts to the New York-based World Karate Association's more exciting style of fighting.

Vincent had chosen the WKA because its rules were amenable to the Kenpo style's emphasis on sweeps and kicks to the lower extremities. In 1982, he began training for a professional kickboxing career in addition to his obligation to the Navy. When he was at sea on the *Kitty Hawk*, and later on the nuclear-powered *Carl Vinson*, he would work out in the hangar decks under the wings of F-14s. Taking leave when he could, he would return to his wife to polish his skills and test for higher rank. Over the years he achieved the fourth and fifth degrees of black belt, the coveted rank of *sensei*, and fought some 70 professional fights as a WKA kick-boxer.

Martinez lost 3 of his first 10 fights, then, with 2 draws to mar an otherwise perfect record during the next 60, he began a winning streak that still continues. Last June, Martinez was ranked sixth in the world in the WKA's welterweight division by *KarateKungFu* Illustrated magazine.

The reigning champion had a title defense scheduled against the number-two contender. The fight was set for August, and promoters could fill the card. Contracts were signed. All was ready. Then, the challenger broke his wrist in training. The third- and fourth-ranked contenders were out of the country fighting exhibition matches. Number five had signed for another fight. Martinez's managers jumped. "You're fighting the champ in two weeks," they told Vincent.

He plunged into training. He ran, skipped rope, and rocked the heavy canvas bag with kicks and punches. The fight was postponed until November 28. Roadwork and conditioning exercises continued. During the final weeks, sparring began with Vincent going at his training partners like a buzzsaw.

As required by WKA rules, Martinez's camp and the champion's exchanged videotapes of their last three fights. Vincent and his managers studied the champion's style. "He's going to come after you. Stay away from him," they cautioned. "Set him up for the good one."

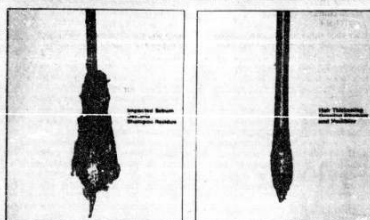
"I will," Vincent replied with confidence rooted in knowledge of his skills.

The champ, a wiry Chicano from San Antonio, who had held the title against all comers for over five years, did, indeed, chase Vincent all over the ring for round one. But, 12 seconds into round two, it was all over. The cheer, the belt, the trophy, \$10,000, world champion.

After his victory, Vincent asked the Navy for shore duty, preferably in the San Diego area. They offered him the command of a recruit training company at NTC, responsible for getting new sailors "boot-camp'd." He accepted, although chafing somewhat at becoming part of the "black-shoe navy" after years of sea duty. Nowadays, he drills his company turns then over to classroom instructors, and dashes to the gym to catch his workouts. The seven-foot trophy is displayed in his company's barracks, resplendent in a trophy case, in full sight of recruits.

His first title defense was this past March 25, two days after his 30th birthday. Martinez and the challenger, a lanky black Chicagoan, met in Allentown, Pennsylvania. They touched gloves in the center of the ring at the opening bell, and 32 seconds later, Martinez danced his victory dance over the inert form of the challenger. He plans to defend his title for one more year, and then he may retire from the ring and concentrate on teaching Kenpo, perhaps to a student as eager as he was so many years ago. For the time being, Vincent knows his life will be devoted to teaching the martial arts.

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Hot Springs

(continued from page 15)

The revelation of the contract filed Masey and Hoffman for several reasons. "Timeshare takes away the exclusivity of it, and we were promised a private country club," says Masey. "I didn't buy timeshare." Masey and Hoffman, in a letter to owners and in the owners' suits, say the Interval International contract violates the ranch covenants, codes, and restrictions in several ways, most basically because one of the covenants states that only one-year contracts are allowed. The Interval International contract was to last four years.

The timeshare contract, as Pat Roche saw it, was "a knee-jerk" decision, a desperate move to accelerate sales because they were hurting. Roche also speculates that the timeshare contract might have made the ranch a more attractive buy for a subsidiary of Southmark Corporation, which Rossi was wooing in 1986, as well as to buyers of individual half-interests.

Rossi says the decision to contract with Interval International "had nothing to do with the Southmark deal at all." He also says owners "who really understood [the timeshare plan] endorse it." Both Rossi and Phillips contend they didn't need the board of directors' approval to sign a timeshare contract to be used as a sales tool for marketing unsold ranch interests.

Although Chet Masey and James Hoffman, himself an attorney with the ranch board of directors, were often on the losing end of votes of the ranch board of directors, there was one issue on which Masey, Hoffman, and Rossi were able to form an alliance. And the



By late '84, sales had fallen off so sharply that construction on the ranch came to a halt.

alliance would close the final chapter on Robert Phillips' tenure at Warner Springs Ranch but open yet another round of litigation for Rossi. In September of 1986, Masey, Hoffman, Frank Singer, and some others from the ranch flew to San Francisco for a business meeting about a new idea Rossi had for cutting financial losses. During a discussion in Rossi's office, the discussion turned to their questions about some of Robert Phillips' recent actions. "We convinced Cal there was a problem there," says Masey. Singer relates, "I brought it to Cal's attention that Bob Phillips was not the person he thought he was. Cal was absolutely shocked." Very soon after that trip, Rossi fired Phillips, and Phillips filed his breach-of-contract lawsuit.

Rossi hired San Diego's biggest locally based law firm, Gray, Cary, Ames, & Frye, for his defense. At the next board meeting, James Hoffman, himself an attorney with the firm, voiced strong objections to Rossi's choice of counsel. According to the board minutes, Hoffman felt that his connection

with both the ranch and the law firm "would cast doubt on his independence, in the minds of some owners." And, indeed, the relationship between Rossi and his law firm later came back to haunt Hoffman. When he and Chet Masey sued Rossi in December 1987, Rossi and a new group of attorneys fired their own cannon shots, charging that Hoffman had a clear conflict of interest on his hands. Though Hoffman had been on the ranch board of directors for two years and had wrangled with Rossi during that time on many of the issues addressed in the suit, Rossi contended in a June 1988 court declaration that "most of the allegations" in Hoffman and Masey's suit came out of information Hoffman learned from his own law firm (Gray, Cary, Ames, & Frye) during the course of the Phillips litigation.

Hoffman denied any conflict in pursuing his lawsuit against Rossi and told the court he didn't have access to any information that wasn't available to all ranch board directors. But last June, a superior court

judge sided with Rossi and disqualified Hoffman from his suits against the developer. (Neither Hoffman nor other Gray, Cary, Ames, & Frye attorneys would comment for the record on why the firm chose to represent Rossi or on the charges of conflict of interest.) The judge also disqualified the law firm of Duke, Gensel, Slocum, and Bregante, which had been representing Hoffman and Masey. Masey and the other owners hired a new law firm and carried on with the litigation.

If Gray, Cary didn't regret its decision to represent Rossi because of problems the situation caused Hoffman, the firm came to regret the decision for another reason. Gray, Cary had begun representing Rossi in December of 1986, but by April 1987, David Monahan, one of the firm's attorneys, was penning letters to Rossi insisting that the firm be paid. Because Rossi had so urgently needed the firm to respond quickly to some papers filed by Phillips, "and because of my understanding of your reputation and nature," Monahan wrote Rossi,

the firm didn't insist on a retainer fee before beginning its work for him. "This has turned out to be a mistake."

Monahan wrote Rossi again in May 1987: "I appreciate that you are undergoing some serious cash flow problems at this time, but I am sure that you understand that we expected to be paid." And again in June, Monahan reminded Rossi that he had agreed to pay most of the law firm's bill after Southmark's deal to buy into the ranch had been completed. Finally, in August, Rossi's counsel became his opponent when Gray, Cary sued him for \$45,000 in legal fees.

Undaunted, Rossi hired Lawrence Alitto, son of former San Francisco mayor Joe Alitto, to handle the Gray, Cary suit. Alitto had represented Rossi in the past in other court battles. The dispute over legal fees was finally settled early this year when Rossi paid Gray, Cary an undisclosed sum of money.



John Scott

Rossi's explanation for refusing to pay the firm's bill was that he didn't "think they treated me fairly." He claimed the lawyers picked up most

of their bill seeking to move the San Diego jury awarded a Rancho Bernardo couple \$130 million in damages (later reduced to \$22 million) after the couple claimed Southmark bought two companies they owned, fanned Southmark's bad debt into them, and then fired the former owners.

Southmark and Rossi formed a new partnership, into which 900 unsold ranch interests were transferred. Before the deal could be consummated, though, Rossi had to convince the board of directors of the ranch association to release the Bank of America from the obligations of a 1981 agreement, under which the bank would set aside \$8.3 million to guarantee the completion of ranch improvements and construction.

Finding themselves, once again, in opposition to Rossi, James Hoffman and Chet Masey argued against releasing the bank, saying they feared there would be no way to guarantee that the improvements would be completed without the obligation. And once again, Masey and Hoffman were outvoted. In February of 1987, with Masey and Hoffman dissenting, the board approved the release of the Bank of America from the obligation. Hoffman immediately sent the board an angry letter claiming the vote might be invalid. The release "was not approved by a disinterested board of directors," Hoffman said, noting that Rossi and other board members with financial ties to Rossi had a "material interest" in releasing the bank so that the sale of the ranch to Southmark could proceed.

"We [Masey and Hoffman] refused to sign the set-aside letter so Rossi signed it, which I think is a tremendous conflict of interest," contends Masey. Counters

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Museum

(continued from page 15)

often had been named as trustees because he'd gotten no response to his offer. When Taylor got a copy of Rossi's letter, he wrote to the county, saying the Indian representatives had received the true documents from Rossi. King Freeman says the developer

"wanted the tribe to get behind him and back him. Once he was able to start construction, there was no interest in the things he said he wanted to do."

"He believed he was going to give us his land," says Taylor. "He said he was going to build a big hotel over there by the church. But it didn't happen."

Taylor's mother helped build some of the adobe structures at Warner Springs Ranch. Her

son's father was a 65-year-old, wood-burning black iron stove — still in use — and outside more than two dozen blue-and-green peacepipes, as bright as neon, strung across the miles locally heralding the mating season. On this particular day, the 83-year-old Taylor was at his barn with one of his grand-grandchildren, looking for a pickup truck to feed his horses.

Cal Rossi is on the telephone in his office 60 miles away in Monterey. The signals and surf can be heard, even over the phone. He is explaining that, when a division of the Southmark Corporation took over as the

ranch managing partner in 1987, the obligation to build the museum "was really transferred over to them."

Rossi claims he didn't build the museum earlier because the Indians "never showed any real interest in doing anything with it." He also says he exposed the Indians to help raise the money to build and operate the museum. "I was not going to build it," he says. "I was going to put some money into it and get it started."

"I think it's just a big bullfighter, that's all," says Taylor of Rossi. "He's just telling you lies. They [the Indians] weren't supposed to pay for anything."

When Rossi's construction of the ranch was underway, there were rumors that some of the native American artifacts that had been dug up, under the supervision of archaeologists, had been spirited away by construction workers. Rossi says he was unsuccessful in determining the truth of those rumors, although he was suspicious of one contractor, who he says "has a household of artifacts." But some ranchworkers have long wondered what had become of the artifacts that were found.

Brian Mooney, the consultant who prepared the environmental impact report for Rossi's project, solves at least part of the mystery. He says there's a box of artifacts in his firm's rented storage facility on Scripps Ranch Road. But, he adds, they're mostly pot shards and fragments of tools and other miscellaneous items. A few glass cases in the Warner Springs Ranch lodge contain pottery of

unknown origin and several Kachina dolls. But the dolls weren't found on the ranch and are not indigenous to the area. Of a bath house used by local Indians, which was torn down during redevelopment at Warner Springs Ranch, Rossi says, "It should really have been rebuilt for them." He claims that the bath house was destroyed while Robert Phillips was ranch director, but Phillips says he doesn't recall the bath house at all.

Several years ago, a county environmental planner ordered Rossi's employees to disassemble some scaffolding that had been erected on the 240-acre preserve. The structure was intended to represent an Indian ceremony, of sorts, but it was pulled out to the people at the ranch that it was the Plains Indians, not the Capote, who honored their dead by raising their remains on scaffolds. And the ranch had not obtained the necessary permit to erect the structure, anyway. According to the planner, the ranch had also graded sites for tennis courts without the necessary permits and without the requisite archaeological study for artifacts of that site.

But Warner Springs Ranch memorializes and romanticizes its Indian legacy in various plaques around the property, in school literature, and on the back of the photo-identification card that owners must show before security guards will admit them through the front gate. The card reads, "Sometime at night you can almost see ancient Indians silhouetted against the moon."

"Something's gotta stop up and do something."

As a result of the April 1987 deal with Warner Springs Ranch, Southmark is currently paying the

monthly assessments (now set at \$150 per ranch interest) on approximately 240 interests, or more than \$300,000 a month.

(continued on page 22)

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Hot Springs

(continued from page 21)

Southmark executives "are going to lose their shirts," says attorney Michael Labazzio, who now represents Massey and the other owners in their suits against Rossi. "Those shares cannot be sold for nearly what Southmark had hoped to get back." Rossi's brother-in-law, Earl Cecil, figures what Southmark bought was "the pre-1980s to make the payments on the unsold units. Southmark is in financial trouble. Here's just another bad deal for them." Paul Powell, vice president of a Southmark division and a current member of the ranch board of directors, declined to comment on those gloomy predictions or on Rossi's claims about the corporation's marketing plans.

The Dallas-based Southmark Corporation's financial woes were detailed in a January 1989 article in the *Wall Street Journal*, which said the company is scrambling to sell its assets to stay afloat. Southmark officials had conceded the "even its ambitious plans to sell \$500 million in assets might not raise enough cash to cover operating expenses and the \$125 million in junk bonds payable this year.... Already, Southmark's common stock is trading at bankruptcy levels." So it may come as little surprise that Southmark is lining up proposals from ranchowners and foreign corporations interested in buying the company out of Warner Springs Ranch.

While some call his plan naive and unworkable, ranch owner John Scott has been meeting



Phillips responded that Cal Rossi had "spoken to both the past and the weather and they refuse to cooperate...."

with owners, urging them to consider pooling their resources to buy out Southmark's unsold interests. John and Roberta Scott drove out to see the ranch for the first time on Christmas Day of 1983, he explained in a heavy Scottish accent. He was immediately enchanted — the rolling green hills reminded him of Campsie Glen in the Scottish countryside he left 34 years ago. And, as an avid golfer, "owning a golf course — even an extremely small part — I was enamored of that," Scott says he's got a "drawer full of notes and ideas" for improving the ranch, ideas that can't be implemented until the owners have full control of the resort. "It's the unbiggest of situations," he says. Cal Rossi predicts Scott's idea will never ever work. According to Rossi, a better solution would be to split shares into fourths or eighths to increase the number of users, thus increasing ranch revenue. Rossi now says his original idea, to sell whole interests with unlimited ranch usage permitted, "is wrong in that it allows for too much time

to be sold to one individual." While Scott is trying to convince owners of the efficacy of his idea, several firms from Canada, Japan, and San Diego have reportedly expressed interest in buying out Southmark. But a ranch owner



Tracy Tipton

(who is also a real estate developer and who has brought foreign investors to see the ranch) says he told Southmark officials they're dream-

ing about the price they're asking. "I said, 'Gentlemen, you're not even close to reality on what the property is worth.'"

Attorneys for Rossi and his current and former ranch partners have met several times in recent months with attorneys for the ranchowners to try to settle the individual and class-action suits filed by Massey, Hoffman, and other owners. Under the terms of the proposed settlement, insurers for Rossi, Southmark, RKO, and the ranch owners' association would ante up approximately \$789,000, most of which would be poured into association coffers. (Approximately \$37,000 would be paid back to ranchowners who contributed money to the lawsuits.) Rossi, who resigned from the association board in February as part of the settlement, confirmed he has recently considered refusing to sign the agreement. Three insurance companies were to split payments on Rossi's \$265,000 contribution to the settlement, and Rossi was to turn over the ranch restaurant's liquor

license and assorted kitchen equipment to the association. But one of Rossi's insurers has sued Rossi, contending its policy doesn't cover Rossi for the acts alleged in the owners' suits.

But Rossi declares that the insurance company initially agreed to participate in the settlement only to later "come back after me personally. That's just not fair." He said he hasn't yet decided whether he will sign the settlement. (A few days ago, Massey's attorney said Rossi is now leaning toward adding his signature to the settlement.)

Owners say they're seeing improvements in ranch management, the restaurant food, and other ranch amenities. And even some of the harshest critics don't seem to regret their investment. "I certainly wouldn't sell my interest," says Shang Hecht, who adds, "So far this looks like the hinges of Hades. It's not. Every problem a place could have, we've had. I think the problems are being ironed out."

"Where are you going to find clean air in San Diego County in another couple years?" asks Earl Cecil. "There few places — and what a perfect setting. I just love it up there."

And yet... There is still a bit more trouble in Cal Rossi's one-time vision of Paradise. Ranchowners attending their annual meeting in March learned that the current ranch manager was resigning because of a "vocal minority" of complaining owners. "We have witnessed such intense rudeness toward employees by some owners that it comes to no surprise that we have a staffing problem," the manager wrote in his farewell letter. He added that he, too, had been "verbally assaulted... vehemently and rudely [with] vocabulary I haven't heard since high school." □

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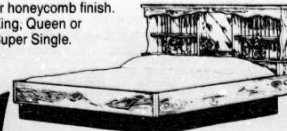
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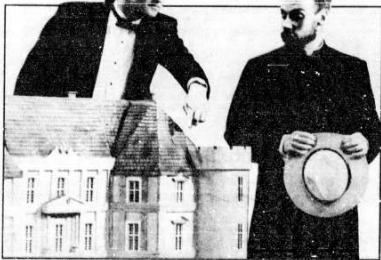
BY JONATHAN SAVILLE

Edward Albee's *Tiny Alice*, currently in a good production at North Coast Repertory Theatre, is a brilliant and infuriating play: brilliant in its imaginative power and philosophical profundity, infuriating in its lack of literary discipline. Whatever its defects, it remains one of the most important contributions to modern American theater, and Olive Blakstone's faithful staging gives San Diego audiences a rare opportunity to become acquainted with this flawed masterpiece.

To begin with the script's virtues: at its most fundamental level, *Tiny Alice* has what so many modern serious plays neglect, a compelling plot. A mysterious Miss Alice, living in a mysterious mansion which contains in its library an exact scale-model of the mansion itself, has offered a Roman Catholic cardinal a huge contribution to the Church provided that the negotiations will be conducted by the cardinal's secretary, a naive and ardent lay brother named Julian. As Julian goes to know the beautiful but curiously tormented Benedictine, her vicious but curiously dominating lawyer, and her sympathetic but curiously uncommunicative butler, we gradually become aware that the three are accomplices in a conspiracy whose aim is to seduce Julian into marrying Miss Alice. The wedding takes place, with the cardinal presiding (and tacitly collaborating in the conspiracy), and at that point it is revealed that Miss Alice, the lawyer, and the butler are involuntary henchmen of a supernatural being known as "Alice," who dwells like a lifeless mouse in the scale-model (hence "Tiny" Alice) and has masterminded the entire intrigue in order to control and possess Julian.

Fans of the Gothic tradition in literature and theater, which descends to us from the 18th Century and continues to generate our home-theatrical, will recognize the elements of this story and delight in them: the isolated mansion, the vast sum of money, the corrupted cardinal, the diabolical conspirators, the innocent victim lured to his doom through erotic passion, the devouring invisible monstrous spouse, the terrible stuff, and Alice tells his tale with great theatrical skill. The atmosphere becomes progressively more unreal as the play progresses; the tension constantly rises; the audience's attention is driven forward from scene to scene by that irresistible engine of adult plotting, the induced longing to know what happens next; and the situation in the con-

The Absolute



Stuart McLean, Brian Salmon

cluding scene — Julian left in the now deserted mansion, imprisoned, dying, helpless, and at the mercy of the omnipotent "Alice" — provides a satisfyingly sensational culmination to the tightly integrated action that has preceded it. In its basic dramatic structure, *Tiny Alice* is virtually perfect.

Gothic mysteries, from Mrs. Radcliffe

It is outrageous that such a magnificent play should end with such an incompetent mishmash.

and "Monk" Lewis to *Psycho* or *The Shining*, have always had a strong internal pressure toward symbolism and even allegory. Depending on the productions of the author and the fashions of the times, the horrifying events and bizarre characters may be made suggestive of moral truths (good and evil), religious doctrines (original sin, Satan, Armageddon), occult teachings (aural bodies, reincarnation, Kabbalah), scientific theories (magnetism, hypnosis, rebirth), unconscious impulses (guilt, incest, parricide, sadomasochism), philosophical systems (Plato, Swedenborg),

perhaps real, perhaps unreal, whose dwelling place may be either the substantial universe of the mansion or Brother Julian's fevered (and possibly crazed) imagination. This ambiguous God's ambiguous agents may be angelic or demonic, or demonic projections of Julian's own conflicted psyche. The spiritual union with the divine being, to desperately sought after, is dramatized in the customary sexual metaphor of Christian mystics (the marriage of the soul with God). The secularized Church and its hypocritical hierarchy, confronted with a truly God-obsessed in-

dividual, cynically sacrifice him for the sake of Mammon. Abandoned by the world, Julian is finally alone with the object of his deepest desire. But although his whole life has been dominated by his longing for the Absolute, he may ultimately have found nothing but the Absurd.

In this play, the problem of balancing the story and its suggested meanings, always troublesome in symbolic works, is superbly handled. The progress of the plot and the unveiling of Julian's religious predicament are so closely coordinated in their rhythm that each step in the melodramatic action is perceived as the precise objective symbol of what is happening to the hero spiritually. Even members of the audience whose interest in existentialist religious dilemmas is minimal, either because they are comfortable with their faith or because they don't have any, will perform emphatically with the bewilderment, fear, loss, disillusionment, rage, and despair that are the emotional reflections of Julian's spiritual journey, and that are as effectively motivated by the Gothic plot as they are by the formulations of Kierkegaard, Tillich, or Camus. And for those to whom the existence or absence of nature of God is of vital personal concern, *Tiny Alice* will prove as indispensable a work of art as *Fear and Trembling*, *The Brothers Karamazov*, *The Stranger*, *Waiting for Godot*, *The Chairs*, or the Book of Job.

If only the play's language were as consistently rigorous as its dramatic structure and as consistently sublime as its thought! The distinctive style of the dialogue, which has a wealthiness of vocabulary and syntax that make it sometimes sound as if the script had been incompletely translated from a foreign language, is in many ways advantageous, for the alien quality of the diction underscores the distance of the play from the conventions of theatrical realism and lets the audience understand that while the ostensible setting of *Tiny Alice* is the United States, its real venue is the realm of the spirit. But it is hard to find similar artistic justification for the archness and cuteness of the witwits that pervade the dialogue, many of them being homosexual innuendoes that might be fun in a gay vaudeville show but that in this play merely distract the audience from what really counts. A disciplined playwright ought to know what his play is about and ought to make that the unique criterion for the inclusion or exclusion of material, whatever his private preoccupations.

This is only a single aspect of Albee's Church and its hypocritical hierarchy, confronted with a truly God-obsessed in-

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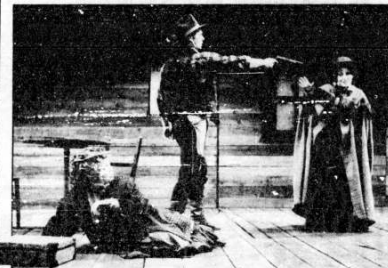
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Trouble in Abundance

BY JEFF SMITH

"I'm ready for some sweeping changes!" shouts Miss Macon Hill at the beginning of Beth Henley's *Abundance*, currently in its world premiere production at the South Coast Repertory Theatre. "I'm ready to savor the boundlessness of it all," she tells Bess Johnson, whom she has met at a train depot in the Wyoming territory. "I'm going to see the elephant!" Both are mail-order brides, and while Macon has enough enthusiasm for a copy of Romantic poets, the withdrawn Bess (as) as chipper over their prospects. All she hopes is that their husbands don't turn out to be "too ugly or stupid." This is 1866, after all (and also a play by Beth Henley, whose natural genre might be defined as comic-tragedy), and there it is: an age of expansion, the prospects for a woman in Wyoming are on the warm side of unbearable. Thus, Bess vows to be "patient and submissive, a good wife." Not Macon. No siree. Everything lies before her, all brand new. She'll write a novel about her adventures to be, but she doesn't want to know the outcome yet. In fact, she says in another elated mood, "If you know too much, it only limits your thinking."

Beth Henley's major characters begin at a crossroads in their lives. What separates *Abundance* from earlier works like *Cities of the Heart*, *The Miss Firecracker Contest*, *The House of Jimmy Foster*, and *The Delicate Art of Seduction* is not only that it isn't set in the South, somewhere around today, but also that its scope is much larger. *Abundance* depicts 25 years in the lives of Macon and Bess, with almost every scene a new crossroads in their lives. A major irony, in



Olan Jones, Bruce Wright, Belita Moreno

Henley's script has her trademarks: wonderful humor, a flair for the grotesque, and the sobering sense that life doesn't really add up.

a play dripping with same, is that Macon has few adventures. Hoping for a life worthy of the dime novels of the day, instead she lives one akin to the works of Samuel Beckett. Hardship and the sameness of life with her dull, one-eyed husband William slowly erode her hopes and expectations. And Bess? Who just wanted to creep subtly through her existence? Her marriage to Jack Plan was hellish. A simian in

cowboy boots, Jack beat her constantly and swore she was useless. Her five years with Ottawa, an Ogila Indian chief who kidnapped and scalped her, were no improvement. When she escapes, however, Bess lives Macon's dream. Professor Elmore Crome is quick to exploit her tale of woe (a theme running throughout the play is the many ways people exploit each other: men/women, men/men, women/women).

Having had no real personality of her own, Bess adopts Macon's identity. She speaks expansively, using Macon's phrasing, and soon becomes famous. Crome ghostwrites a book of her adventures, and she tours the country showing off the Ogila tattoos on her chin and getting rich by recounting her pain. At the beginning of the play, Macon declares that she and Bess are the same, since their paths are so similar. Near the end, they have literally the same personality, but their lives have been very different. Bess has seen the best and worst life can offer, and Macon very little. All she had was an abundance of dreams.

Henley's script has her trademarks: wonderful humor (Bess: "Early disappointments are unimproving my life"), a flair for the grotesque (at one point William tosses his glass eye to Macon), and the sobering sense that life doesn't really add up; it only subtracts. To counteract this view ("It's a shame how things turn out"), Henley has concluded several of her plays with a final tableau, in which the principal characters enjoy a frozen moment of sharing, usually with doom just around the corner. *Abundance* is a fascinating script with much to offer. The play's scope, for example, allows us to see the many twists and ironic turns a life can take. It does, however, have some problems in the second act, among them a denouement but no real climax and the trademark tableau. At the end of the play, Bess and Macon meet in 1893, 25 years after they first met in Wyoming. Macon is near death, and Bess's career is over. Both have been beaten down. They share a moment of peace together. The curtain descends.

But there's a major problem, one I'll have to violate the Critics' Code (never reveal the ending) to discuss. Bess not only stole Macon's speech habits, personality, and dreams, but when she left to become famous, she refused to loan Macon the \$5000 necessary to save her house. Bess abandoned her "friend" rudely. Her husband, Crome, Bess and Jack gone, and suddenly homeless, Macon was left with "nothing." Thus the final tableau, unlike those in Henley's other plays, feels forced.

It is very hard to believe that, upon seeing Bess for the first time in years, Macon could be so forgiving. A more logical reaction would have Macon reaching for the nearest blunt object with vengeance in her heart.

Part of the problem with the final scene and others could be the acting in the South Coast Rep's production. It isn't up to their usually high standards. Belita Moreno's Macon is excellent. Moreno, who played Popeye in the original production of *The Miss Firecracker Contest*, is vivid and believable throughout. This is a positive, albeit less effective, Jones has to make "some sweeping changes": from a person so docile she can't remember her favorite color to a figure of national renown, assertive, verbal. Though stronger in act two, Jones never makes the transformations very convincingly. Bess moves from one extreme to another. Jones remains somewhere in the middle of these polarities. Bruce Wright (as Jack Plan) and Jimmie Ray Weeks do little with what are essentially typed characters: Plan, a violent exploiter, and Curtis the opposite, a passive dandy. Neither is at all appealing or well rounded (they are, in fact, equivalent as types to the ways male chauvinists label women either as hookers or schoolteachers). Nor is John Wilcox's cartoonish Elmore Crome. Henley has yet to write a fully drawn, appealing male character. But give her time. After all, it took Sam Shepard 20 years before he

created a woman anyone would want to talk to after the show.

Ron Lagomarsino's direction is solid overall, though he and the cast have been unable to overcome an inevitable sag in the energy of act two. The characters age and thus move more slowly at a point when the pulse of the play itself should be quickening. The director has also been unable to overcome a problem inherent in Adrienne Lobel's set. The stage has an appropriately spartan look. Ironically, it is an abundance of planks from floor to ceiling, and little else. Bess's home is stage right, Macon's stage left, and revolves in the floor make for rapid scene changes between the two. But since a majority of the play takes place in Macon's home, a majority of the blocking occurs stage left, on the audience's right-hand side, and this leads to a visual lopsidedness in the staging. Other elements of the design — Robert Wojewodzki's mail-order costumes, Paulie Jenkins's lighting, and especially Michael S. Roth's Western musical score — are first-rate.

Sushi opened its seventh annual Neofest, a month-long Festival of the New Arts, last Saturday night with Carla Kirkwood and Deborah Small's *Woyceck and Maria on East 94*. This was a big, sprawling, visceral work, commissioned by Sushi, that made up in pure rage what it may have lacked in polish. The idea came from an incident on Highway 94. Kirkwood's VW maxed out this side of the speed limit, and some thing

tried to run her off the road because she was going too slowly. Her response was to fire an artistic bullet at the jerk. *Woyceck and Maria* reverses Bichner's famous play about a lonely soldier driven to murder his wife. In Kirkwood and Small's version, it is Maria who has been violently abused one time too many. When a man named Woyceck Frank terrorized her on 94, she shot and killed him. The five-piece piece follows the trial of Maria.

Played fiercely by Kirkwood, Maria is the only rational person in the courtroom. The lawyers (Larry Baza and Bill Barnard) try to out-macho each other, the bailiff (Don Gomes) is a Nazi, and a majority of the jurors express almost enough hatred of women to qualify as a Sam Kinison concert. Insanity abounds in three dimensions because the courtroom isn't indoors. It is actually the loading dock and parking lot of the Old Carnation Building on Tenth Avenue (site of the Stedoghammer Theater's recent production of *Woyceck*). And under Bartlett Sher's strong direction, added by the Plus Five Performance Group, the madness threatens to multiply. The audience sits on bleachers, around which real cars whiz (as if at 90), and people shout obscenities at each other or fight break out. Five TV screens show live videos of the trial. Huge slides are projected on the back wall. Different forms of music support or undermine, by design. And there are times when the whole environment becomes a masterpiece of anger.

One of the production's best moments

provided a concrete illustration of the violence that motivated the piece. Baza and Barnard, as the defense and prosecuting attorneys, begin discussing the case during a court recess. "She's crazy," one says. "She's not crazy," says the other. Their voices rise with each repetition of their position. They start banging their chairs against each other. The chairs become weapons, extensions of their anger. Suddenly they are racing the chairs at each other, as if playing "chicken" on a freeway. A simple debate between two allegedly reasonable men has escalated into a life-and-death clash. After having practically demolished the chairs, the issue isn't "hasn't been decided, so they arm-wrestle to determine the truth."

Woyceck and Maria on East 94 played twice last Saturday night, and that was it. The eight o'clock performance had many rough spots — miles not working, timing troubles, et cetera — and some parts of the piece could be rethought. Brian Caldwell, for example, played a series of "experts" who, after a short while, weren't funny and who uttered far too many pseudo-intellectual abstractions to be taken seriously. These and other problems aside, *Woyceck and Maria* merits a longer life than just two performances. Its examination of freeway violence raises important questions about power and abuse and traditionally "male" solutions to problems, like trial by combat. And in its best moments the piece also reaches that emotional vanishing point, as in Bichner's *Woyceck*, where the same response is to do an insane thing. □

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Of Bite and Bubble

BY ELEANOR WIDMER

The Restaurant: Café Champagne at Culbertson Winery
The Location: 32575 Rancho California Road, Temecula, Riverside County (714-699-0099)
Type of Food: California and Southwestern; type of wine, champagne only

Price Range: All items à la carte, identical menu, lunch and dinner, \$2.95 to \$18.95. Top price for champagne, \$17.50 a bottle.

Hours: Open daily, 11:00 a.m. to 9:00 p.m. for dining; wine tours every two hours, 10:00 a.m. to 4:00 p.m.

Culbertson Winery and its restaurant, Café Champagne, occupy 20 acres of land in Temecula, in Riverside County. From San Diego, go north on I-15, and exit on Rancho California Road, a few miles north of the San Diego county line. The drive takes a little over an hour. To be sure, one-sonly stretches of unpopulated country are in the throes of a massive takeover by peach-colored houses with red tiled roofs — where developers are hard at work creating instant suburbs, with each house nesting like a stacked box along man-made lanes. In spite of the recent invasion by building contractors, the landscape surrounding the eleven wineries in Temecula Valley is orderly and soothing, acres of sturdy vines rooted in low hills. As yet, the sunshine is not obscured by fog, and winds from the valley known as Rainbow Gap stir the brilliant flowers that have been planted everywhere. The Culbertsons have been especially generous in their planting, and in addition to short-lived roses, velvety penstemon in opulent hues greet you at the entryway. An herb garden provides a variety of greenery. If you could have the grounds entirely to yourself, it would be a blessed oasis.

When the four of us arrived at 5:00 p.m. on a Saturday, a wedding reception was in its last stages. The bride and groom were nowhere in evidence, but many of the guests were lingering, drinking champagne in cool-ant that matched the women's dresses: pale ivory, cornsilk gold, delicate rose. The wedding party, protected from the sun by an overhead slatted wood canopy, had to suffer the stares of the curious who swarmed beside the tiered fountain and the waterfall in the Mediterranean-style winery.



Illustration by Sue Squares

At first we marveled that anyone would want to be married in such a public place. Tours are conducted every two hours, and in conjunction with the winery, there's a retail store, a champagne bar, a gift shop, and indoor and outdoor dining. But a private dining room, the Vineyard Grill Room, can be reserved for weddings and other special occasions. We could see how it would be seductive, after a festive meal, to drift outside, imbibe champagne, and enjoy the unique setting.

Despite the crowds, not a speck of debris or dust can be spied anywhere. The only irritating aspect is provided by nature itself: flies, big ones, that buzz around with tenacious insistence. Should you select the patio because you enjoy outdoor dining, be aware of these brazen creatures. They even invade the café. Our waiters told us that each morning someone comes in to try to get rid of them, but each time the doors open, some manage to intrude themselves into the dining room — the price you have to pay for being in the country.

Although meals are served continuously from 11:00 a.m. to 9:00 p.m. daily in the 70-seat dining room, reservations are necessary — all of us in the 5:30 p.m. group waited patiently for a table for a few minutes. We had requested a window table a week in advance, and in the gathering dusk we were treated to the sight of purple hills alive with silvery vines.

The restaurant's current owner, Martha Culbertson, who had formerly operated the Grocery Store Restaurant in Fallbrook, studied cooking with Julia Child and Jacques Pépin. With her husband John, she

acts as consultant to Café Champagne, but the hands-on executive chef is Dennis Barry, whose work you may have sampled at Borrelli's in Mission Valley. At that time he was doing lots of Cajun dishes (which cuisine has happily vanished from our culinary landscape, although now you can scarcely lift a fork in most restaurants without discovering Southwestern influences — small matter). The food at Café Champagne is primarily California cuisine, fresh, visually appealing, and good tasting. You can't expect super-bite cuisine from a crew involved in mass production, but neither will you be disappointed.

Needless to say, everyone drinks champagne at dinner, and we selected a bottle of Blanc de Noir from a half dozen varieties that are produced by Culbertson. The wine has been described as having a salmon pink color and a fruity taste. It cost \$4.00 and went well with our eclectic assortment of dishes. The café's top price for a bottle of champagne is \$17.50. In the future they hope to provide limited releases that will be more costly. All the champagnes are produced in the French manner, known as *methode Champenoise*, which, allegedly, yields the best champagne. Two complimentary samplings were included, one of rose, the other natural, which was crisp and dry.

Because the appetizer and salad lists are extensive, with a top price of \$9.95, you can make your dinner selections entirely from these offerings. We tried roasted poblanos, chiles stuffed with Monterey cheese (\$3.95) that really woke up our palates and the caprese cocktail that proved to be a rip-off at \$9.95. A few tiny new potatoes had been

boiled, cut in half, and topped with an equally tiny amount of sour cream and caviar. We were so terribly polite to each other, proffering this scanty portion around the table, each of us ending up with a mouthful. For this we paid ten bucks!

However, one of the best dishes was the smoked chicken and horseradish salad. The rice, widely used in Middle East and Indian dishes, has a distinct nutty flavor. With the smoked salmon and chilled French green beans, it was both refreshing and satisfying. Served with bread, baked on the premises, and marvelous butter, this chicken-rice salad, accompanied by a glass of champagne, is a lovely light meal at lunch or dinner. The special taste is achieved by smoking the chicken over mesquite wood and grapevines.

Of the four entrees, the best was the grilled Colorado lamb chops, with a highly reduced rosemary sauce, served with new potatoes and asparagus. The chops, grilled over mesquite, offered superb taste and texture, while the sauce made all of us greedy. We dipped our crusty bread into it until not a drop remained. It was the dish all of us remembered with fondness (\$16.95).

Our other entrees were the nightly specials, priced between \$14.95 and \$25.95. Of these, the fresh salmon wrapped in cabbage leaves, served with a side order of linguine, was the most interesting; the "world's most extraordinary" and the pork with apples the one that almost made it big, but didn't.

Because it was Saturday night and all the tables were occupied, there was some noise in the kitchen, and the pork did not arrive until about 15 minutes after the other entree entrees. Our waiter explained the mishap and added that there would be no charge for the pork error. This is a mark of a well-run restaurant. We appreciated the gesture. As a consequence, we left a generous tip because we also had been brought samples of two other champagnes. The cost of three appetizers, three entrees, one dessert, one coffee, one bottle of champagne came to about \$30 per person.

If you're accustomed to Bollinger or Dom Perignon, then the champagnes at Café Champagne will hardly be a disappointment. Nor is the cuisine expensive enough to match some of our best San Diego restaurants. This experience constitutes an outing — a comfortable drive and a pleasant way of sharing the company of friends with fresh, lively food in somewhat unusual surroundings.

When we left the Café Champagne, we took a detour to downtown Temecula, where we encountered lots of antique shops and a Mexican restaurant lodged in an old bank (and named the Bank). Should you want to visit other Temecula wineries, such as Callaway, Piccini, Mount Palomar, Britton Cellars, all lined up in a row across the road from Culbertson, you can bring your own food, because picnic tables are provided right on the grounds. But for a truly carefree afternoon or early evening, you can dine at the Café Champagne.

BY JOHN D'AGOSTINO

The knee-jerk response to the Washington Squares is to peg them as merely the most persevering archaeologists among the rockers — those contemporary artists who distill images and musical styles from the distant past for audiences too young to have attended their burials. While the Bangles, R.E.M., Tom Petty, Tereza Trent D'Arby, the Beans, and others have proffered near redefinitions of post-Beatles rock and soul, it would appear the Squares kept digging until they came to one of the best and biggest of the earlier groups: Peter, Paul, and Mary.

Certainly, the PPM essentials line up nicely: two guys and a girl strumming guitars and singing close harmonies on songs rooted in folk's "old-time omni-science." That last was an effective admixture of old-left liberalism, art-consciousness, secular humanism, pacifism, and Beat sensibilities. When married to Southern mountain music, that world view gave birth to the protest songs of the early '60s, which in turn served as a Greek chorus for the civil rights and antiwar movements.

Of course, middle America didn't then want to hear the truth about its country any more than it does now, but it was far more receptive to PPM than to other topical songsters because they made such pretty music. Peter Yarrow, Paul Stooke, and Mary Travers were more humane and Beatish than their clean-cut counterparts in the Kingston Trio, Chad Mitchell Trio, and New Christy Minstrels; they also took more chances with lyrical content. But the trio was able to update and sanitize the Western's passionate politics and refine Bob Dylan's story into sales gold on the basis of their respectful presentation and dulcet vocal blend.

Partly because of such polish and partly because even Dylan's early, controversial folkies were swathed in softening poetics, these protest songs sound tame by today's standards. True, but not dead. Unfortunately, the same social, political, and cultural conservatism that has kept the US of A. in 1990 not only is still with us, but, in more virulent strains, they threaten to take up permanent residence. That's enough reason to look back fondly at the protest movement of the Kennedy years, to a time when the Dylan, Pete Seeger, and Buffy Sainte-Marie spoke earnestly to an America desperately in need of sociopolitical awakening. And it's reason to train a spotlight on their contemporary progeny.

It is neither coincidence nor accident that



The Washington Squares

into a current climate of blissless ignorance and apathy have stepped several new topical songwriters of a stripe we haven't seen in 25 years. Such young performers as Billy Bragg, Michelle Shocked, Cindy Lee Berryhill, and Kirk Kelly are turning the clock back to the days of government-watching and social protest, armed with tougher songs to penetrate today's thicker resistance.

Like the Seegers and Buffy Sainte-Marie

Much as we might cherish their music, we don't need another Beatles or Rolling Stones right now. What contemporary music needs is another protest movement, with its Dylans, Seegers, and Buffy Sainte-Maries.

before them, however, these rough-hewn, occasionally quirky artists are likely to play to a relatively select crowd. Neo-Beatles Suzanne Vega and Tracy Chapman have scored big with topical tunes, but both were appropriated by the pop-star machinery before they had a chance to establish authentic anti-establishment credentials. Somewhere between the street raveness of the former and the Grammy-winning acceptability of the latter lie the Washington Squares.

Since the trio of Tom Goodkind, Lauren Agnelli, and Bruce Jay Packow first surfaced six years ago in New York (No New York Chief), they've been snuckered at in

spiritual and musical link to such patron saints as Leonard Cohen, Hamilton Camp, and Hoyt Axton and by reworkings of such traditional songs as "He Was a Friend of Mine" and "Fourth Day of July." The trio's semi-acoustic sound (all three play guitar) and harmonies are reminiscent of PPM — sometimes uncannily so. But the political slant and rockish sensibilities of such songs as Agnelli's "Lay Down Your Arms," Packow's "Other Side of Sin," and Goodkind's "All Over the World" make it unlikely that the Squares will be covering "Puff the Magic Dragon" anytime soon. Last Monday, the Washington Squares performed a free lunchtime concert in the

courtyard of UCSD's new Price Center. Backed by a drummer and playing electric acoustic guitars (and a Deering electric banjo), they offered appropriately intense readings of Cohen's "Everybody Knows" (their latest single) and Axton's "Greenback Dollar" (a 1963 hit for the Kingston Trio that slowed the gains of a few older people passing through the plaza), as well as a bluegrass-ish "House of the Rising Sun" that was preceded by a cappella harmonies. The majority of their set featured such of their more serious originals as "You Can't Kill Me," "Charcoal," and "All Over the World" ("the flag they're waving, for equality must be unfurled; we won't stop until freedom rings all over the world").

But good-natured commentary and a tongue-in-cheek ode to Cernan and the cubist art movement proved that one thing the Washington Squares don't share with their harder-core coffeehouse antecedents is humorless pessimism. In one ironic instance, retired Packow ribbed today's college curricula for including "courses on the '60s" taught by professors who was romantic about the days "when it was okay to have sex." More obscured by live performance was the challenge to those professors and others of the Woodstock Nation in the song "Join Together" ("I saw you all in your years of youth/you fought so hard just to find the truth/how the world is yours and the time has come to teach your daughters and teach your sons").

The settings for the Squares' current tour — college campuses — couldn't be more apropos. But unlike similar students' only concerns of two decades ago, the Squares' UCSD gig was not necessarily a case of a countercultural group preaching to the choir. The trio's between-song patter — which included jokes at President Bush and the business-suited types seen roaming the perimeter of the quad — didn't elicit the sort of loud accord that greeted similar remarks by performers in the '60s.

There was as much politeness as enthusiasm in the assemblage's response to each song, and only a few demagogued their familiarity with either the material or the band. In fact, many ate fast food at nearby tables and carried on conversations as though the Squares were providing dinner music.

Nonetheless, if the Squares' relative youth might have enticed them to more empathy from their peers than they received on a lazy afternoon, the couple of hundred who listened and applauded at least indicated that the trio's efforts are not entirely in vain. In the final analysis, the Washington Squares might prove to be just a talented, well-intentioned footnote in the chapter on late-'80s music, a group remembered for their quaint evocation of a "cool" period that preceded the turmoil of the '90s. Or they could come to symbolize the glance backward that forebodes a gradual return to the conscience, caring, and involvement that gave that turmoil meaning. One holds out hope for the latter. □

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BY DUNCAN SHEPHERD

(Clips from the previous installment: "First literary adaptation... some act of aesthetic discovery... something nearer to the real and universal... the tumult behind the dearest dream... the human mind... he never wants us to forget that no accumulation of physical details and incidents can ever tell the whole story." And now...)

When I said last time that Alain Resnais had adapted *Mélo* to the screen faithfully, I may have understated the case. The one and only scriptwriter on the project, with no latter-day collaborator or "additional dialogue" man, is Henry Bernstein, just as, say, Tennessee Williams was the one and only scriptwriter on the recent *Glass Menagerie*. Not even William Shakespeare is normally accorded such privilege. In that way, then, Resnais has put up less of a struggle against intrinsic vagueness (rewriting scenes for broader geographical scope, etc.) than the average movie adapter of a stage play. It is, in a very precise sense, though not in the strictest sense of setting up cameras in front of a proscenium wall to record for posterity an actual theatrical performance, a *filmed play*. We are given sufficient hints to be unable to overlook this fact. Even so, it would be very easy, and very wrong, to overstate the theatricality.

Granted that the sets (and, as I particularly recall, the night sky in the opening scene) fall well short of what passes these days as a "realistic" locale (never mind the present levels of steam and smoke and smog which someday — yesterday would not be too soon for me — will look so antiquated and arbitrary). But these sets do not fall short of what passed as "realistic," what was not intended to signal The Legitimate Theater, in the movies of the Thirties and Forties. Likewise, the turning pages of the opening credits, as of a *Playbill* program, are more of a throwback to the earlier days of cinema than a cantrip into an actual seat at the Comédie Française. The painted curtains inserted into the action at intervals (three times, if I remember right) are perhaps the most unmistakable reminder of the theater — but why, you have to wonder, should these be painted curtains rather than real ones?

It is interesting to discover (as I had to do some digging to do) that the original play experimentally achieved the traditional theatrical "acts" and self-consciously emulated cinematic "scenes," so that Resnais (by inserting curtains and the like)

The Unwhole Story (Cont.)



Mélo

would seem to be resisting the play's own impetus. Again: why? (Hold that question, please.) On the other, the anti-theatrical side, there are plenty of different settings in the movie, and the camera makes itself at home in them with all the gradations of intimacy possible only in the cinema and

In the time-travel fantasy *Je T'aime, Je T'Aime*, every individual stopover in the past, of whatever duration, is done as a single, uninterrupted shot — except, perversely, one.

Resnais's best movies always proclaim their theme in their form.

not possible on the stage, and I seem to remember an idiomatically "Resnais-ian" passage of brief tableaux to chronicle the accelerating progress of the extramarital affair, and there is even, just to remind you you're not in the theater, a transitional shot of a street thrown in at one point. Resnais, rigorous but not obsessive, has never let himself be straitjacketed by his chosen form. In *Mélo*, immediately after *Muriel*, he had had "typed" him as a fanatic for tracking shots, he swore off such shots altogether — until the last shot of the movie.

own feeling, and my own answer to the "why" questions above, is (or was, when I saw the movie last year) that the staginess, such as it is, has been accepted by Resnais, and embraced, and even clung to, to a greater extent than it reasonably had to be, but not to so great an extent as to stifle visual freedom and fluidity and beauty. He accepted it, as, precisely, a form; more precisely, a formal constraint, a structural framework that's like a ripple of the constraints and formalities felt by (but not completely stifling) the play's characters. That

may be a little hard to swallow, but try sucking on it awhile before spitting it into your spout. Resnais's best movies always proclaim their theme in their form: that's one of the ways they proclaim themselves as his best movies. And the number of different forms he has found to proclaim his same themes is one way he sets himself apart from even the very greatest of film directors.

However, to continue. The word *mélo* is, as you could guess if you didn't already know, a standard shortening of the French word for melodrama, but in the present context it also serves to remind you (if you already knew) that the *mélo* in *mélodrame* comes from the Greek word for music. The play is not named *Mélodrame* and it's not named *Drume*. The central romantic triangle — there is only one other character — is composed of a world-famous (and world-weary) violinist, his old musician friend who has stayed at home and settled for mediocrity, and the friend's wife, who plays a little piano herself. Here, now, is where the erosion and possible rearrangement of details since I last saw the movie is most of a handicap: here is where I should like to be able to pick up a piece of chalk and turn to the classroom blackboard. The thematic unfolding, to the best of my recollection, goes something like this: women, as he himself sees it, have drained the violinist of "youth" and "poetry"; the Brahms Violin Sonata, op. 78, is somehow linked (again, in his own mind at least) to his youth at the conservatory; he would like sometimes to play the Brahms sonata (as in the greeting-card phrase, "make beautiful music together") with his friend's wife. Plain enough? In other words a preoccupation with death (or, same difference, with loss of youth), highly prominent in Resnais's *La Guerre Est Finie*, *Staircase*, and *Providence*, and evident to some degree in all his movies, is clearly evident here too. (And if the one that just precedes this one, *Love unto Death*, ever makes it to town — it is now the last holdout of his works — I will at last have occasion to attempt to use the word "thanatopsis" in a sentence.)

In the interest of not "spoiling" anything, and (even more) of not embarrassing my highly memory, I will not be going into the slimmerly melodramatic turn of plot (never quite breaking into full bull, nor into the ultimate irony whereby the self-professed hater of lies (false appearances, repression) resignedly turns liar. I will instead stop back to look at the larger point I was getting at: that the music in the movie (did the actors actually pick up the violin and sit down at the piano on stage, too?) is

another form of form: an audio metaphor of passion under control (or, if you will, under constraint); of interpersonal harmony (love, sex, all that); of the urge to rise above the commonplace and to say the unsayable. I tend often to think of Resnais, especially whenever I am in the middle of watching one of his movies, as a most musical moviemaker, a master of tone, of attack, of rhythm, of ambience. And literal music seems here, as it seemed also in his *Life Is a Bed of Roses*, a useful tool for such an explorer of unsounded human passions. Behn, I might add, that fastidious romantic, with his leering balance between the thorny and the lush, the tart and the sweet,

seems in particular an effectual tool. You, who are still sucking on the stage-as-form idea served above, may now either swallow or spit out.

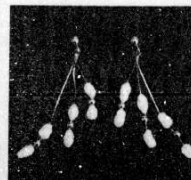
Mélo is all of a piece. That might not sound like a terribly enthusiastic comment alongside the blarney you see in newspapers (Jeffrey Lyons on *See You in the Morning*: "I absolutely adored it!"; Jeffrey Lyons on *Field of Dreams*: "I absolutely loved it!"; but it's one of the highest compliments I know to pay a movie. Everything in *Mélo* contributes to the total scheme of desperate passion and repression; everything supports and enhances and complements everything else. This, as I said last week apropos of

something else, is yet another way of saying there's more to Resnais's movies than meets the eye.

But what does meet the eye, while still helping out on the passion-and-repression scheme, meets it most agreeably: from the dark, subdued, but limpid and gleaming imagery, to the impeccably groomed and tumbled acting ensemble (a quartet of players whom Resnais had used in his two preceding movies: Sabine Azéma, André Dussollier, Pierre Arditi, Fanny Ardant). I have come to expect wonderful things from Azéma, but Dussollier, that aging scene premier, amazed me. (He absolutely amazed me!) The opening scene, and

therefore perhaps the entire rest of the movie, lives or dies with him and his lengthy after-dinner tale. (A lot of subtitles meet the eye too, but you mustn't hold a movie's nationality against it.) He, and therefore the movie, is immediately mesmerizing — and more than that, with his nice manners, his gallantry, his charm, his brave smiles, quite heartbreaking. But of course he's not alone in this effort. He gets a lot of help from the enchanting set and the rapt camera. And he gets a lot as well — let's at last give Resnais his due as a purely literary prospector — from some fine writing by the very late and unlamented Henry Bernstein.

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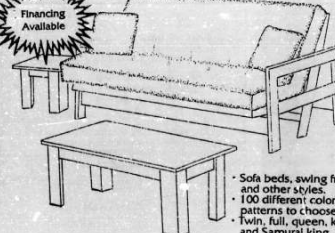
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QUARTER NOTES

BY JONATHAN SAVILLE

ANDRÉ WATTS

Pianist André Watts, who appeared at the Civic Theatre under the auspices of the La Jolla Chamber Music Society, is a respectable artist who has at times risen to a high level of musical brilliance. I think, for example, of his recording (made fairly early in his career) of the Last Sonata and that composer's Paganini Etudes — so virtuosic, so sensitive, so totally musical. This recent recital, however, was generally disappointing, displaying Watts in what I would term a condition of spiritual fatigue. There were no noteworthy technical problems, but not a single work on the program commanded the absorbed attention that can be evoked only when the artist is completely inside the music, in close contact with its essential nature.

In part, this may have been due to the Yamaha grand, which — for reasons known only to himself — Watts has selected as his preferred instrument. Perhaps the piano had more attractive sonorities when heard from the keyboard; from the auditorium, however, it sounded thoroughly mediocre, the sort of instrument one would not mind having in one's home (provided that it didn't cost too much) but that has no place whatever in a concert hall. Its voice was small, dull, without brilliance or character; a veil of absorbent cotton seemed to lie over the sound, every tone from the middle of the keyboard downward emitted a hoarse buzz whenever pressure was applied, and instead of blooming and resonating, as



André Watts

they would on a Steinway, notes and chords at the end of lines or phrases simply stopped dead, as though a coffin lid had been closed on them. In the Haydn Sonata in C, H. XVI/44, and the Beethoven Sonata in D, Op. 10, No. 3, which began the program, one could imagine that the pianist was playing on one of those clunky Broadwoods of early classical times, not very exciting to listen to but at least chronologically suitable to the music. But when Watts proceeded to Schubert (the three Klavierstücke, D 946), Chopin (the G Minor Ballade), and Debussy (Etanques and L'île joyeuse), the inadequacies of the piano became overwhelmingly evident, and inaudible. The Yamaha may have been responsible for the colorlessness and lack of variety in the sound (so damaging to the delicate

tone-painting of the Debussy) or the absence of dramatic power in *few* chords (so debilitating in the Beethoven, Schubert, and Chopin). But surely it was the fault of the pianist himself that dramatic contrasts — which, in principle, can be made effective, even under conditions of limited volume — regularly came off so weakly or incoherently. In the Chopin, in

from subsequent (and more apposite) climaxes. Watts's phrases — everywhere in the concert, but most notably in the Beethoven and Schubert — frequently lost energy and tension after a vivid initiation, leaving an impression of rhythmic limpness. His virtuosity in rapid passage-work (accompanied by the fastest lip-synch in the profession) turned out to be chiefly a matter of speed, with little of the internal phrasing, the rippling, darting, and shaping, that make such passages musically meaningful rather than mere filler. None of these characteristics of Watts's playing could be blamed on the undeniable deficiencies of the piano he had chosen.

What was most wrong with this playing, however, was not so much a matter of detail, or of the execution of specific types of musical elements, as a pervasive failure to perceive, embody, and communicate the special emotional and existential universe of each piece of music. What kind of a work, for example, is the Beethoven Op. 10, No. 3? Words are not really adequate to describe an artistic statement in so radically different a medium, but it is probably not off the mark to say

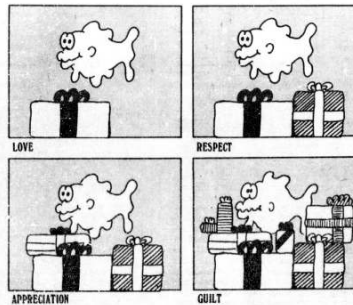
coy, cunning, surprising details throughout; it is Beethoven at his most Haydneseque. But there is also the incredible slow movement, so slow, so dark, so filled with heartbreak, so amazingly anticipatory of the infinitely profound slow movements of the last Beethoven sonatas, some two decades later. To make sense of this work — as Schnabel, Kempff, Brendel, or Perlman have done — requires far more than simply playing the score. The pianist has to figure out (both analytically and intuitively) what was in Beethoven's thoughts and feelings that produced a sonata of such distinctive (and, at first glance, self-contradictory) flavor. It is that comprehensive identification with the composer's state of mind that makes the music come alive, enables it to speak intelligibly, gives it its unique personality. That is what the Op. 10, No. 3 needs, but it got precious little of it in Watts's performance. The same might be said of the problems posed by the Schubert Klavierstücke (how do the three pieces differ from each other? how do the center sections relate to their surroundings? what are these pieces about?). Nor was Watts any more successful in getting to the heart of the Debussy compositions, which are not superficial display pieces but must be unified by the central sensory, kinetic, and visionary experiences indicated by their titles (pagodas, evenings, Spain, garden, rain, the sea, an island, joyful anticipation of a voyage). The pianist's rendering of all this music was, in the very opening theme of the first movement, and in numerous

The pianist has to figure out what was in Beethoven's thoughts and feelings.

particular, Watts showed a tendency to sudden, insufficiently motivated outbursts of loudness, fragmenting the musical discourse and at the same time draining their structural power

that there is an odd, playful whimsy about much of this music, most obviously so in the finale, but also detectable in the Trio of the Menuetto, in the very opening theme of the first movement, and in numerous

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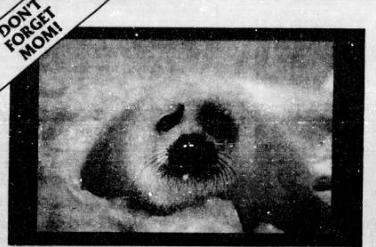
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LETTERS

(continued from page 7)
generally authorized to rescue and release most species of native wildlife. Beginning in December 1988, the DFG began issuing new permits to all rehabilitators to bring them into compliance with Section 671, Title 14, California Code of Regulations. The new permits only allow help to be given to game birds, game mammals, and protected birds.

In other words, an animal can only be given a second chance to live if it is one that hunters want to kill or if the species is already in trouble. We must call them (what SLIME!) and other killers have a free hand to destroy wildlife, but we are forbidden to lift a finger to help a bobcat, coyote, fox, mountain lion, opossum, raccoon, skunk, or squirrel.

While the Fish and Game Commission has the power to change the offending code, it seems unlikely they will do so. Perhaps a barrage of letters to state legislators would have an effect. (Can anyone out there help?)

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Diane Nelson
El Cajon

Just These Two

Please allow me to make two corrections to the otherwise fine article written by Mr. Krueger concerning my efforts to nominate the Old Fire Alarm station building in Balboa Park in the April 20 issue of the Reader ("City Lights").

First of all, the correct name of the architect who designed the building was Robert, not William Snyder. He was a partner of William Templeton Johnson.

Mr. Snyder and Mr. Johnson collaborated on the design of the Fire Arts Building in Balboa Park. Other works still standing by Mr. Snyder are the branch library buildings of the San Diego Public Library in Ocean Beach and in Logan Heights. They both reflect the Spanish Colonial Revival style of public buildings built in the 1920s in San Diego.

Secondly, the Old Fire Alarm Building has only been vacant for nine years. The San Diego Historical Society used it for temporary storage of their photo archives and curatorial departments from 1971 (when the fire department vacated) until approximately 1980, when they moved into the rebuilt Casa de Balboa.

Furthermore, I wish to thank the editor of the Reader for

publishing Mr. Krueger's article, because it has helped spark interest in this otherwise forgotten landmark building. For instance, representatives of the Fire Department, the Fireman's Local, and the Firehouse Museum have shown a particular interest in discussing ways of commemorating the work done there by fire department personnel. This idea would tie in with the Fire Department's 100th anniversary celebration and the 60th anniversary of the building's inauguration as a fire alarm station this year. Perhaps a dedication ceremony could be arranged whereby a bronze plaque could be affixed to the building (if it is still standing by then) commemorating the importance of the building to both the historical heritage of the city in general and more specifically the Fire Department.

I received a letter from a gentleman who is a member of the deaf community which included a city manager's report dated March 12, 1986. The report described the attempt made by the Lions Club on behalf of the Deaf Community Service Organization to lease the building as a recreation center for its members as well as other members of the deaf community in San Diego. The report stated that the Lions Club proposed to rehabilitate the building for public use and

operate the facility at no cost to the city except for the level of structural and grounds maintenance normally provided by the city for similar institutions in Balboa Park. The report also goes on to state that the old Fire Alarm Building is ideally suited as a deaf recreation center due to the fact that the noise created by overhead aircraft would not create a noise problem to these individuals. Also, their presence would be a more effective use of the park in that area. Coincidentally, these proposals corroborate my plea for a practical rehabilitation and reuse of this historically significant building.

In the aforementioned letter it explained that the Lions Club withdrew its offer because the boiler room of the building used asbestos for heat insulation and the cost of removal was probably included in the cost of renovation (\$250,000), which the Lions Club did not wish to incur as a provision as a potential leaseholder.

If the City Council votes in favor of allocating funds to rehabilitate the Old Fire Alarm Building, then perhaps negotiations might resume between them and the Lions Club on behalf of the Deaf Community Service Center to occupy and

lease the structure as a recreation center, thereby finding a constructive reuse for this historically and architecturally significant structure.
Alexander D. Benf
Claremont

Have An Opinion

We want to applaud your efforts to highlight the night and day diversions to be found in El Centro, California ("Drive, She Said," April 20). However, it seems to us that the authors plainly wasted their time in that city if they indeed waited several hours in front of a boarded-up roller rink waiting for it to open. Really, now. We're no strangers to El Centro ourselves, and we would have directed the authors to the Imperial Sweet Onion Festival (when the onions are in season, of course), the Mesquite Lake Maize-Burning Plant (the world's first and only complete energy plant, according to CNN), the Salvation Army thrift store, the Imperial Valley College Museum, or the many ATMs in this southwestern city if one runs short of cash. Next time, let's see if you can't get beyond the superficial and present the real El Centro.

The *Draco Stranger*, Scott Tizme, & John Canale
El Centro Talk, ACR-FM
San Diego

Beyond Bon Jovi

The "Of Nose" articles printed in your paper have offended me again. Stephen Etemodia's insulting review of Bon Jovi's April 20, both highly critical of Terry Cole-Whitaker's latest, and probably most absurd, thesis, the idea of "Victim's Guilt." I used to think that one of Terry's two ideas was pretty good, the idea that "what you think of me is none of my business." But this latest idea, Victim's Guilt, is a real loser! One side-benefit of this Terry affair — I've been laughing for several days now at the image John Kent used in his letter — the image of the "backfired of gold coins!"
Larry Corbett
La Jolla

A Real Lulu

Much praise to the Reader for printing the letters of John Kent and Jack Forman ("Letters," April 20), both highly critical of Terry Cole-Whitaker's latest, and probably most absurd, thesis, the idea of "Victim's Guilt." I used to think that one of Terry's two ideas was pretty good, the idea that "what you think of me is none of my business." But this latest idea, Victim's Guilt, is a real loser! One side-benefit of this Terry affair — I've been laughing for several days now at the image John Kent used in his letter — the image of the "backfired of gold coins!"
Larry Corbett
La Jolla

Thorne And ilk

Stephen B. Thorne, director of the San Diego chapter of the American Atheists, attacked what he called the "deep-fried" stupidity of Christians ("Letters," April 20). Apparently, from what he served up in the Reader last week, Mr. Thorne prefers his ignorance raw.

Thorne tells us that the American Atheists support the "pro-choice movement." He does not say why. Do the atheists simply look at what position the Christians are taking and take the other?

If there is no God, earthly

existence is everything. To take away the chance for that existence is to assume a God-like authority. Even an atheist would have to think twice before exchanging Christ (real or imagined) for Mr. Thorne, the self-appointed deity and decider of life and death.

Mr. Thorne prefers emotion to logic. How does one move from the position that there is no God to the conclusion that the abortion is okay? The former does not necessarily affect the latter.

Unless Mr. Thorne is saying because there is no God anything goes?

The fact that the American Atheists take a position on abortion proves that they have set up their own dogmatic structure for the group. Thorne and his ilk have made a religion out of anti-religiousness. Publicity is their God.

The Judeo-Christian tradition has contributed much to this country and the world. Remember, it was the Christians who pushed for the separation of church and state. The best Thorne could do was write for the separation of coherence and correspondence.

It is just too bad we did not have the chance to shoot Mr. Thorne before he was born. Then we would all be the kind of

people Thorne could be proud of.
Steve Adams
San Diego

What Of Peppy's

Regarding John Moore's excellent piece — "Earth bound, Obeyed to gravity, Muddled by rainfall and Cold in cold wind," (April 6), on diaries and the writing thereof, it is difficult to understand her omitting any mention at all of perhaps the greatest diary of all time, Samuel Pepys (1633-1703). Contrary to authors who self-consciously keep diaries with an eye to eventual publication, Pepys kept his in shorthand from 1660 to 1669, with no thought of publication. He confided to only one person, his friend Sir William Coventry, that he was keeping a journal, and he regretted it the minute he divulged his secret. Today his diary is a prime source of information on the Restoration period of British history: the stage, music, the reign of Charles II, the British navy and the civil service, to say nothing of the Great Plague of 1665 and the Great Fire of 1666. (Daniel Defoe's [1689-1731] *Journal of the Plague Year* was not written until 50 years after the Plague and is fiction.) Pepys included in his diary the daily goings on of his family, his troubles with his servants, his wife, his relatives, and his

extramarital affairs. Reading Pepys' diaries is the nearest thing to crawling inside another person's head that one can imagine.

Pepys' diaries, because of their frankness, have been published in numerous abridgments and bowdlerized versions. The Cambridge University Press and the University of California Press have published a complete and definitive version of the diaries in 11 volumes (1970-1983).

Pepys' good friend John Evelyn (1620-1706) also wrote a diary which offers much information on late-17th-century life in England and includes among other things an account of his grand tour of the Continent accompanied by his tutor. His diary was not kept in shorthand and, therefore, lacks the order that distinguishes Pepys'.

Another famous diary, of special interest to women, is that of Maria Constantineva Radcliffe (1860-1884), a young artist who did not write for publication either and who died of tuberculosis at age 24. Her account of her life among the wealthy Russian elite provides an interesting insight into another culture and another time that are gone forever.
F.W. Simpson
La Jolla

(continued on page 36)

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(Continued from page 15)

Not Hard To Guess

Some comments I have been meaning to make. I am glad that you are not running the social comments by Liz ("Liz Lang's on the Town") anymore. Town and Country the Reader is not, and I am fortunate enough to be able to comprehend phrases in French, good journalistic training teaches one not to use them. Besides, although smoking or not smoking is a most valid issue, I kept feeling that Liz was getting paid by the word and using trivia to fill up the required space.

Next observation: Did you change the people who select the articles printed as well as your office? As a long-time Reader fan, I am finding some recent selections a bit inferior to those of years past.

Yes, there is free will, and I don't always read the articles. Which is my choice and a good lead-in to my next observation. I really do hope that the author of your April 6 article, "Dutiful Daughter," does not regret putting so many things in print at a later date. Even though she used a pseudonym, the writing style is so similar to a regular contributor to your publication that it is not difficult to make an educated guess as to the real name of the author.

I'm uncertain if she needed the payment fee so badly that she was

willing to share very personal moments or if she was trying to justify things past.

At any rate, I do believe that people — both men and women — do have a free choice and do not need to blame the time or culture they were brought up in. The past does influence the present. However, the way each individual looks at things is important. When we become responsible for our own lives, our decisions and choices, as when we really reach adulthood, regardless of chronological age.

I believe very strongly in the individual rights movement and definitely in a woman's right to choose an abortion. Fortunately, one of my college instructors taught me that some things are best confined to a diary and not a story or a speech.

Name withheld by Request
San Luis Rey

Please Aim Higher

I found "Dutiful Daughter" to be extremely poorly written or else horribly edited. It was painful to read. Please aim for a higher level of standards in the future. Don't waste such an interesting subject matter by presenting it in abominable prose.

Dorothy DeLisle
San Diego

The Sunday Sitters

I happened to be visiting San Diego in mid-March and picked up a Reader. I felt I must write and tell you thank you for the article about Bishop Maher ("City Lights," March 16). Rarely is such pertinent information made available to we who sit on Sundays hearing about how we have to give more money to help the down-trodden and poor. I will also write to the good bishop and suggest he set the example for charity in the city. I want you to know that not all priests and nuns choose to live so opulently.

Dr. Helen Paulus
Underwood, Washington

The Protest

The only way I can protest your use of productivity is to notify your major advertisers that I will boycott them until they cease placing ads in the Reader. You do not care how many of your readers protest. This is because your paper, being worthless, is given away free.

Robert Hugh Jones
San Diego

The Woman's Womb

In response to letters in the April 13th issue dealing with abortion: All of the letters state in one way or another that abortion is the killing of a child. Let this

go on record — that is one opinion — there are many others. I marched along with well over 60,000 people April 10th in Washington, D.C. We are the pro-choice majority. The anti-choice people have their right to their opinion just as we do. That is a choice we have. We must keep our choices and abortion safe and legal for those of us who want that choice. A woman's womb is not for sale to the highest bidder.

Lori Lynn Turner
North Park

Karmic Flow

Since Karmakarma Dasa and Krishnakarma Dasi brought up the issue regarding karma and abortion ("Letters," April 13), I ask them to consider this:

1) Since we humans are not privy to a comprehensive understanding of the spiritual hierarchy, it may be entirely possible that a spirit/soul originally intended to appear on this planet could be called to serve a higher purpose elsewhere within the spiritual realm. If women and men continue to think of a fetus as a lifeless "thing," then they will continue to look away from their responsibilities. You cannot tell me that a fetus is without life when it is proven that while being aborted, a fetus cries! Does this sound lifeless to you?

2) I am a United States citizen, have a right to choose many things for ourselves. I am not against that in any way — quite the opposite. However, when the question of taking someone else's right to choose comes up — even a child — I have to fight for their rights. The problem is women must understand that this decision requires intelligence, selflessness, and compassion. At six to seven weeks, the sex of this fetus can be determined. This is a human being in question. Perhaps this being cannot speak, but would you murder a mute?

Another subject that I question is where my money is going as a taxpayer. I refuse to pay money for a punishment for anything else I believe this strongly against. If these women committing abortions wish to murder these infants, then I can only hope the punishment will fit the crime. I hope that these women — and any man who has an influential part in an abortion — will be susceptible to the Krishna beliefs and be made themselves to experience being aborted. (No, I am not a Krishna.)

I am a member of the younger generation that seems to have turned its back on morality. I, at least, can be stronger in the knowledge that I am fighting a battle against a huge majority and simply because someone else

chose that child is the ultimate sign of selfishness and decadence and the further stance from spirituality one can take. Can every right-to-life advocate guarantee that every child born into the world will not suffer from malnutrition, homelessness, physical abuse, molestation, or emotional neglect? Until such time as they are willing to guarantee that every child born into the world will not suffer from the low, nurturing, and support to develop into their full physical, emotional, spiritual, creative, and productive potential, let them be silent.

Dana Kirkpatrick
San Diego

Abortion And Taxes

I am one of the dying breed of people that supports the "pro-life" argument. In your April 13th issue, you had numerous exceptionally well-written, intelligent letters supporting my own beliefs.

The problem lies with society. If women and men continue to think of a fetus as a lifeless "thing," then they will continue to look away from their responsibilities. You cannot tell me that a fetus is without life when it is proven that while being aborted, a fetus cries! Does this sound lifeless to you?

Karma is a very personal experience, and no human has the right to stand in judgment of the choices and decisions made by another's inner guidance. To interfere with the karma process of any individual makes one personally liable for the disruption to the karma flow and subsequently cause "bad karma" to be carried into the next life.

2) If a couple were unable to biologically bear children of their own, then perhaps it is their karma/destiny to remain childless and devote their creative energies into producing something beneficial for society as a whole, rather than endeavor to satisfy their own personal wants and desires. To demand that a woman bear a child for adoption purposes simply because someone else

chose that child is the ultimate sign of selfishness and decadence and the further stance from spirituality one can take. Can every right-to-life advocate guarantee that every child born into the world will not suffer from malnutrition, homelessness, physical abuse, molestation, or emotional neglect? Until such time as they are willing to guarantee that every child born into the world will not suffer from the low, nurturing, and support to develop into their full physical, emotional, spiritual, creative, and productive potential, let them be silent.

Dana Kirkpatrick
San Diego

can still be at peace with myself. As an unmarried female I would not run away from my responsibilities. If I became pregnant, I would raise my child with the love and respect he or she would deserve as a living, breathing human being. Sure, it would definitely put a damper on my social life, but it would be my responsibility to finish what I started, and I would be proud to be given the opportunity. Those who are unable to raise a child have another option: adoption. I know of many, many couples who have recently adopted who had to wait years for a child to come into their lives. Imagine how much easier it would be for them to have an opportunity to love a child they so desperately want.

And if you want to talk about how numerous the unwanted pregnancies are, I must say that I would much rather be putting out my tax money to provide education and birth control for those who cannot afford it instead of murdering a child they created.

It is time that these children be given their right to life: their opportunity to live and raise families of their own. I cannot take away a person's right to choose, nor do I want to. My hope is that one day women will understand that a fetus is a living, breathing child given to them as a gift from God. What if one of these women took the life of the one person who could save the world? Find the answer to AIDS? Cancer? World peace? And knowing this, what woman could "throw" that away and continue living herself?

Sheri A. Rose
San Diego

The Spanish Way

The Indians of Mexico already had extensive, highly developed agriculture (corn, beans, squash) at the arrival of the Spaniards. Agriculture in California was unnecessary and in many areas unsuitable to the climate. God gave a great abundance to his children in California. An incredible beauty of plant and animal life that has been almost completely destroyed by short-sighted European and their

descendants. Modern studies have shown that the precontact hunter-gatherer diet contained 400% of the Recommended Daily Allowance. A far cry from rarely having a full stomach, as stated in Cary's letter ("Letters," April 6). The Spaniards brought an unbalanced, high-fat diet. This, combined with hard labor from sunup to sundown, foreign diseases, crop failure, and ensuing starvation did much to cause populations to dwindle. These hardships caused many to flee the missions to the old, primitive ways of having enough to eat.

Another primitive habit of the Indians was regular bathing. This was frowned upon because, as one Spaniard wrote, "... it is well known that bathing more than twice a month is dangerous to one's health." The ethnocentric notion that the Spanish way was the only way and the transposition of their culture to California did much to damage the gentle harmony the natives enjoyed with the environment. This ethnocentric shortsightedness is apparent even today. For

example, as we are in the second year of a drought, new housing developments continue to require buyers to maintain a lawn. Even when, logically, a low-water-use garden of native plants would be an intelligent alternative. Now tell me, who has something to learn from whom?

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ASSAULT WITH A DEADLY WEAPON

Weapon: Aluminum pipe
Location: 48th Street, San Diego
Date: 03-23-89
Time: 2:30
Victim Statement: S. said that she and her husband began arguing in the living room.
G. struck S. in the face with his closed fist, he then forced her into the master bedroom where he threw her on the bed. S. said at this point G. picked up a hollow aluminum pipe, and raised it as if to strike S. S. said "Watch out for the baby," as she (S.) tried to shield her 2 month old baby who was sleeping on the bed, at this point G. said "I don't care about it," and began striking S. with the pipe.

BATTERY

Toolt: Keys
Location: Scott St., San Diego
Date: 03-23-89
Time: 08:50
Victim Statement: S., came on board H's boat on 03/23/89 at 06:50 hours demanding payment of wages.
H. said he told S. that he could not pay him his wages because S. refused to submit the proper forms as required by the government.
H. said S. next told him, "Take off your glasses Bryan, I'm going to hit you."
H. said S. then struck him with a set of keys S. was holding in his fist. H. said S. held the keys so that they were projecting from his fist.

FALSE REPORT OF BOMB

Location: "C" St., S.D.
Date: 03-21-89
Time: 12:00
Victim Statement: Ms. Betty K., a receptionist and city employee, said M. approached her while she was at her desk located in the lobby of the 10th floor. M. asked if he was on the mayor's floor. K. told M. that the mayor's office was one more floor up. M. got angry and said, "There is a code blue here. Get everyone off of the floor. It's a code blue — I'm warning you." K. said she did not know what a "code blue" was and asked M. to explain. This appeared to upset M. even more. His voice grew louder and he said, "There's a bomb on this floor. I'm warning you said the people above this floor that you better get out. It's a code blue." M. then walked away, got into an elevator, and went down.

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ASSAULT WITH A DEADLY WEAPON

Weapon: Bottle
Location: "C" St., S.D.
Date: 3-22-89
Time: 02:45
Victim's Statement: Wicker stated that she and H. were driving by 30th and Imperial when he saw an officer contacting one of his friends. H. wanted to stop the car and see what was happening. W. told him that it was none of his business and not to stop the car. H. got mad at her and started to hit her. W. started to hit him back. H. never stopped the vehicle. They continued to fight until the arrived at "C" Street. At that time H. stopped the car and told her to get out. As she stepped out of the car H. threw a bottle at her which hit her in the head. She asked him why he threw the bottle at her. When she asked, he got out of the car and walked over to her. He pushed her to the ground and started to hit and kick her in the stomach. He hit her several times and then fled s/b on 42nd St. from "C" Street.

VIOLATION OF TEMPORARY RESTRAINING ORDER

Location: Hilldale Rd.
Date: 3-12/89
Time: 2:00 PM
Crime: The above suspect has been harassing the victim in violation of restraining order # 278072 issued 2-5-89 at 1345 by Judge Thomas R. Murphy.
Sat. 3-11-89 around 2:00 the suspect contacted the victim in the Kensington Club. He tried to pull her outside but he was chased away by some men in the club. When the victim got home she saw that someone had thrown dirt all over her patio and several plants had been pulled up. The suspect taped a letter to the house that the victim had written to the suspect some time ago.

BATTERY/CITIZEN

Power: Hands
Location: In front of XXX Cole St., San Diego
Date: 03-21-89
Time: 18:55
Crime Description: Ms. Jill R. reports, Robert P. grabbed her by the throat, slammed her against a parked truck, and threw her on the ground.
Victim's Statement: Ms. R. said, she was walking up to the front of her apartment building. A male known to her as Robert P., and her roommates boyfriend walked out the front gate. R. said, P. was

drunk, and began yelling at her he was going to kill her, P. grabbed R. by the throat, and began slamming her against a parked truck. P. then threw R. on the ground, and said, "You've ruined my life."

EMBEZZLEMENT

Location: La Jolla Village Drive, San Diego
Date: 03-23-89
Time: 17:00
Crime Description: Nanette S. embezzled \$180,000 from Nordstrom department over the past six (6) months.
Suspect Statement: It all started in January. Once or twice a week, I would write cash refunds in other people's name and take the money out of my register or from customer service. I needed to pay off high balances on my credit accounts. I owe \$60,000 to Visa.

BATTERY

Weapons: Hand, foot
Location: Beyer Way, S.D.
Date: 04-02-89
Time: 19:00
Victim Statement: Deborah Lee P. and a companion, Catheline K., were walking on the sidewalk in front of the apartment complex at Beyer Way. When they approached the entrance, a light blue station wagon nearly struck them exiting the complex. P. told K. in a loud voice that pedestrians have the right of way. The suspect, who was driving the vehicle, said, "White trash—crystal ball head." P. then replied, "At least I am white." As she began walking away, the suspect approached her from behind and grabbed her hair pulling her to the ground. P. then exchanged punches with the suspect on the ground and received several punches to her head. K. pulled P. off the suspect and was kicked by the suspect in the stomach. The suspect re-

GRAND THEFT

Toolt: Hands
Location: Lindhorst Field, San Diego
Date: 03-23-89
Time: 12:20
Crime Description: Unknown person(s) took victim's hand bag from her shoulder, without her permission.
Victim Statement: Mrs. H. said a young white male told her she had mustard on her dress, and handed her a tissue. H. said she took the tissue to clean her dress. When she did, the suspect grabbed her hand bag from her shoulder and ran.

GRAND THEFT

Toolt: Hands
Location: Hotel Circle North, S.D.
Date: 04-03-89
Time: 18:30
Victim Statement: I own a jewelry store in National City. For the past couple of days a guy called "Booth" kept coming into my store. He wanted me to go play cards with him. On Sunday, April 2, 1989 at 7 p.m. I agreed to go. We decided to go on April 3, at 11:30 a.m. I met him at the Town and Country Hotel. After meeting him I met his friend "C" C told me he was Phillipine and Australian. After meeting them we went and ate at a restaurant. They paid for all my expenses. After eating we went back to the Town and Country Hotel. At the hotel we all went into Room 1395. When we went into the room I saw a beautiful looking cloth on the table. On the cloth were playing cards. "Booth" asked me to start playing cards. The name of the game was "Mandarin

Black Jack." Also playing with us was a guy they called the banker. He was neatly dressed in a suit and tie. When we started playing cards the blinds were closed and the doors locked. We played cards from 12:30 p.m. to 6:30 p.m. I won just about all the games. When I was playing cards I noticed a fat lady in the room. She handled all the money and all the plying chips. As approximately 6:30 p.m. I had had a hand I was playing. I knew I was winning but I needed more cash. The amount of the cash bet was \$48,000.00. The guys with me told me I did not have enough cash. After finding this out I decided to go back to my store and get some jewelry and cash. Prior to leaving we all secured our playing cards in an envelope with our signatures on them. I left for about three hours. I came back with \$14,000.00 in cash. A diamond pendant and necklace, bracelet, and 5 ounces of gold. I gave this to the fat lady. She gave me some more chips. I bet this and won. I kept playing for an additional ten minutes. I started losing at this time. When I started losing I saw the dealer, dealing cards from the bottom of the deck. I stopped playing and wanted my money back. I was pushed aside and everyone left the room.

ASSAULT WITH A DEADLY WEAPON

Weapon: Hand Gun
Location: Rachael Ave., S.D.
Date: 03-16-89
Time: 15:25
Victim's Statement: Terry M. stated that Rico B. came over to his house and told him that several hippies: males were fighting with him. A black male known to him as "Butch" came up to him. M. asked him why he was fighting with B. Butch stated "Because I'm South Side Mob." Butch started to argue with M's mother and called her a "Bitch." M. was going to fight with Butch but Butch walked off toward Gables St. M. followed him northbound on Rachael Ave. toward Gables. Another male (suspect #1) came out from Gables St. and pointed a hand gun toward him. The male fired two shots at him as he ran back home.

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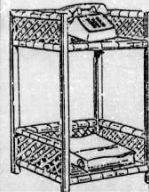
Cyclamen

4" pots **\$3.00**
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**Rattan
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26" tall x 14" x 16"
\$15.00



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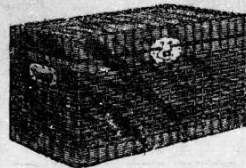
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Large 36" x 20" x 26"

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15" tall x 13" wide
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Reg. \$30.00

**Now
\$20.00**

EVENTS THEATER
MUSIC & FILMFIRE UP
THE FOGO RACK

Mandarin screens, Roman candles, South American fogos rack, Saxon wheels, Niagara Falls... is the United Nations pyrotechnic division invading our town? No, these elements are just some of the international ingredients that have funneled into Mexico over the last four centuries and resulted in the castillo, a distinctly Mexican fireworks display. Tomorrow, in celebration of Cinco de Mayo, one of these castillos will make a rare appearance north of the border.

It's been estimated that at least 3000 festivals each year in Mexico use fireworks, no fiesta worthy of the name is held

without a castillo as its centerpiece. The castillo is essentially a scaffold, 30 to 50 feet tall, that supports a wide variety of pyrotechnic devices. Its shape suggests a castle (castillo), or at least did to the 16th-century Mexican artisans who invented the display, using the fireworks brought to their country by the invading Spanish. Almost ugly in appearance, it is definitely unremarkable—until darkness falls and it's time to celebrate.

Rube Goldberg must have had a Mexican ancestor, for the castillo exhibits the almost whimsical inventiveness of the American carver. It's organized in levels or stories, and as the fireworks on one level are exhausted, they ignite the level above. As the 15-minute-long show works its way up the scaffolding, anything might be revealed. Spinning wheels of various designs are de-

signed to the circumference, and color pots spew forth different colors as the wheels accelerate and change direction; Saxon wheels are baton-like devices that spin like propellers as they spray flitters golden, or silver sparks. Fogo racks are South American in origin and unleash multitudinous effects—whistles, color splashes, explosions—in rapid succession. Mandarin screens are panels that contain a barrage of fireworks and are more small than visual. All this is impressive enough, but crucial to a castillo are its lance works. These are portraits or designs set in a grid and studded by small tubes (lances) that, when exploded, outline a multicolored image. In traditional Mexican castillos, they might range from a cross or a Madonna in a religious celebration to a portrait of Benito Juárez or a patriotic slogan in a civic celebration.

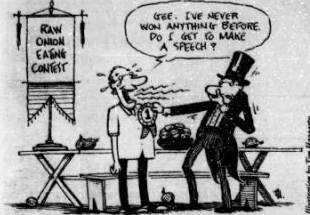
(continued on page 4, col. 1)

SWEET
ON ONIONS

It has been exactly four years since the revolt of the Imperial Valley onion field ripens put an end to decades of frustration and indignation. Valley growers of sweet onions had long been frustrated because they were

getting only \$4.50 for a 50-pound bag of their plump, juicy all-um cepa bulbs, while sweet onion grown in Georgia, south Texas, and Hawaii were pulling in as much as \$25 a bag. Sweet onions are larger, juicier, and considerably less pungent than regular, or "storage," onions. Because the growing season is in the spring—a period of rapidly rising temperatures in the

(continued on page 4, col. 4)



B-23 median bomber, c. 1943

WINGS
OF VICTORY

B-17 pilot, post-mission briefing, 1944:

"There are the lights that told our odds the next to watch from your own knees as a sister ship flamed and began to fall off in her death throes. You know that's going on in that place and the men are your friends and buddies.

and maybe you know the pilot's wife well, and know the kid too.

"It involves more than the men. You don't fly a B-17 for months and years without coming to know that gallant lady in the most intimate respects. You know her, and you place in her steady connection, the manner in which she flies, in everything about her, not only your life and those of your crew, but all the life we come to if we survive this sinking war, that is.

"But one more thing I'll tell you. A queen she had. She

doesn't want to go, no more than any man inside her. You may not believe this. If you don't, it's only because you haven't been up there, and you haven't watched combat-hardened men cry as a ship goes down, cry as much for the machine as for the men.

Because, you see, when men claim her for their own, she was no longer just a machine. She was their bomber. That made her special and made her come alive.

No longer just a machine. That's even more true now, 50

(continued on page 6, col. 1)



Napoleon III's troops leaving for the invasion of Mexico

THE BATTLE

Tomorrow, on Cinco de Mayo, ask a group of Corona-sipping gringos what they are celebrating. Their answer, if coherent, will most likely be "Mexican Independence Day!" Tell them they are wrong. Sir, tell them about the Battle of Puebla. Tell them about the scheming Catholics, the greedy French, and the half-naked "warriors." Tell them what happened to the glib Maximalist and his pushy wife Carlota. If you can't get them to sit still that long, just send them to Old Town for this weekend's live reenactment of the Battle of Puebla. Then

maybe they will learn the difference between independence, imperialism, and free-market music.

Cinco de Mayo commemorates a Mexican uprising against the imperialist French in 1862. Mexico had gained its independence 40 years earlier, when the liberals and the conservatives, who normally fought incessantly, were able to cooperate long enough to kick out the Spanish. Then the war started to fly again.

Power shifted back and forth between the two factions, and in 1860 the liberals were at the helm. Benito Juárez, the liberal president, had inherited a real mess of a country. There was no money to pay the army or the government workers, let alone build schools and railroads. To make matters worse, Mexico

owed money to England, Spain, and France. They started issuing demands, and Juárez, in desperation, suspended payment on all foreign debts for two years.

The European powers decided to teach Mexico a lesson. They sent a "peacekeeping" force to occupy Veracruz, located on the Gulf of Mexico. But the French under Napoleon III wanted to take it a step further. Napoleon's court had become a refuge for exiled Mexican clerics, and they began egging him on. The Mexican people would just love a French takeover, they said. Everybody is sick of Juárez and the lying, thieving liberals. There is plenty of money left in Mexico, they claimed. Juárez stole it from the Catholic Church, and now he's spending it on himself.

(continued on page 3, col. 1)

El Castillo, 1907

Photograph by Peter Adams

Courtesy of the Library of Congress

Photograph by Joe Latta

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PACKAGES**
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• Guaranteed seating
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(Special events excluded)



THE BATTLE

(continued from page 1)

Napoleon made a ridiculous demand upon Juarez — the immediate payment of 12 million pesos, in cash — in hopes of starting a war between Mexico and the allied powers. But the English and the Spanish realized they were being sucked into a violation of Mexico's sovereignty. They said adios and returned to Europe in 1862. Napoleon began wondering why the national uprising against Juarez wasn't happening yet. But he plowed forward, ordering his troops to march to Mexico City, the capital. On the way they stopped at Puebla, where they expected to find priests and peasants bowing and scraping. They arrived on May 5. What they found, instead, were about 5000 Mexicans ready to fight. Some were



rancheros, some were cowboys, and others were shirtless and shoeless. The French had approximately 7000 troops and better weapons, but the Mexicans had built barricades

and gotten their hands on some cannons. The battle lasted only a few hours, and when it was over, several hundred French troops lay dead. (The Mexican casualties numbered between 100 and 200.) The French retreated back to the coast. Napoleon realized he had been tricked by the Mexican exiles, but it was too late to withdraw by then. Reinforcements were sent, and the French army eventually conquered Puebla after a long siege. Juarez tried to save Mexico City but failed. The French took over most of the country. Napoleon needed to install a monarch. Enter Maximilian, the younger brother of the emperor of Austria.

Maximilian and his wife Carlota, a Belgian princess, were a lot like Ronald and Nancy Reagan. He was inattentive and easily influenced; she was meddlesome

and ambitious. Maximilian tried to be a benevolent ruler, but all he managed to do was triple the Mexican foreign debt. Juarez was able to organize the insurgents, aided by the United States, which also exerted diplomatic pressure on France. Napoleon needed his army to fight off the Prussians, so he withdrew in 1867. Carlota went to Europe to find some help, but while she was there, she lost her mind. Maximilian was captured, and a number of European monarchs pleaded for his release. Now it was Juarez's turn to teach a lesson. He ordered Maximilian put in front of a firing squad and had him turned into Swiss cheese. Carlota spent her final days in Belgium, where she often referred to her dead husband as "Sovereign of the Universe."

The Battle of Puebla, then, was just a small skirmish in a

long struggle. But it was the first time the French lost and the Mexicans won, which makes Cinco de Mayo a symbolic sort of holiday. Old Town is hosting an array of festivities to celebrate the occasion, but the live Battle of Puebla is something new this year. The reenactment is being organized by Mick Bradley, owner of Uniforms of Antiquity in Old Town. Bradley stages historical battles for a hobby and creates historical costumes for a living. He intends to stick close to the truth this weekend, which means women and children will partake in the battle, just as they did in 1862. Weapons will be authentic but nonlethal. There will be no fake blood. The staging area for the Battle of Puebla is north of the old schoolhouse, behind the tobacco shop on San Diego Avenue. The battle will begin at 3:45 p.m. on both Saturdays and Sunday. It will last

(continued on page 4)



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coors' cinco de mayo fireworks

Friday, May 5, 3-9 p.m. in the park

In celebration of Cinco de Mayo, Coors Light, B-100 radio, XEMO/XHFG radio and Seaport Village present authentic Mexican castillo fireworks in the Embarcadero Marina Park North. Rondalia, the Benny Hollman Caliente Brass and Los Ninos de Chapala

will perform Mexican music and dance. At 8:30 pm the spectacular castillo will be lit. These fireworks are the same used in village squares all over Mexico for special fiestas. West Harbor Drive at Kettner Blvd. Shows open daily 10-9. 235-4014



SEAPORT
VILLAGE



(continued from page 3)
approximately 15 minutes. Other free activities scheduled for the weekend include performances by rock bands, flamenco dancers, Latin folk dances, a Mexican ballet troupe, and a drama group. The musical entertainment will include live mariachis, marimbas, folk bands, and a salsa/Afro-Cuban group. For more information about any of the Cinco de Mayo festivities in Old Town, call 296-3161.

—Drae Canlen

FIRE UP THE FOGO RACK

(continued from page 1)
Regardless of its design, a cañero is a matter of great civic pride, and each village or town builds the largest cañero it can afford. The National Fireworks Ensemble, a group of fireworks artists based in Los Angeles, will bring the biggest cañero any of us is likely to see — there is 70 feet tall and weighs 8400



pounds. It will be towed on a barge into the harbor just off Embarcadero Marina Park, undoubtedly making it the first floating cañero in history. There are some concessions to its American audience. Many of the symbols exhibited by its lance work would seem a bit odd in a Mexican village: a sailing ship (this is sunny San Diego, remember), a Coors beer bottle (this is also corporate-sponsored San Diego, and Coors is one of the display's sponsors), an American flag, the Statue of Liberty. But all in all, the Segorin Village display is authentic in spirit, with bulls, Indians, piñatas, Mexican flags, and most of the noise and

rowdiness associated with a genuine Mexican cañero. And if aesthetics are not enough to get you down to the harbor, you should go simply because you aren't likely to see a cañero unless you wander southward. Ours is a nation of regulations, Mexico is far less governed by the rule book. In Mexico, part of a cañero's appeal is to stand beneath it in the town square as the sparks fall earthward; it's a scene of laughter and joy for both adults and kids — and one of some danger. And it's a scene that's incompatible with our nurturing American fire marshals and nervous insurance companies. Beyond that, furthermore, Americans love big, impersonal spectacles that we can watch at a distance. Mexico is a far more intimate country, and a cañero is a more intimate fireworks display.

The El Castillo Coon Light Cinco de Mayo celebration will be held Friday, May 5, in Embarcadero Marina Park, adjacent to Segorin Village downtown. Musical festivities

SWEET ON ONIONS

(continued from page 1)
Imperial Valley — sweet onions mature faster and thus pick up less sulfur from the soil (sulfur causes pungency). Sweet onions are served fresh on hamburgers and in salads and are used for making onion rings; storage onions are used primarily for cooking.

In the spring of 1985, the Imperial Valley farmers — who each year grow more than 1,000 acres of sweet onions, with a per-acre yield of between 500 and 1,000 bags — also had long been indignant over revelations that some produce wholesalers were buying Imperial Sweet, shipping them to Georgia and Hawaii, and rebagging them for sale as prior Vidalia and Maui. So the Imperial Valley

governors decided enough was enough. They challenged their fellow growers to a taste test, and in May a panel of food critics from around the country, assembled at an El Centro restaurant, declared the Imperial Sweet the winner. A year later, Sweet Onion Challenge '86 was held in McAllen, Texas, the home of the famous Texas 1015. Once again, the Imperial Sweet emerged victorious; the event was covered by ABC's World News Tonight, and almost overnight, the price per bag more than tripled to \$15.

Plans for a third national challenge in 1987 in Vidalia, Georgia, fell through when the Georgians, apparently fearing yet another Imperial Sweet win, declined to host the event. So Imperial Valley growers, claiming victory by default, instead staged a celebratory Imperial Sweet Onion Festival, which has since become an annual event.

The third annual Imperial Sweet Onion Festival will be held Saturday, May 6, in the Casa de Mariana Building on

(continued on page 6)

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Village Faire
Sunday, May 7 - 8:00 am 'til 5:00 pm

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Present this coupon with \$1 for all 15 Evening games & 5 Jackpot Specials (reg. price \$10). Evening sessions begin at 6:30 pm Wednesday thru Saturday and 3:30 pm on Sunday. This is your chance to win thousands—plus a trip to Hawaii or Acapulco for 2—for \$1! This coupon may not be used in combination with other coupons. One coupon per player.

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- Up to 50% off on gear, outdoor clothing and hundreds of other items.
- Enter our "Guess the Weight of the Pack" contest — win an Adventure 16 Wings backpack. (enter both days)
- Meet the factory reps of Chouinard, Eagle Creek, Hi-Tec, Marmot, The North Face, Patagonia, Vasque, and Vasanet. Talk with the people behind the labels. (both days)
- Special deals on seconds and closeouts from Chouinard, Eagle Creek, Marmot, and Patagonia.
- Visit our Adventure Travel and Wilderness Outings booth to enter our drawing for free Adventure 16 Wilderness Outings Classes: Rock climbing, Backpacking, and Map & Compass. (both days)
- Try out our climbing wall! (both days)
- Rental gear on sale and Swap Meet Sunday only. Quantities limited to stock on hand.)



SUNDAY MAY 14, 8-5 p.m.

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- In addition to these great bargains, come swap, buy or sell your own equipment with other outdoor folks.
- Adventure 16 Factory open house — see how and where it's done.

Saturday, May 13

Sale 10:00 a.m. - 6:00 p.m.
(No Rental Sales on Sunday)
Wilderness Outings & Adventure Travel Booth
Try Out Our Climbing Wall

Sunday, May 14

Swap Meet & Rental Sale 8:00 a.m. - 5:00 p.m.
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(619) 283-3254

ADVENTURE 16
OUTDOOR & TRAVEL OUTLET

(continued from page 4)
the California Midwinter Fairgrounds in Imperial. The event is expected to draw upwards of 2000 spectators, contains include onion clipping, an onion-ring bake-off, and onion eating. There will be challenges among shippers for the best-packed onion sack, the sweetest-of-the-sweet, and the largest onion. Games like onion baseball, onion basketball, onion bowling, and onion golf also are scheduled. Capping the event will be the crowning of Miss Imperial Sweet, the 1989 onion queen. Festivities will take place between 11:00 a.m. and 6:00 p.m.; admission is free. For directions to the festival and other information, call the Imperial Sweet Onion Commission at 353-1900.
— Thomas K. Arnold

WINGS OF VICTORY
(continued from page 1)
years after the B-17s and the B-24s and the P-51s and the rest of the World War II flying machines completed their deadly duties. The few warbirds

still flying have become mythic: showbacks, tangible memories made of steel and glass. "The greatest thing now is to see men showing their sons the planes they flew in World War II," explains Bob Neumann, wing commander of the San Diego chapter of the Confederate Air Force, a national group dedicated to preserving the warbirds. "These are the planes that really made the world free. The men who flew them are 60 and 70 years old now, and their sons are in their 40s. And the fathers cry when they see these old planes. Grown men, crying."

A B-17 pilot navigator reports: "On their first pass I felt sure the German fighters had got us, for there was a terrific explosion overhead and the ship rocked badly. A second later the top turret gunner fell through the hatch and slumped to the floor of my nose compartment. When I got to him, I saw that his left arm had been blown off at the shoulder and he was a mass of blood. I first tried to inject some morphine, but the needle was bent and I couldn't get it

in. Then I tried to apply a tourniquet, but it was impossible as the arm was so close to the shoulder. I knew he had to have the right kind of medical treatment as soon as possible and we had almost four hours of flight time ahead of us, so there was no alternative.

"I opened the escape hatch and advised the chute for him and placed the second rug firmly in his right hand. But he must have become excited because he pulled the cord, opening the pilot chute in the updraft. I managed to grab it together and sack it under his right arm and pulled him into space. I located somewhat later from our ball-turret gunner that the chute opened 'plain.' We were at 24,500 feet about 25 miles west of Hawaii. Our only hope was that he was found and given medical attention immediately."

The fifth annual "Wings of Victory" historical aircraft show begins this Friday, May 5, at Brown Field and continues through Sunday, May 7. Aircraft to be on display include a B-17 Flying Fortress, two B-25 Mitchell bombers, five P-51 Mustangs, an Avenger torpedo bomber of the type President Bush flew in the war, and an extremely rare P-38 Lightning fighter. The P-38, with its menacing-looking twin tail (dubbed the "forked-tail Devil" by the Germans), 20mm cannon, and 3,400 50-caliber machine guns, was one of the fastest and most deadly planes in the war. A P-38 is credited with shooting down Admiral Isoroku Yamamoto, commander in chief of the Japanese Imperial Combined Fleet. In all, more than 45 World War II-era planes, including trainers, transports, fighters, and other types will be displayed at Brown Field. (This show is not affiliated in any way with the AirSpace America air show held last May at Brown Field.)

B-17 pilot: "When a cannon shell smashes into a Fortress, the way it sounds depends upon where you are. If you're not too close, it's a kind of rattling, whirring like a small ball from a big drop—and you feel a jar that shakes the whole ship. It is a moment's reaction and leaves you quickly. But if the shell explodes nearby, then there is nothing gentle or distant about what happens, and it is as if you've been hit by a momentary tremor."

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engines recedes deeper into history and further from memory. Within a few years, the men who flew these planes will all be gone.

Admission to the Confederate Air Force historic aircraft show is free for children under age eight, as well as active-duty military members and those with proof of their active duty with military aircraft during WWII. For more information call 254-1145 or 697-6824.
— Neil Matthews

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Mandeville Auditorium
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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 80823, San Diego, CA 92188.

OUTDOORS
Bird Walk, Friends of Los Peñasquitos Canyon Preserve sponsor a one-to-two-hour walk on

Saturday, May 6, at 8 a.m. Meet at the parking/sitting area off Black Mountain Road, north of Mira Mesa Boulevard. Bring binoculars and bird book. Wear sturdy shoes, bring water and a snack. Free. 271-6710.

Dairy Mart Ponds, the Audubon Society will sponsor this bird walk set for Saturday, May 6, 8 a.m. to noon, with moderately strenuous hiking on level ground. Bring water and a snack, and prepare for warm weather. Meet at the southeast corner of the large pond on the west side of Dairy Mart Road. Take

1-5 south past Imperial Beach and exit at Dairy Mart Road. Turn right (south) and go 100 yards. Allow 20 minutes' driving time from Mission Valley. For information, call 282-7710.

Estuarine Reserve Tour, the 400-acre Border Field State Park is a national estuarine research reserve containing over 300 species of birds. Learn more about the flora and fauna in this unique habitat in free ranger-led walks on the first two Saturdays of each month. The next walk is scheduled for Saturday, May 6, meeting at 9 a.m. at Fifth Street and I-15 Avenue in Imperial Beach. For more information, call 435-5184 or 237-6768. Free.

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Come to the best party in San Diego since 1945.
Come as you are or come dressed in '40s style as we recreate the Victory Celebration that ended the war years. It's the exciting climax to ABC's War and Remembrance, with all the sights and sounds of the '40s, including:
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The highlight event at the 14th Annual Pacific Beach Block Party
Saturday, May 13, 1989
10:00 am to 4:00 pm
A bed race is a growing-up version of a soap box derby with "snooty-up" and "snoozed-out" decorated beds competing at bends, obstacles, curves and speed bumps.
After-race pajama party at Chai Diego: from 4:00 pm-8:00 pm featuring complimentary hors d'oeuvres and virgin drinks, a prize contest, P.A. music and games, dancing and more! Tickets \$15 to the door.
All proceeds will benefit Vista Hill Foundation's Chemical Dependency Program Care Fund.
To enter your team: jamie@anderson-events.com 253-0899

READER'S GUIDE TO LOCAL EVENTS

by Alan Reman (Hiroshima Mon Amour), the 1988 French film screens with English subtitles at the Price Theater on Tuesday, May 9, at 8 p.m. The Price Theater is on the ground floor of the Price Center, just south of the central library and northeast of Mandeville auditorium, UCSD. 534-4090 or 534-3125.

Polanski Retrospective, the La Jolla Museum of Contemporary Art's series continues its retrospective of films directed by Polish expatriate Roman Polanski. On Wednesday, May 10, Clary of

Forbidden Dreams is shown at 3:30 p.m., in Shawwood Auditorium, 700 Prospect Street. La Jolla. Originally released as Water, this comedy about a gung-ho innocent who stays in the museum of an eccentric millionaire (Sam Stone) and Marcello (Marcello), the museum is located at 700 Prospect Street, La Jolla. For information, call 454-3541.

"Hill 34 Doesn't Answer," in honor of Israeli Independence Day, La Jolla's Jewish Community Center will screen this film next Thursday, May 11, at 8 p.m. The first major motion picture produced in Israel, it was filmed just before the 1948 UN armistice and follows the lives of four Zionists. The Center is located at 4126 Executive Drive in the Golden Triangle area. For ticket information, call 457-3070.

MUSIC
Student Recital, soprano Theresa Butler and soprano Todd Anthony perform at South Recital Hall, San Diego State University.

on Friday, May 5, 7 p.m. The program for the evening will be two selections by Handel, Duckworth's *Midnight Blue*, "Frustrated and Left," by Schumann, Glazounov's *Concerto in C Major for Cello and Orchestra*. The program also includes Mozart's *Overture to The Abduction from the Seraglio* and Mahler's *Symphony No. 1 in D Major (Titan)*. Guest conductor You-Tai leads the symphony in the 8 p.m. performances, held at Symphony Hall, 1245 Seventh Avenue, downtown. A pre-concert lecture at 7 p.m. in the lower lobby will highlight the evening's selections. For ticket information, call 699-4205 or 278-8497.

Classical Guitar and Voice
Recital, Robert Wenzel, guitarist, and soprano Ellen Lawson present works by Dowland, Schubert, Villa-Lobos, Giuliani, Bach, and various Brazilian composers. Sunday, May 6, 8 p.m., at Grasmere College. The concert, which also features solo guitar works, will

be held in the Fine Arts Building, room 222, 6800 Grasmere College Drive, El Cajon. For ticket information, call 465-1700.

"Affair of the Heart," a program of love songs, will be performed by the San Diego Men's Chorus at their spring concert Saturday, May 6, at 8 p.m., and Sunday, May 7, at 3:30 p.m. The pop ensemble Ah! Temo and the new group MenSerg also perform, presenting love songs in styles ranging from madrigal to calypso. The concert will be held at the Free Unitarian Church, 4190 Front Street, Hillcrest. For ticket information, call 296-9829.

Organ Concerts, this week's free organ recital at the Spectra Organ Pavilion in Balboa Park, Sunday, May 7, at 2 p.m., features San Diego civic organist Robert Plimpton and music by Bach, Brahms, and Debussy, plus Hispanic folk music. 276-0819.

Highly Wurlitzer, Candy Cutler, a blind organist, performs on the 1933 theater pipe organ at the California Theatre on Sunday,

French and German composers at St. James by the Sea Episcopal Church on Sunday, May 7. Accompanied by pianist Robert Clay Fenderson, Miss Sublett performs works by Brahms, Faure, Schubert, Saint-Saens, Hugo Wolf, and Liszt. The program also includes a work by Rachmaninov, two songs by Vaughan Williams, and an aria from Mozart's *Le Nozze di Figaro*. The 4 p.m. concert will be held at the church at 743 Prospect Street, La Jolla. For ticket information, call 458-3421.

Chamber Singers, Rosini's "Petite Messe Solennelle" is the featured work in a concert by SDSL's Chamber Choir and Chamber Singers, set for Sunday, May 7, at 1 p.m. Directed by Frank Almond, the program also includes works by Vaughan Williams and Schaefer. The performance will be

held in the sanctuary of First United Methodist Church of San Diego, 2111 Camino del Rio South in Mission Valley. 297-4366.

20th-Century Piano Music, on Sunday, May 7, at 7 p.m., Cecil Lytle, of the music faculty of UCSD, performs works by Scriabin and seven 20th-century piano music in the library of SDSL's North County campus. Lytle's performance of *The Naked Gopher* was recently released nationwide on PBS. Free. The campus is located at 800 W. Lea Vallecitos in San Marcos. 471-3515.

Orchestra Concert, the final concert of SDSL's orchestra will be held Sunday, May 7, at 7 p.m. in South Recital Hall. Scholarship-winning musicians Pablo Mendez and Tad Bradner are the soloists in the *Sinfonia Concertante* by Mozart. The program also includes

Beethoven's *Leonore Overture*, the *Chor Concerto*, Op. 7, No. 6, by Albinoni, and *Symphony No. 5* by Shostakovich. For ticket information, call 594-6311.

Accordions, Al and Claudia Wrona entertain in Balboa Park on Sunday, May 7, 2 p.m., to celebrate Poland's 1988 Constitution Day. Sponsored by the House of Poland, the performance will be held at 2 p.m. in the House of Pacific Relations stage. Dancers David and Diane Oldenwaller and a Polish choral group also appear. Free. 297-0060.

String Quartet, the Lark Quartet, musicians in residence at SDSU this year, will perform a concert of works by Schubert, Bartok, and Beethoven on Monday, May 8, 7 p.m., in South Recital Hall on the SDSU campus. The program for the evening will be Schubert's

Webert, Stravinsky, and Brahms in a concert at UCSD's Mandeville Auditorium on Sunday, May 7, at 8 p.m. For ticket information, call 594-6311.

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Tues., Wed., Thurs., May 9-11

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& MORE!!
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2 FOR 1 Wednesday & Thursday, \$6.00 cover • Showtime 8:00 pm
(Hotel, restaurant employees & college students)
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Sunday \$6.00 cover • Showtime 8:00 pm
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MONDAYS & TUESDAYS • POTLUCK NIGHTS • NO COVER!
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Saturday \$10.00 cover • Showtimes 8:00 pm & 10:00 pm & 12 midnight
Sunday \$6.00 cover • Showtime 8:00 pm
2 drink minimum • Sorry, you must be 21 or over

READERS GUIDE TO LOCAL EVENTS

Quintessence: Bartok's Second String Quartet, Opus 17, and Beethoven's Quartet in E-Flat Major, Opus 74. Call for ticket information, 694-6531.

Spring Concert, on Monday, May 8, at 8 p.m., the San Diego County Symphony Orchestra presents soloist Tom Lawrence performing Gershwin's Piano Concerto in F. The concert will be held in the auditorium of Claremont High School, 4150 Ute Drive in Claremont. Selections by Brahms, Grieg, and Handel are also scheduled, under the direction of Robert Minich. Free.

Arabic Music, a concert of folk and urban Arabic music, performed by ethnomusicologist Ali Jihad Racy, will be presented at the East County Community Arts Center at 210 East Main Street in El Cajon on Monday, May 8, at 8 p.m. Racy, a native of Lebanon, is a Professor of Music at UCLA. His performance will include a discussion on the history of Arab music and the difference between Near Eastern and Western melodic systems. For ticket information, call 460-2177.

Jazz Live, trumpeter Mitch Manker brings his band to San Diego City College Theater as the "Jazz Live" series continues on Tuesday, May 9, at 8 p.m. Manker played solo trumpet in the Ray Charles Orchestra and was the one-man horn section for the late Ella Ruth Fagan. In addition to playing in his own band, he regularly joins local groups like Hollis Gentry and Fartherberg. Manker will introduce audiences to the Alan Fox, a wind-activated synthesizer, in this performance broadcast live on KSDS-FM, 88.3, Free. The SCCC theater is on C Street at 14th Street, downtown. 230-1481.

Brass Consort, selections ranging from the early to modern periods will be performed by the San Diego Brass Consort on Wednesday, May 10. The program includes Second Military Suite in E-flat Major by Gustav Mahler, "The Southern Cross" by Herbert Clarke, Three Renaissance Madrigals by Thomas Weelkes, Récit de la Messe by Claude Legrand, and "The Carnival of Venice" by Benoit Dutoit. The concert will be held at 7 p.m. in Smith Recital Hall, SDJC. Free, 265-6031.

"Ovation Series," Mican's Symphony No. 41 in C Major (upheld) and Hindemith's Mathis der Maler are the highlights of the next concert in this series, featuring West German conductor Bernhard Peters and Cuban-born pianist Juanita Zava. The program also includes Chopin's Concerto No. 1 in E Minor for Piano and Orchestra. The 8 p.m. concert takes place next Thursday, May 11, in the lower lobby of Symphony Hall, 1245 Seventh Avenue, downtown. For ticket information, call 699-4205 or 278-8497.

LECTURES

Nuclear Energy, following last year's anti-nuclear presentation, the second part of this two-part series covers the other side of the issue. Alan Baxter, a physicist with General Atomics Nuclear Core Division, offers facts in favor of using the atom as a source of power. This lecture, sponsored by the Humanist Fellowship, will be held on Friday, May 5, 7:30 p.m. at the Henry George Center, 2240 Mosley Street, near Cornstock Street and Linda Vista Road. 992-8042, 226-7544 or 454-7346.

Horticultural Club Vism, curator of Quail Botanical Gardens, will answer questions about the gardens and offer information on Saturday, May 6, from 1 p.m. to 4 p.m. Quail Botanical Gardens is located at 230 Quail Gardens Drive in Encinitas. Take 15 north to the Encinitas Boulevard exit. Paved east till you see the sign for the gardens, on the left-hand side. The talk is free, except for a parking fee. For more information, call 454-0336.

Flying Saucers, former aerospace scientist Don Robey will talk on "Flying Saucers — Interface with Mankind," Sunday, May 7, at 2 p.m. Author Robey includes his 30 years' research and personal experience in this lecture sponsored by the San Diego UFO Society, at the Philosophical Library, 355 West Felicita Avenue, Escondido. 753-7281.

Old Garden Roses, throughout history, the rose has been a symbol of beauty and romance in many cultures. Scott Hansen, a leading rose authority and member of the American Rose Society, will deliver an illustrated lecture on "Old Garden Roses and the Development of the Modern Rose" as part of UCSD Extension's "Lectures at the Lyceum" series. Hansen traces the history of the rose and its significance at this slide-illustrated lecture set for Monday, May 6, 7:30 p.m. The Lyceum Theater is in Horton Plaza, downtown. Call 534-3420 for ticket information.

Alternative Voices Series, writer, professor, and editor Joan Copjec will speak on "Monoclonal Women and the French Uncertainty," part of the "Alternative Voices: Nine Perspectives" series offered by the La Jolla Museum of Contemporary Art. Copjec is editor of the critical journal October and has been published on the subject of psychoanalysis and cinema. The lecture will be held Thursday, May 9, 8:30 p.m., in the museum's Court Room, 720 Prospect Street, La Jolla. For ticket information, call 454-4541.

Architecture Series, the New School of Architecture welcomes Marvin Rand, architectural photographer, as the next speaker in this series entitled "Visions '89." Mr. Rand's work has documented the designs of some of

the world's foremost architects. He speaks next Thursday, May 11, 7 p.m., at the school on 1249 F Street, downtown. Free. For more information, call 235-1290 or 231-1120.

IN PERSON

Comedy, Mark McCollum headlines this week at the Improv. Winner of the San Francisco Comedy Competition and voted "Comedy Entertainer of the Year," McCollum is supported by John Wing and Carlos Alarcon tonight, Thursday, May 4, through Sunday, May 7. Opening Tuesday, May 9, are lefties Bruce Baum, Gern Salovey, and Bo Southon. Showtimes at the Improv are Sunday through Thursday, 8:30 p.m., Friday, 8:30 p.m., and 10:30 p.m., and Saturday 8 p.m. and 10 p.m. For reservations and ticket information, call 483-4520.

New Writing Series, UCSD's writing series features writers reading from their new works. It continues on Wednesday, May 10, with

Dodie Bellamy and Kevin Killian. Bellamy is the author of *Deliber* and *Have Known*, while Killian was recently chosen for the anthology *Best American Poetry 1988*. He is the author of *Shy* and recently had his play "Tat" produced in San Francisco. The reading will be held at 4:30 p.m. in the Revelle Lounge, on the UCSD campus. For more information, call 534-3123.

Story Swap, this monthly event, sponsored by Storytellers of San Diego, is open to anyone who wants to tell or listen to stories in an informal setting. Next Thursday, May 11, the group meets at the San Diego County Department of Education, 6631 Linda Vista Road, in room 101. Stories for children and adults are welcome. Call 298-6363 evenings for more information.

"Dead Day at Black Rock," Spencer Tracy stars in this 1955 story of a town filled with prejudice and shame. Lee Marvin and Ernest Borgnine also star. The 1954 film airs at midnight, Tuesday, May 9, KUSI, Channel 51. Space is worth staying up for.

Padres Baseball, the Pads play Pittsburgh in a weekend series beginning Friday, May 5, at 7 p.m.; continuing Saturday, May 6, at 7 p.m.; and concluding Sunday, May 7, at 1 p.m. All games are

broadcast on KFBM-AM (760) and in Spanish on KXSS-AM (1430). The Tuesday and Wednesday games against St. Louis will be televised on KUSI, Channel 51, at 5:35 p.m.

Cinco de Mayo Special, the National Symphony Orchestra of Mexico will perform the century-old *Rasped* overture by Lauro Bertain on KFBM-AM, 7 p.m. on Friday, May 5. Maestro Francisco Savin leads the 90-piece orchestra in classical pieces by Mexican composers.

"Jazz Live," trumpeter Mitch Manker performs in concert at San Diego City College, broadcast live on KSDS-FM (88.3), on Tuesday, May 9, at 8 p.m. (See "Music" in this section for more information).

"Spencer Tracy at Black Rock," Spencer Tracy stars in this 1955 story of a town filled with prejudice and shame. Lee Marvin and Ernest Borgnine also star. The 1954 film airs at midnight, Tuesday, May 9, KUSI, Channel 51. Space is worth staying up for.

"A Walk in the Woods," Lee Blessing's Tony-award-winning stage play, performed by Sam Waterston and Robert Prosky, is shown on American Playhouse, Wednesday, May 10, at 9:10 p.m., KFRS, Channel 15. Repeated Sunday, May 14, at 1 p.m.

Del Mar National Horse Show, the horse show continues this week with the hunter-jumper division scheduled through Sunday, May 7, and the Western and Saddlebred division beginning Wednesday, May 10. One of the most prestigious events on the circuit is the \$25,000 Cadillac Del Mar Grand Prix, scheduled for Sunday, May 6, at 7 p.m. Show jumping events are scheduled daily from Friday, May 5, through Sunday, May 7, 8 a.m. to 1 p.m., daily, and 7 p.m. on Friday and Saturday, May 5, and May 6, and Wednesday, May 10, at the same hour. The Del Mar Fairgrounds are located west of the Via de la Valle exit from 15 in Del Mar. The horse

broadcast on KFBM-AM (760) and in Spanish on KXSS-AM (1430). The Tuesday and Wednesday games against St. Louis will be televised on KUSI, Channel 51, at 5:35 p.m.

SPORTS

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Clinics, refreshments, prizes & more...!
At CENTER STAGE from 8 am to noon:
8-10 am 2 hour SUPERCLASS Stretch 'n' Warmup
10-30 am Powerwalk to GOLD'S GYM
10:30-noon Jazz Funk Clinic
At GOLD'S GYM from noon to 4 pm:
Noon-2 pm Open house & refreshments
We're trying to Mr. Universe & Ms. America Lance Dreher and Runner-up Ms. Fit USA Erika Andersch to personally answer your forms and training questions. Don't miss them!
Noon-4:00 pm Free body fat testing
Here's a great opportunity to see just what you're made of!
Plus these special events...
• UCSD Aerobics Team
• Jazz Funk demo
• Expressive movement with drums
• Meet the Godfather of Sweat, Abhi!
• Prize drawings (cash and prizes to win)
This one-time only event is sure to be both fun and educational. If you've been thinking about starting a fitness program, or you're ready to enhance the quality of your conditioning regimen and facilities, or you'd like to meet our celebrity guests, join us on Saturday, May 13!
Please RSVP ALL classes.
For information call Center Stage at 436-9490 or Gold's Gym at 944-0046.

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classic rock
BROADCASTING LIVE FROM
BAZAAR DEL MUNDO
IN HISTORIC OLD TOWN!
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CELEBRACIÓN DEL CINCO DE MAYO!!!

READERS GUIDE TO LOCAL EVENTS

show is held in the Del Mar, Duran, and San Diego arenas. Call 755-1161 for more information.

Padres Baseball, with three straight wins last week against the Padres, the Pads should be ready for this weekend's game against Pittsburgh scheduled for Friday, May 5, at 7 p.m. Saturday, May 6, at 1 p.m. and the final contest (Sunday, May 7, at 1 p.m. For ticket information, call 283-7328. For recorded schedule information, call 302-4036.

Special Olympics, the community of Ramona welcomes Special Olympics athletes from all over North San Diego County on Saturday, May 6. The track and field events, including running, broad-jump, and Frisbee and softball events, will be held at Ramona High School beginning at 9 a.m. From North County, take Hwy 16 to Tenth Street, and continue straight as it turns into San Vicente. The high school track is on the corner of San Vicente. Hanson Lane. Free. For more information, call 759-4994.

"Save the Children Relay." World Runners hosts this 24-hour relay to benefit local and international child-survival programs. Runners, joggers, and walkers will pace themselves around the quarter-mile track at Mission Bay High School on Sunday, May 6, starting at 9 a.m. T-shirts, entertainment, refreshments, and massages for active athletes will be available. Mission Bay High School is at 2475 Grand Avenue in Pacific Beach. For admission details or other information, call 464-6660 or 554-8641.

Ases Track, men's and women's track events in the Ases Open, are scheduled for Saturday, May 6, at 1 p.m. Chic Sportswear Track, SUSU, 594-7175.

Baja Coast Ride, a 40-mile bike ride, sponsored by the Border View YMCA and Target stores, begins at Rossmore and travels north along the coastal road to San Miguel, just nine miles north of Ensenada. Cycles will ride close to the surf on a federally maintained road devoid of potholes, curves and drop-offs. Volleyball, dancing, Frisbee, music, food, and drink await at the finish line, adjacent to a beach campground. Riders line up at the Ramona Beach Hotel at 8 a.m. on Sunday, May 6, ready to ride at 9 a.m. Four hours is allowed to complete the course. Entry forms are available at bike shops. Target stores, and YMCAs around the county. For registration information, call 423-6811.

San Diego Stride, "Fit for America - Fit for Life" offers a five-mile course that starts and finishes at Scripps Village's Encinitas Marina Park. Sponsored by Stride America, who promote health and fitness through walking, the event will benefit

San Diego County schools. Over 10,000 participants are expected. The walk begins at 8:30 a.m. on Sunday, May 7. For registration and other information, call 481-1607.

"Cinco de Mayo Run and Walk," this 10K run and walk, TAC-certified and sanctioned, will benefit the education and scholarship programs of MAEGA (Mexican-American Educational Guidance Association). It starts at 7:30 a.m. on Sunday, May 7, on Third Street, just past 8 Street, in Encinitas. It ends at Moonlight State Beach with a fiesta of entertainment, including Mexican dancers, music, celebrities, and food. Day-of-event registration is held from 6 a.m. to 7:15 a.m. at the beach. For more information, call 326-2447, 753-2783, or 497-4667.

SPECIAL

Needfest, the seventh annual festival of the new arts presented by Sushu continues this week with the Southern California premiere of Kaboochie, an English performance group presenting *Rapunzel* — The Forbidden Story. Using puppetry, puppetry, and live music, Kaboochie tells the story of the Russian monk's exile from his country to America. It opens tonight, Thursday, May 4, at 8 p.m. at Sushu. Next is *Really Sings Best*, performer artist David Kervel's "concert for silent and chamber audience." This work was inspired by a childhood friend of Kervel's who experienced a series of psychotic breaks during the '70s and '80s. Kervel performs at Sushu, Monday, May 6, and Monday, May 13, at 8 p.m.

The premiere of Don Victor's *Picture Fancied* takes place next Thursday, May 11, at 8 p.m. Known for his work with Whoopi Goldberg, Victor brings right characters to life in the story of Ray Ferguson, a traveling salesman with a troubling mid-life crisis. The solo performance will be held at Sushu, 852 Eighth Avenue, downtown. Call 333-8466 for ticket information and other details.

Designer's Showcase, each year, this showcase features a house of historical significance renovated by a committee of local designers. Sponsored by the San Diego Historical Society and the American Society of Interior Designers, this year's selection is the Sushu Clerk House, located at 3855 Narragansett Avenue in Point Loma. The house will be on display through May 7, with corresponding fashion shows, musical programs, and cooking classes scheduled. Hours for viewing this week are today, Thursday, May 4, 10 a.m. to 3 p.m.; Friday, May 5, 10 a.m. to 9 p.m.; Saturday, May 6, 10 a.m. to 4 p.m.; and Sunday, May 7, 11 a.m. to 4 p.m. For ticket information and schedule of events, call 232-6226.

"The Wings of Victory," this three-day event will feature World War II bombers, fighters, transports, trainers, and amphibious assault and salutes the military men and women of the second World War. The event will be held at Brown Field on Olay Mesa on Friday, May 5, from noon to 5 p.m.; and Saturday, May 6, and Sunday, May 7, from 9 a.m. to 5 p.m. To reach Brown Field, take 805 south to Highway 117. Go east 117, and follow signs to the field. For ticket information or schedules, call 464-4525.

Fireworks Artists, fireworks are traditionally performed as a part of Mexican fiestas. On Cinco de Mayo (Friday, May 5), the San Diego National Festival Ensemble, a touring troupe of fireworks artists, will present fireworks for the public. "El Castillo" (castle literally means castle, referring to the damel, or castle-shaped structure that supports the pyrotechnic devices) will be lit at 8:30 p.m. at the Encinitas Marina Park adjacent to Scripps Village, 849 West Harbor Drive, downtown. Various bands will also perform Mexican music and dance. "El Castillo" runs approximately 15 minutes, with other fireworks taking place in the park from 3 p.m. to 9 p.m. Viewing is free.

Discovery Day, staff members at the Natural History Museum invite the public to bring unidentified objects to the museum lawn for a day of examination and information on Saturday, May 6. Stations representing each department — ornithology, herpetology, entomology, paleontology, botany, marine invertebrates, mammalogy, and mineralogy — will be equipped to help identify various objects. Bring plants, shells, crabs, insects, fossils, and rocks, and find out what they really are. Live demonstrations are also scheduled. The event is free. Scheduled from 10 a.m. to 3 p.m. 232-3821.

Sweet Onion Festival, onion events highlight Imperial's third annual event on Saturday, May 6, 11 a.m. to 6 p.m. Onion ring toss, raw-onion-eating contest, onion-cooking contest, and free onion ring will be featured, plus booths, entertainment, and non-onion food. The 1999 onion queen, events are free. Scheduled from 10 a.m. to 3 p.m. 232-3821.

Mis Imperial Sweet, will be chosen during the festival. The festival will be held in the Casa de Matana building at the California Mid-Winter Fairgrounds. Follow 148 east to El Centro. Take the Imperial Avenue exit and follow it north till you reach the fairgrounds. Admission is free. For more information, call 353-1900.

Pow-Wow, the Indian Education Program of San Diego Schools presents its annual pow-wow at Hoover High School, Sunday, May 6. This colorful cultural event features native American dancing, arts, crafts, and traditional food. The pow-wow is held at Hoover's main gymnasium, 4477 El Cajon Boulevard, East San Diego, from 1 p.m. to 11 p.m. Free. 444-3337 or 271-9987.

Maritime Band Review, 40 marching bands, from all over the state will compete for the best band award in this 42nd annual event. The parade starts on Sunday, May 6, at 10:30 a.m., down National City's Highland Avenue. Challenging the reigning band, Cante Park High of Chula Vista, will be Chula Vista High and

Hilltop High. Following the battle of the bands, 18 teams of high school cheerleaders will compete. Ethnic foods and other refreshments will be on sale. Call for blancher reservations and information at 477-9339.

One Day Late, "Cinco Pacific: The Art of Activism" presents its own Cinco de Mayo festival on Sunday, May 6, with an art exhibit and silent auction. The three-week project has raised money for and consciousness about local environmental issues affecting the Pacific Rim. The festivities take place at the Centro Cultural de la Raza, located on Park Boulevard, 144 mile south of the Space Museum in Balboa Park. The first begins at 6:30 p.m., followed by the silent auction at 8 p.m. and entertainment till 11:30 p.m. For ticket information, call 481-6784 or 281-1447.

Cups de Te, the Palo Indian Reservation presents a cultural celebration on Saturday, May 6, and Sunday, May 7. Indian dances, raffles, and food will be featured. The festival takes place at Collier-Sussex Park, across from

plus pottery, ceramics, beadwork, and jewelry. Performers from other parts of the country and strolling by "elders and friends" promise to make this a rich cultural event. The Cante Cultural Center is at Highway 16 on Pala-Temecula Road, in the center of the Palo Indian Reservation. Booths open at 10 a.m., and ceremonies and entertainment begin at 11:30 a.m. Free. 742-1590.

Peninsula Arts Festival, the visual and performing arts are spotlighted at this new multi-arts fair, sponsored by the Ocean Beach arts council. Over 150 artists booths will feature a variety of media, including painting, photography, and sculpture. The performing arts will take place on three stages: the first for jazz, blues, swing, and Cajon music; the second honoring Cinco de Mayo, with Mexican performers; the third featuring classical music and dance. Entertainment also includes local artists Farberger, the Mighty Penguins, Sam Hinton, the California Ballet, the San Diego Symphony, and the Starlight Opera. The festival takes place at Collier-Sussex Park, across from

Robb Field at the end of I-8, in Ocean Beach. The dates are Saturday, May 6, from 10 a.m. to 7 p.m. and Sunday, May 7, 10 a.m. to 5 p.m. Admission, parking, and shuttle service from Sea World are free. For more information, call 225-1755.

Art Show '89, the Menzies Winery presents this two-day event of music, wine tasting, and art displays, Saturday, May 6, and Sunday, May 7, 10 a.m. to 5 p.m. The Menzies Winery is located three miles north of Julian at 1150 Julian Orchard Drive. For information call 765-2072.

Old Town Festival, showcasing two days of Latino celebration, Old Town's Cinco de Mayo festival will feature music, folk dancing, Mexican food, and a variety of entertainment. A reenactment of the Battle of Puebla, complete with authentically costumed, machete-wielding Mexican and French soldiers, will be a new addition to this year's festivities. Cinco de Mayo commemorates the historic Battle of Puebla, when

outnumbered Mexican forces defeated the Imperial French Army on May 5, 1862. It all takes place at the Plaza del Mundo and Old Town Square, 11 a.m. to 6 p.m., Saturday, May 6, and noon to 6 p.m. on Sunday, May 7. The reenactment takes place both days from 3:45 p.m. to 4 p.m. For more information, call 286-3161 or 237-6770.

"Spring Village Faire," more than 600 booths fill the streets of Carlsbad's Village for this annual event, sponsored by the Chamber of Commerce, scheduled for Sunday, May 7, 8 a.m. to 5 p.m. Live entertainment, animal rides, petting zoo, arts and crafts, and a farmer's market of fresh produce will be featured. Free shuttles at two locations: in the parking lot on the south side of Seaworld Plaza Camino Real, 2155 El Camino Real off Highway 78 and at the authentically costumed, machete-wielding Mexican and French soldiers, will be a new addition to this year's festivities. Cinco de Mayo commemorates the historic Battle of Puebla, when

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"Mon Amour La France," the Tarbus Gallery presents new paintings and prints by J. McNeil Sargent at an opening reception Saturday, May 6, from 6 p.m. to 9 p.m. The exhibition is under the auspices of the Cultural Services of the French Embassy in L.A. Consul Alexandre Tolson is expected to

attend the reception, which features classical guitar music by Ricardo Felix. The show runs through May 27 at 1203 Kenner Boulevard, downtown. Viewing hours are Tuesday through Friday, 11 a.m. to 9 p.m.; Saturdays 5 p.m. to 10 p.m. and by appointment. 234-5222.

"People," the Atherton's May exhibit will feature paintings, drawings, and sculpture by the Market Street Group, whose name comes from the Gaslamp Quarter location of their first studio. The members of the group are Albert Casey, Ralph Grogan, Rachel Gualdini, John McKee, Andrea Melroy, Ron Spelman, Patricia Starky, and Jeanette Zertina. A reception for the artists is set for Sunday, May 7, 3 p.m. to 5 p.m. at the Atherton, 1008 Wall Street in La Jolla. Viewing hours are Tuesday through Sunday, 10 a.m. to 5:30 p.m. 494-5872.

"Gaia Pacific: The Art of Activism," this invitational exhibit has as its theme the ecological diversity of the Pacific Rim coastal area and the importance of protecting this resource. The exhibit, which is being held in conjunction with a three-week schedule of music, lecture, and performance events, is sponsored by the Ecological Life

Systems Institute in San Diego and the Centro Cultural de la Raza in Balboa Park. The show includes crafts, paintings, installations, and sculpture by local and national artists: Larry Dunlop, Victor Chou, Anna O'Can, James Hubbell, Cynthia Snow, Paul Hubson, Mercedes Due Winter, and Montgomery Cleveland, and others. The exhibit runs through Sunday, May 6, at the Centro Cultural de la Raza (Pepper Grove, Park Boulevard, Balboa Park) through Sunday, May 6, 10 a.m. to 5 p.m. Wednesday through Sunday, 11 a.m. to 5 p.m. 494-5872.

"La Gente del Barrio," oils, pastels, and monotypes by Denver artist Tony Ortega will be exhibited through Sunday, May 6, at the Acevedo Gallery, 4012 Galloway Street, Mission Hills. The "Barrio" series is based on observations of daily life in Latin barrios around the country. Ortega's work is highly colorful and combines abstract and realistic forms. Gallery hours are

10 a.m. to 5 p.m. Tuesday through Sunday, 12-6-84. 296-8748.

"Anima," San Diego artist Flavia Gilmore's metaphorical and sometimes whimsical mounted assemblages of found objects, cut paper, and paint can be seen at the Quercus Gallery, studio A, 711 Eighth Avenue, downtown. The show remains through Saturday, May 6, 11 a.m. to 5 p.m. 696-0582.

Duo Exhibit, works by Ron Maney and Hans Woytke are displayed through Sunday, May 7, at the Art Corner Gallery at the Standard Brand store, 339 16th Street (at Broadway), downtown. Viewing hours are Monday through Friday, 8 a.m. to 9 p.m.; Saturday, 8 a.m. to 6:30 p.m.; and Sunday, 9 a.m. to 5:30 p.m. 232-3382.

"Haiti Bamboche," selected paintings from the collection of Robert C. Brinson represent the influence of spirits, gods, dreams, and folk tales in Haitian art. The exhibit will be displayed through May 10, 10 a.m. to 5 p.m. Tuesday through Friday, and 10 a.m. to 2 p.m. on Saturday. 534-2671.

Paintings, the bold and colorful work of local artist Ernest Silva remains on display at the Dietrich Jenny Gallery, 660 Ninth Avenue, downtown, through May 20. Some of the works 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. Viewing hours are Wednesday through Sunday, 11 a.m. to 5 p.m. 236-6592.

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, commentary by Jeff Smith and Jonathan Wolff. Information is accurate according to material given to 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.

A... MY NAME IS ALICE
The Old Globe Theatre is presenting this musical revue by Joan MacKillop Silver and Julianne Boyd, that celebrates the modern woman in song and dance. Boyd, who has directed the production, says the revue attempts to "show where women are today. We can laugh at ourselves and yet be comfortable with ourselves." Featured in multiple roles are Ron Rosen, Susan Mosher, Roy Monahan, Michelle Pawlik, and Avery Sommers. The Old Globe Theatre will be offering several post-performance forums to discuss the musical revue. Call the theater for this information at 231-9411. (Sm.)
Carnegie Center for the Performing Arts, through June 11, Tuesday through Saturday at 8:00 pm.

Sunday at 7:00 pm, Matinee Saturday and Sunday at 2:00 pm.

ABUNDANCE
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 25 years 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 Lagomastro has directed the production. (Sm.)
South Coast Repertory Theatre, Mainstage, through May 25, Tuesday through Saturday at 8:00 pm, Sunday at 7:30 pm, Matinee Saturday and Sunday at 2:30 pm.

AFTER HOURS AT CITY HALL
Through the month of October, the Promenade 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. Join Carlos X. Peña, 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.)
Promenade Stage Company, Friday and Saturday at 10:30 pm.

AMADEUS
The La Jolla Stage Company is offering Peter Schaffer's Tony Award-winning drama about a correlative confrontation between mediocrity (court composer Antonio Salieri) and genius (Wolfgang Amadeus Mozart). William Irish has directed the production. Stanley Maduga plays Salieri, and Todd O'Kene plays Mozart. Other cast members include Donald Dahlin, Greg, Dan, Lock, Good, Mike, Anne, Aubrey Smith, Phil Dandy, James Hooker, Evangeline Fernandez, and Albertine Seren. (Sm.)
La Jolla Stage Company, through May 7, Friday and Saturday at 8:00 pm, Matinee Sunday, May 7, at 2:00 pm.

ANTIGONE
The Campus Company of USSB is concluding its 1989 '90 season with a production of Sophocles' tragedy *Antigone*. Part of his Oedipus trilogy. Cast members include Katherine

Antigone depicts the tale of Antigone, whose two brothers, Eteocles and Polyneices, killed each other in battle. In an attempt to assert his power, newly crowned King Creon declares that Polyneices is an enemy of the state and thus doesn't deserve burial. Antigone, however, believes her brother's death has tragic consequences for Thebes. Michael Papper has directed the production, which will feature advanced acting students from the School of Performing and Visual Arts. (Sm.)
Leporello Theatre, USSB, Wednesday, May 10, through May 21, Wednesday through Sunday at 8:00 pm.

AREBIC AND OLD LACE
The Coronado Playhouse presents this very popular comedy, by Joseph Kesselring, about a pair of glib Brooklyn spinners whose hobby is murdering lonely old men and burying the bodies in their cellars. The arrival of a sinister neighbor, with a body of his own to dispose of, triggers mayhem. Gary Wright has directed the production. Cast members include Katherine

Faulconer, James W. Baker, Doug Smallheer, Douglas Gabrielli, Scott McArthur, Hilford Burton, Diane Pitzer, Jason Ross, James Ashton, Peter Javies, and Richard Rothman. John Bryan Davis is the costume designer. (Sm.)
Coronado Playhouse, through May 14, Thursday through Saturday at 8:00 pm, Sunday at 7:00 pm. (On Saturdays, the Coronado Playhouse offers an optional dinner-theater package. Call the theater for information at 435-4856.)

THE BEGGAR'S OPERA
San Diego State University's drama department is staging the world premiere of a new musical adaptation of John Gay's 18th-century "ballad opera." Gay wrote *The Beggar's Opera* in 1728 as a satirical comment on England's prime minister, Sir Robert Walpole, a man often suspected of working both sides of the law. (Walpole, the womanizer and charming rogue, represents Walpole, but in this production he does everyone else.) Robert Chapell adapted the book from Gay's

(Continued on page 20)

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• Aug. 4-6, 10-12, 18-20, 25-27, Sept. 1-3, 8-10	\$350

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J. Michael Vallee
Photo: Calabrese/Seaton

READER'S GUIDE TO THE THEATER

(continued from page 19)

original. Malcolm Leary and Terry O'Donnell wrote the music and Valerie Dunsley the lyrics. (Sm.) Don Powell Theatre, 52021, Friday, May 5, through May 13, Tuesday through Saturday at 8:00 pm.

COME BACK TO THE 5 AND DINE, JIMMY DEAN, JIMMY DEAN!
The Palmieri College Theatre is presenting Ed Gurney's drama about the "Disciples of James Dean." They gather for their 20th reunion in a small-town diner close to West Texas. Teenagers when Dean filmed *Great* two decades earlier in nearby Marfa, Texas, the disciples are now middle-aged women (most of whom have a child as the dean's son) and the child is the Jimmy Dean of the title. The arrival of a stunning and momentarily unrecognized woman sets off a series of confrontations that upset their self-deceptions and expose their well-hidden disappointments. Buddy Adkins has directed the production. Cast members include Deborah Gwetholz-Zimmer, Lisa Vili, Kristin Bradley, Leanne Wood, and Kelly-Jean Dunsmyre. (Sm.)

Palmieri College Theatre, Friday, May 5, through May 14, Thursday through Saturday at 7:30 pm. Matinee Sunday at 2:00 pm.

CRIMES OF THE HEART
OnStage Productions of Chula Vista is presenting Beth Henley's Pulitzer Prize and New York Drama Critics Circle Award-winning comedy-drama about the McClouds, three very different sisters "struggling to face their pasts and capture the future" on what is, for them, a bad day. Chris Courtney has directed the production. Cast members are Kim Breslin, Melissa Reeves, Shauna Wilde, Mary Mansfield, Joe Powers, and Sean O'Brien. (Sm.) OnStage Productions, through May 27, Thursday through Saturday at 8:00 pm.

CROSSING DELANCY
The Jewish Community Center presents Susan Sandler's family comedy about the tugs and pulls between the past and the present in a young woman's life. Told in the "humorous vernacular of Jewish life on the Lower East Side of Manhattan," the play's theme is

intergenerational angst and its resolutions. Lorrie Cohen has directed the production. Cast members are Lisa Davis, Bobbi Cohen, Norate Zaki, Scott Gordin, and Bernardo Gigliotti. (Sm.) Jewish Community Center, College Area Branch, 4075 54th Street, East San Diego, Saturday, May 6, through May 21, Saturday at 8:00 pm. Matinee Sunday at 2:00 pm. For information call 563-3300 x219 or x236.

THE DREAM ROOM
The Castaway Theatre is presenting David Hare's first play, which questions the sanity of his characters (and outside the Anne Klein Psychiatric Ward) and our own. Will Simpson has directed the production. Cast members are Susan Gidman, Steve Gubin, Todd Neal, Kevin O'Neill, Marc Rala, Mark Robertson, John Rosen, Elizabeth Soukup, and Sylvia M'Alli Thompson. Robert Earl is the scenic designer, Kelly Runquist is the costume designer, Matthew Cubitto is the lighting designer, and John Heuser the sound designer. (Sm.) Castaway Theatre, 444 Fourth Avenue, downtown, through July 1, Wednesday through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

DRAGON LADY
As part of its California Play Festival, the South Coast Repertory Theatre presents the world premiere of Robert Daefer's drama about a 10-year marriage that has reached a crossroads. According to a press release, the play deals with "realities

people who cling to familiar lifestyles and won't leave, unsettling marriages to avoid the duziness of total freedom." (Sm.) South Coast Repertory Theatre, Second Stage, Friday, May 5, through May 21, Tuesday through Saturday at 8:30 pm. Sunday at 8:00 pm. Matinee Saturday and Sunday at 3:00 pm.

A DREAM PLAY
The Marquis Public Theater presents August Strindberg's eerie masterpiece, in which he creates the incoherent but logical form of our dreams. When the daughter of India, the Hindu god, comes to Earth to mingle with mankind, "everything can happen; everything is possible and probable." Minnie Manqua has directed the production. Cast members are Robert Lander, Susan Simmons, H.D. Angerlight, John Blunt (who is also the scenic designer), Steve Gutierrez, Monica Ellis, and Gerry Pinner. (Sm.) Marquis Public Theater, 1001 Broadway, through May 24, Thursday through Saturday at 8:00 pm.

ENDGAME
The Sledgehammer Theatre is presenting Samuel Beckett's one-act masterpiece that has been variously interpreted as a chess game, a morality theater, and even as a monodrama (the setting, for example, could suggest a womb or a sewer apogee). Scott Feldner has directed the production. Bruce McKelvey plays Clov, Jim Kelly plays

Hamm, Jake Schmidt, Sr. plays Nagg, and Helen Lehman plays Nell. Robert B. Hill is the designer. The Sledgehammer Theatre "will honor any superb theatrical performance, retail, or entertainment coupon for anything good for up to \$450 off the price of a general admission ticket." (Sm.)

EVERYBODY LOVES OPHEL
The Pato Playhouse is staging the first of John Patrick's "Opel" comedies the others are *Opel Is a Diamond* and *Opel's Daughter*. This one is about Opel, a cheerful, optimistic middle-aged recluse who lives in a run-down mansion at the edge of the city dump. She makes daily trips with a little red wagon in search of "collectibles" at the dump. Enter three cost artists with evil intent. Patti Baret has directed the production. Cast members are Robert Lander, Susan Simmons, H.D. Angerlight, John Blunt (who is also the scenic designer), Steve Gutierrez, Monica Ellis, and Gerry Pinner. (Sm.) Pato Playhouse, through May 28, Friday and Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

GUYS AND DOLLS
The Educational Cultural Complex is offering a production of this very popular musical book by Abe Burrows and Joe Sweringer, music and lyrics by Frank Loesser. Based on Damon Runyon's short story, *The Idiot of Miss Sarah Brown*. She works at the Sees-a-Sail Mission near Times Square. Among the riffraff, however, is Sky Masterson, a gambler who wagers he can win her. Tim Ruess has directed the production, and Donald Fathelstein Robinson has choreographed. The musical offers such favorite songs as "The Oldest

Established," "I'll Know," "Luck Be a Lady," and "So Down." (Sm.) Educational Cultural Complex, through May 7, Friday and Saturday at 8:00 pm. Sunday at 8:00 pm. For information call 594-6451.

AN INSPIRED CALL
J.B. Priestley's 1946 drama, with its upper-middle-class domestic embrace and its ominous police inspector making inquiries about the suicide of a young woman, suggests seriously that the playwright is engaged in a realistic study of the character, with an emphasis on individual psychology and social class, or that this is a detective thriller. Its successive actions governed by early by an elaborate plot. But the characters turn out to be schematic stereotypes, and the plot is really only a pseudo-plot, a mere structural device designed to expose the material bit by bit instead of all at once. The play is, in fact, a moral allegory, with both characters and story clearly subordinated to the proclamation of doctrine. It is basically a sermon on the last "no man is an island." The cast at Lamb's is superb. The cast at Lamb's is superb. The cast at Lamb's is superb. (Sm.) Lamb's Players Theatre, through May 14, Wednesday, through Saturday at 8:00 pm. Matinee Sunday at 2:00 pm.

I TOO SPEAK OF THE ROSE AND ORCHID II BOOTS
The Teatro Esmeralda, based at UCSD, is producing a meeting of theater with Southwestern College. The play presents the story of a young man who is a victim of a criminal justice system in which the law is a story whose convolutions are quite dizzying. The director offers a barbed beef

READER'S GUIDE TO THE THEATER

or ribs, and vegetable entrees are also available. (Sm.) Pine Hills Lodge Dinner Theatre, through June 24, Friday and Saturday, dinner at 7:00 pm, curtain at 8:00 pm.

SUSHI'S NEOFEST VII: RASPUTIN, THE FORBIDDEN STORY
Sushi presents the Southern California premiere of Kaboodle, one of England's leading alternative-theater groups, in an absurdist reinterpretation of the Rasputin myth. (Sm.) Sushi, through May 15, Monday at 8:00 pm.

ONCE UPON A MATTEI'S
The Power Performing Arts Company is presenting "the first musical extravaganza of its history," an adaptation of the popular fairy tale "The Princess and the Pea." No one in the kingdom can be wed until a proper mate has been found for the prince. And, boy, are they getting tense! John Gendler has directed the production. Cast members include Carl Erickson, Jim Millard, Mike Finneman, George Andrews, Cookie Gendler, Robert Kaufman, Don Hiltner, Mandy Mallo, Craig Craven, and Pam Lord Ball. (Sm.) Power Performing Arts Company, through May 28, Friday and Saturday, through May 28, Thursday, May 25 at 8:00 pm. Sunday at 2:00 pm.

THE MYSTERY OF IRMA VEP
The Pine Hills Lodge Dinner Theatre is offering Charles Ludlam's satirical comedy, which parodies gothic melodrama, "that perfect nightmare of horror-movie genre, and even, one suspects, perverts themselves. Scott Kinney and David Morris play a werewolf, a vampire, an Egyptian princess, and an "enraged ensemble of other things" in a story whose convolutions are quite dizzying. The director offers a barbed beef

Chase is the scenic designer, and John-Bruce Davis the costume designer. (Sm.) Back Door, Arden Center, 52051, Friday, May 5, and Saturday, May 6, at 8:00 pm. Matinee Sunday, May 7, at 4:00 pm. For information call 594-6451.

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classical concert, the place involves around a series of poetic breaks. Bert experienced in the '70s and '80s, and it explores the sense of suffering, humor, and hope. Reviel's past performance works have included solo and collaborative pieces with other artists — dance, theater, and music. (Sm.) Sushi, through May 15, Monday at 8:00 pm.

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The current owner is a woman who wants to keep the place in the family as a tribute to their African heritage. Her brother believes that by selling the place he can purchase land and improve his life. Lloyd Richards, artistic director of the Yale Repertory Theatre, had directed the production. Cast members include Paul Butler, Rocky Carroll, Charles S. Dutton, Tommy Hollis, S. Ephraim Markman, Lou Myers, and Tonya Pinkins. (Sm.) Old Globe Theatre, Thursday, May 4, through May 28, Thursday through Saturday at 8:00 pm. Sunday at 2:00 pm. Matinee Saturday and Sunday at 2:00 pm.

SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW
This hilarious "adult musical comedy" was devised, as we might expect, at a kitchen table in Kansas City, where six women and composer Mark Houston declared artistic war against the increasing barrage of in-joke, empty slogans, and unidentified hype that assaults Americans daily (and that, according to the show, can cause "haberdashery" a condition of disinformation covering so prevalent that it seems down-up and the false truth). Over the fictitious National Exaggerator as the foremost offender among equals, the show poses serious fun at a civilization, it says, that is "determined to entertain itself to death." Some of the words work less well than others. But most come up to the surrealistic absurdity carved with images of the African ancestors, is the object of controversy.

THE PLANO LESSON
The Old Globe Theatre is hosting a production of August Wilson's newest drama by the Yale Repertory Theatre, for a limited run. The play, a sensitive family drama, is one of several Wilson has written about the black experience in America. A family narrative, an old-angle piano carved with images of the African ancestors, is the object of controversy.

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AUDITIONS

Looking for professional Dancers and Singers with musical theater experience to become a part of Sea World's exciting 1989 show season. "Singers who move... Dancers who sing!"
Date: Saturday, May 6, 1989
Time: 8:00 a.m.
Location: Sea World's Nautilus Pavilion
San Diego, California 92109
(Enter through East Gate by Nautilus Amphitheater.)
Must bring photo and resume! Be prepared to sing and dance! Must be at least 18 years old.

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NEOFEST



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"Ragtime — The Forbidden Story"
Thursday-Saturday, May 4-6, 8 pm
Guest Producer: Motels of America
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AMADEUS
A Thrilling Drama By Peter Shaffer
April 21-May 7
La Jolla Stage Company
Parker Auditorium
750 Nautilus Street, La Jolla, CA
(619) 459-7773
The May 6th performance will be signed for the hearing impaired.

TINY ALICE
A powerful and haunting drama.
A Thrilling Drama By Peter Shaffer
April 21-May 7
La Jolla Stage Company
Parker Auditorium
750 Nautilus Street, La Jolla, CA
(619) 459-7773
The May 6th performance will be signed for the hearing impaired.

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Tickets start at \$15.00 • For information call 234-5555 • To charge call 278-TIXS

Ready For The World: Iggy Azalea, Friday, May 26, 8 p.m., Pueblo Aniso Shopping Center, Tijuana, Baja California. 230-7777 or 278-7733.

Jerry Jeff Walker: Bacchanal, Friday, May 26, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

Samantha Fox: Iggy Azalea, Saturday, May 27, 8 p.m., Pueblo Aniso Shopping Center, Tijuana, Baja California. 230-7777 or 278-7733.

Midnight Star: Bacchanal, Saturday, May 27, 7 p.m. and 10:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

The Birmingham and the Nashville Ramblers: 2561 Club, Saturday, May 27, 9 p.m., 2561 University Avenue, North Park. 297-2013.

The Beach Boys: San Diego Stadium, Sunday, May 28, immediately following the Padres-Espes baseball game, Mission Valley. 293-7738.

Goodland Diary and Treat Her Right: Bacchanal, Sunday, May 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

The Forrester Sisters: Look Little Bit of Country, Sunday, May 28, two shows, call for times, Highway 78 at San Marcos Boulevard. 744-4120.

C.J. Chastain: Belly Up Tavern, Monday, May 29, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Kelly Matzer: Bacchanal, Tuesday, May 30, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

Nighty Sparrow: Belly Up Tavern, Tuesday, May 30, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Tuesday Blues: Bacchanal, Wednesday, May 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

"Antony's Blues Review" featuring Doug Sahm, Marcia Ball, Lou Ann Barton, Angela Borelli, and Anthony's All-Stars: Belly Up Tavern, Wednesday, May 31, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.



THE REPLACEMENTS

In rock and roll, when an "underground" favorite starts to move from obscurity to regional notoriety and at last, to national recognition, it is almost certain that admirers will start yelling "sellout." Recently, this has happened to Hüsker Dü, R.E.M., and now, the **Replacements**. This sort of lower-deep elitism, as childish as it is specious, says only this: critics prefer neophyte, loud sound recordings and the thought that their idols toil in a void.

The Replacements haven't completely caved in to the madness of maturity. But leader **Paul Westerberg** now may be inclined to know that the lunatic fringe by composing yet more anthems to this generation of "loser" youth. Their play, because adolescent angst has to give way to deeper concerns, eventually, the band's latest album, *Don't Tell a Soul*, is replete with gently crises expressed with pinpoints and fervor only a certified primitive could effectively invoke. The Replacements (barely) madman guitar or **Bob Stinson** rock as hard as before but without over-indulging in the cacophonous sludge they once passed off as emotion. They are now willing to define and explain their rage rather than flaunt it carelessly, rascally, stupidly. They'll perform tonight, Thursday, at the California Theatre with the **Royal Crescent Mob**.

STEPHEN ESMEDINA

Buddy DeFranco and Terry Gibbs: El Rino's, Wednesday, May 31, through Sunday, June 4, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla. 453-0261.

Reggie Swenson: featuring Steel Pulse, Super Minot, Marcia Griffiths, Halfpint, Sophie George, the 809 Band, and Tommy Coway. 481-9022.

M.C. Open Air Theatre: Thursday, June 1, 7:30 p.m., San Diego State University campus. 278-7733.

Doc Watson and John Hammond: Belly Up Tavern, Thursday, June 1, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Robb's Jewish Orchestra: Temple Beth Israel, Saturday, June 3, 8 p.m., 2512 Third Avenue. 436-4038.

The Red Hot Chili Peppers and Precision: Iggy Azalea, Saturday, June 3, 8 p.m., Pueblo Aniso Shopping Center, Tijuana, Baja California. 230-7777 or 278-7733.

The Mighty Diamonds: Belly Up Tavern, Sunday, June 6, 9:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Violent Femmes: California Theatre, Wednesday, June 7, 8 p.m., 1122 Fourth Avenue at C Street, downtown. 233-0392 or 278-7733.

Hiroshima: Humphrey's, Wednesday, June 7, and Thursday, June 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

Patrick Ball: St. Luke's Church, Friday, June 9, 8 p.m., 3723 300 Street, North Park. 436-4030.

Ray Charles: Humphrey's, Friday, June 9, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

John Kay and Steppenwolf: Bacchanal, Saturday, June 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

New Kids on the Block: Iggy Azalea, Sunday, June 11, 8 p.m., Pueblo Aniso Shopping Center, Tijuana, Baja California. 230-7777 or 278-7733.

Jimmy Buffet and the Coral Reefer Band: Open Air Theatre, Wednesday, June 14, 8 p.m., San Diego State University campus. 278-7733.

Dr. John and the Dirty Dozen Brass Band: Belly Up Tavern, Wednesday, June 14, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Spyro Gyra: Humphrey's, Thursday, June 15, and Friday, June 16, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

The Jeths: Del Mar Fairgrounds Grandstand Stage, Friday, June 16, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Jerry Lee Lewis: Del Mar Fairgrounds Grandstand Stage, Saturday, June 17, 7 p.m. and 9:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Back Owens: Bacchanal, Saturday, June 17, and Sunday, June 18, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

Rebel Hades y Son del Sol: Del Mar Fairgrounds Grandstand Stage, Sunday, June 18, 2 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Grover Washington, Jr.: Humphrey's, Sunday, June 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

Shadowfax: Del Mar Fairgrounds Grandstand Stage, Sunday, June 18, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Hank Williams, Jr.: Del Mar Fairgrounds Grandstand Stage, Sunday, June 18, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Kenny Loggins: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 20, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Robbie Crewe: Bacchanal, Tuesday, June 20, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont. 560-8022 or 278-7733.

Smiley Robinson: Del Mar Fairgrounds Grandstand Stage, Wednesday, June 21, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Tony Bennett: Del Mar Fairgrounds Grandstand Stage, Thursday, June 22, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

Chet Atkins and Acoustic Alchemy: Bacchanal, Thursday, June 22, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

Gene Pitney: Humphrey's, Friday, June 23, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

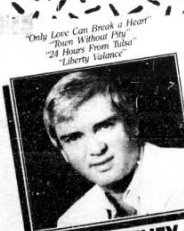
Earl Klugh: Humphrey's, Sunday, June 25, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island. 278-7733 or 224-9438.

Waylon Jennings: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 27, 7:30 p.m., 15 at Via de la Valle, Del Mar. 259-1355.

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CHET ATKINS ACOUSTIC ALCHEMY
Thursday, June 22
(Shows at 6:30 & 9:00 pm)



GENE PITNEY
Friday, June 23



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



CHUCK MANGIONE
Sunday, August 6



LOU RAWLS
Wednesday, August 9



RICKY SKAGGS
Thursday, August 24

THE FOUR TOPS
Friday, May 19

HIROSHIMA KJEMQ98.1
Wednesday & Thursday, June 7 & 8

RAY CHARLES
Friday, June 9

LOUIE ANDERSON DENNIS MILLER KJEMQ98.1
Sunday, June 11
(Shows at 6:30 & 9:00 pm)

SPYRO GYRA KJEMQ98.1
Thursday & Friday, June 15 & 16
(Shows at 6:30 & 9:00 pm)

GROVER WASHINGTON, JR.
Sunday, June 18

CHET ATKINS KJEMQ98.1
Thursday, June 22
(Shows at 6:30 & 9:00 pm)

ACUSTIC ALCHEMY
Friday, June 23

GENE PITNEY
Friday, June 25

EARL KLUGH KJEMQ98.1
Sunday, June 25

RONNIE LAWS & HUBERT LAWS KJEMQ98.1
Thursday, June 29

HARRY BELAFONTE KJEMQ98.1
Friday, July 6

THE MONKEES
Friday, July 7

THE O'JAYS
Sunday, July 9

LEO KOTKIE KJEMQ98.1
MICHAEL HEDGES
Friday, July 14
(Shows at 6:30 & 9:00 pm)

THE NYLONS KJEMQ98.1
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
with special guest to be announced
Thursday, July 20
(Shows at 6:30 & 9:00 pm)

LEE RITENOUR KJEMQ98.1
Friday, July 21

SERGIO MENDES KJEMQ98.1
Sunday, July 23
(One show: 8:00 pm)

JUDY TENUTA & EMO PHILIPS
Thursday, July 27

DAVID BENOIT KJEMQ98.1
Friday, July 28

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

GALLAGHER KJEMQ98.1
Thursday & Friday, August 3 & 4

CHUCK MANGIONE
Sunday, August 6

LOU RAWLS
Wednesday, August 9

B.B. KING KJEMQ98.1
Friday, August 11

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

THE EVERLY BROTHERS
Thursday, August 17

DIANE SCHUUR KJEMQ98.1
Friday, August 18

RICKY SKAGGS
Thursday, August 24

AL GREEN
Sunday, August 27

DESERT ROSE BAND
Featuring **CHRIS HILLMAN**
Sunday, September 17 (new date)
(September 14 tickets will be honored)
(One show: 8:00 pm)

GEORGE BENSON KJEMQ98.1
Tuesday & Wednesday, September 19 & 20

DAVE BRUBECK QUARTET KJEMQ98.1
Thursday, September 21
(One show: 8:00 pm)

POSTPONED
NATALIE COLE-MAY 12
This date will be announced soon.
May 12 tickets will be honored for new date or may be refunded at point of purchase.

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TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 224-9438

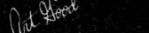
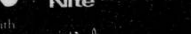
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Monday ORIGINAL BAND NIGHT
with **MAX SABLE** with SPECIAL GUESTS

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Wednesday THE INCREDIBLE HAYSEEDS
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Thursday, May 11: **CARDIFF REFERS**
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Bonnie Lee and Hubert Laws: Humphrey's, Thursday, June 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

The Best Farmers Bachanal: Friday, June 30, and Saturday, July 1, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TX33.

"The 30th Anniversary of Rock and Roll," featuring Herman's Hermits, the Troggs, the Surftones, The Tim, the Coasters featuring Cornell Gunter, Otis Day and the Nightgals, Chuck Negron, Mike Finera, Al Wilson, and Donnie Brooks: Del Mar Fairgrounds Grandstand Stage, Monday, July 2, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar, 259-1355.

Crystal Caples: Del Mar Fairgrounds Grandstand Stage, Tuesday, July 3, 2 p.m. and 7:30 p.m., 15 at Via de la Valle, Del Mar, 259-1355.

Tai Furler: Elmore, Wednesday, July 5, through Sunday, July 10, Wednesday, Thursday, and Sunday, 8 p.m. Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0251.

Harry Belafonte: Humphrey's, Thursday, July 6, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

The Monkees: Humphrey's, Friday, July 7, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

The O'Jays: Humphrey's, Sunday, July 9, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Leo Kottke and Michael Hodgins: Humphrey's, Friday, July 14, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

The Nylons: Humphrey's, Sunday, July 16, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Lee Ritenour: Humphrey's, Friday, July 21, 7 p.m. and 9 p.m., 2241

OF NOTE



MITCH MARKER

STEPHEN ESMIEDINA

Roberta Flack: Humphrey's, Tuesday, July 18, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

The Johnny Cash Show, featuring **Joan Carter and the Carter Family:** Humphrey's, Wednesday, July 19, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

July Collins and Al Stewart and Peter White: Humphrey's, Thursday, July 20, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Lee Ritenour: Humphrey's, Friday, July 21, 7 p.m. and 9 p.m., 2241

Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Sergio Mendes: Humphrey's, Sunday, July 23, 8 p.m., only, 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

David Benoit: Humphrey's, Friday, July 28, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Little Anthony and Leslie Gore: Humphrey's, Sunday, July 30, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

Lee Ritenour: Humphrey's, Friday, July 21, 7 p.m. and 9 p.m., 2241

LOCAL MUSIC

Club listings are compiled by **Joe Jarama**. If you wish to be included, please call 265-5382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Belly Up Tavern: 143 South Central Avenue, Solana Beach, 465-8022. Junior Wells and Charlie Musselwhite,

blues and rhythm and blues, Thursday; **Brachas & Lora**, tropical rock and roll, Friday; **Monter Meet**, tropical rock and roll, and the **Crazy 8's**, reggae, Saturday; **Brave New World**, world-beat dance music, Sunday; the **Del Mar**, vintage rock and roll, Monday; the **Neville Brothers**, New Orleans soul and rhythm and blues, and **Talk Back**, reggae, Tuesday; **Taj Mahal**, blues and reggae, and **Julie Logan and Bill Lynch**, blues and rhythm and blues, Wednesday. Afternoon concerts the **Chicago Six**, Wednesday, 5:30 p.m., Friday; **Bob Long**, pop, boogie and swing, 5:45 p.m., Saturday; the **Jerry McCann Jam**, 5:45 p.m., Sunday; **Coyote**, country music, 6:30-8:30 p.m., Monday; **Tobacco Road**, vintage jazz, blues, and swing, 6:30 p.m., Wednesday.

Rockin' on the Peninsula: **Caliente**, 2670 Via de la Valle, Flower Hill Mall, Del Mar, 755-3735. The **Patrick Bermaguan Duo**, 8 p.m., Friday.

Berrell's Back Room: 2677 Vista Way, Oceanside, 721-5490. Midnight Delight, contemporary, Tuesday through Saturday; **Neptune**, featuring Gary Farnes, contemporary music, mostly rock and roll, 8 p.m., Sunday.

Raggy's Speakeasy: 340 East Grand Avenue, Escondido, 741-0925. Mesquite, rock and roll, Tuesday through Saturday.

Maric Callender's: 5960 Avenida Encinas, Carlsbad, 438-3909. Doug Braggs, adult contemporary music, 7:10 p.m., Saturday.

The Cambridge Inn: 1280 East Vista Way, Vista, 726-2303. John LaDora, pianist, performs soulful, jazz, contemporary music and more and also honors requests, 7:10 p.m., Tuesday through Saturday.

Camelot Inn: 887 San Marcos Boulevard, San Marcos, 744-1332. The **Parade Ship Band**, Irish music, Friday; **Spaghettis Western**, rock and roll, Saturday.

Carlin Murphy's: 340 East Vista Way, Escondido, 741-0925. Mesquite, rock and roll, Tuesday through Saturday.

Neworder Concert

Public Image Ltd.
The Sugarcubes
Plus Special Guests

91X
X-Fest II

ON
SALE
THIS SAT.
10:00 AM

AZTEC
STADIUM
BOWL

4:00
SAT
JUNE
17

Show begins at 4 PM Sharp

THE RICK GAZLAY GROUP
Invites you to join them of their very own...
"RECORD RELEASE PARTY/SHINDIG"
Celebrating the release of
"Railroad Dreams," an album of original
bluesy rock by Rick Gazlay.
SAURDAY, MAY 6, 9 PM
at the
Bachanal
8022 Claremont Mesa Blvd.
560-8022

OUT OF PRINT RECORDS
'50s - '60s - '70s
Plus Oscar's Drive-In T-Shirts
Cash paid for used LPs and 45s

NEW LOCATION

3335 Adams Avenue
Mon-Sat - 11 a.m.-6 p.m. Sun - 12-5 p.m. 2-4-083

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KPBS 89.5 FM
NATION'S PUBLIC RADIO FOR SAN DIEGO
Call 265-0431 to become a member.

Town & Country Hotel
ATLAS HOTELS

Night Life
Entertainment

500 Hotel Circle North
Mission Valley
291-7131

CRYSTAL T'S
Where There's Never
a Cover Charge!
Blaze into the past
with our gang
every Friday night!

• 50's & 60's Happy Hour every
Friday night with DJ Gordon Dye
• DJ Day & Blues of Free-Soul
• DJ Tuesday-Saturday from 9:00 p.m.
till closing

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...
"FLANKO HOUR" featuring relaxing
contemporary sounds to help you
unwind.

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

Le Pavillon Lounge
From high atop our east tower, enjoy the sounds of...
Jesse Davis through May 6th
Appearing Tues. - Sat. 8:30 p.m.
- 1:30 a.m.
The Elements
Coming May 9th

REPLACEMENTS

LIVE!

WITH SPECIAL GUESTS
ROYAL CRESCENT MOB
California
TODAY
8:00 THU
MAY

JERRY GARCIA BAND

BOB WEIR AND ROB WASSERMAN ACOUSTIC

9:00 SAT
MAY

SAM KINISON

SAM KINISON AND THE OUTLAWS OF COMEDY

Have you seen me lately?

8:00 WED
MAY

CINDERELLA

WITH SPECIAL GUESTS: **WINGER**

ON SALE
THIS FRI
3:00 PM

8:00 SAT
JUNE

JIMMY BUFFETT
AND THE CORAL REEF FISH

ON SALE
NOW

8:00 WED
JUNE

THE WAVE SUMMER FEST

WITH CYRUS RECORDING ARTIST
MICHAEL TOMLINSON
and his band
along with
CYRUS RECORDING NEW AGE INSTRUMENTAL
SUZANNE CIANI
NARADA RECORDING ARTIST
DAVID LANZ
NARADA RECORDING ARTIST
DAVID ARKENSTONE

ON SALE
THIS FRI
10:00 AM

6:00 SUN
JUNE

Available at May Co., Mac Jack's, Tower Records, Civic Box Office, Perkins Book Warm, Arts & the Aztec Center Ticket Office. To change by phone call 278-TX33. Open Air Theatre events are produced by Avian Attractions for Associated Student Organizations of Associated Student Organizations of the Aztec Center Ticket Office. No bottles, cans or alcoholic beverages permitted on or around the facility. \$200 student discount available at the Aztec Center Ticket Office.

Aztec

music, Wednesday through Saturday.
Song this, audience participation,
recorded video presentation, Monday
and Tuesday.

The Countryville Restaurant and Lounge, 450 Douglas Drive, Escanaba, 757-0860. New Country, country, Wednesday through Saturday, 10 p.m. Country, Monday and Tuesday.
Don's, 3385 Mission Avenue, Escanaba, 722-3667. Jack South, jazz on keyboards, Friday through Sunday.
El Comal, 523 Escanaba Boulevard, Escanaba, 944-5753. Latin Soul, Latin music, Friday and Saturday.

El Comal, 1284 Pines Road, Powers, 486-1010. Greg Hartline, swing, country, blues, and solos, 7 p.m. Wednesday, Thursday and Saturday, and 5 p.m., Friday.

Firehole Lounge, 439 West Washington, Escanaba, 745-1931. and Monday.

Flak House West, 2633 South Highway 101, Cadillac-by-the-Sea, 534-6438. Second to None, rock from the 50s to the 90s, Friday and Saturday.

The Flying Bridge, 1303 North H St., Escanaba, 722-9464. 80's, 90's, contemporary, Tuesday through Saturday; Don Thompson, country and contemporary Sunday and Monday.

Fraser's, 245 West El Norte, Escanaba, 743-9141. Gary Lehtinen and Judy Taylor, contemporary and country music, Friday and Saturday.

The Full Moon Nightclub, 485 First Street, Escanaba, 436-7897. World Beat, jazz, 7:11 p.m., Sunday. Duke Groovy and the Pileup People, 90s rock and roll, Tuesday.

Gilbey's, 445 West Valley Parkway, Escanaba, 430-0420. RCP's, contemporary, Wednesday through Saturday.

Henry's, 294 Elm Street, Caribou, 729-8244. The Tony Carman Trio, Top 40 and country and western hits, Top 40 and country and western music, Tuesday through Saturday; the Belair Trio, vintage rock, Sunday and Monday.

The Hoaghy Holes, 13940 Bernardo Plaza Drive, Rancho Bernardo, 445-1202 or 556-3400. Ray Correa,

OF NOTE



JOHN D'AGOSTINO

voice and guitar music, Wednesday and Thursday; Ray and Laura Correa, nostalgic and contemporary music, Friday and Saturday.

Ireland's Own, 656 First Street, Escanaba, 944-0233. Tom and Maureen, Irish folk music, 9 p.m., Thursday through Saturday.

Jelly Roger/Escamaba, 1900 North Harbor Drive, Escanaba, 722-1831. Rockabilly, contemporary, Thursday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Caribou, 436-8111. Tournament of Champions Lounge: Real to Reel, contemporary and jazz musicians, perform Friday and Saturday; Bobby Aron, contemporary vocalists, perform Tuesday through

Saturday, alternating sets on Friday and Saturday with Real to Reel. Beverly Slater, piano, entertainers, 8:11 p.m., Friday, accompanied by jazz and classical guitarists Dan Liberman, after 9 p.m.; Josiah, contemporary, 7 and 9 p.m., 10 and 12 p.m., Sunday, open mike night, Tuesday.

Mission Inn, 502 East Mission, San Marcos, 477-2009. Deep Cove, vintage rock, Thursday through Saturday.

Monterey Bay Canters, 1325 Harbor Drive, Escanaba, 722-3476. Bruce Baynes, contemporary, Friday and Saturday.

Nilla Pears, 6009 Pines Delicias, Rancho Santa Fe, 756-3065. Patrick Perreault and Eric Brown, Latin jazz, 8:11 p.m., Sunday through Tuesday; Joel Nish, piano show tunes, Wednesday through Saturday.

Minerva's Café, 1963 San Elmo Avenue, Caribou, 743-7024. Peter Pepping, jazz and classical guitarists, perform from 8:11 p.m., Friday, accompanied by jazz and classical guitarists Dan Liberman, after 9 p.m.; Josiah, contemporary, 7 and 9 p.m., 10 and 12 p.m., Sunday, open mike night, Tuesday.

Mission Inn, 502 East Mission, San Marcos, 477-2009. Deep Cove, vintage rock, Thursday through Saturday.

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Old Del Mar Café, 2730 Via de la Valle, Del Mar, 755-8604. The Stars Brothers, rock and roll, Thursday; the Hippos, rock and roll, Friday and Saturday; Battle of the Axis Five rock and roll jam, Sunday; Dr. Chico's Island Sounds, also calypso, and reggae music, Monday; Big Bang, rock and roll, Tuesday; the Big Five, vintage rock and roll, Wednesday.

The Packing House Restaurant, 125 South Main Avenue, Fallbrook, 768-6458. Good Times, country rock, Friday and Saturday evenings.

The Place Inn, 9501 Camel Mountain Road, Rancho Palos Verdes, 484-3713. Alan Jellay, contemporary and variety, Tuesday through Saturday.

The Ponderosa Club, 12237 Ponderosa Road, Poway, 748-1135. The Savory Brothers, country, Friday and Saturday.

Portofino Restaurant, 1308 First Street, Escanaba, 942-8442. Craig Jones, piano, performs swing, jazz, contemporary music, and much more and also honors requests, from 6:30-10:30 p.m., Sunday, Tuesday, Wednesday, and Thursday.

Poway Nine Company, 12373 Poway Road, Poway, 748-7266. The Hippos, rock and roll, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Caribou, 729-2899. Three Money plays rock and roll music, Wednesday through Saturday and hosts a jam session Sunday.

Rancho Bernardo Inn, 17590 Bernardo Oaks Drive, Rancho Bernardo, 727-1446. David Daniels and Flashback, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday.

The Red Couch Inn, 135 North Five Street, Escanaba, 724-8796. Flashback, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday.

Ron's Red Eye Saloon, 1440 South Mission Road, Fallbrook, 728-9550. Rockabilly, country music, Thursday through Saturday.

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ISLUANAS



GRAND OPENING WEEKEND
MAY 18th **9IX** PRESENTS STEVE B.
MAY 19th **TONY! TONI! TONE!**
MAY 20th **9IX** PRESENTS THIRD WORLD PLUS THE WAILERS

UPCOMING SHOWS
SAMANTHA FOX 5/27
READY FOR THE WORLD 5/28
DE LA SOUL 6/2
RED HOT CHILI PEPPERS/FIREHOSE 6/3
NEW KIDS ON THE BLOCK 6/11

BAJA CALIFORNIA'S SHOWCASE THEATER & PATIO BAR.
ONLY A FIVE MINUTE WALK ACROSS THE BORDER!
For More Info. Call 230-TITJ

9IX SNEAK PREVIEW CINCO DE MAYO WEEK-END
FEATURING



The Fixx
Saturday, May 6

Grand Opening Weekend
MAY 18th **9IX** PRESENTS STEVE B.
MAY 19th **TONY! TONI! TONE!**
MAY 20th **9IX** PRESENTS THIRD WORLD PLUS THE WAILERS

Upcoming Shows
SAMANTHA FOX 5/27
READY FOR THE WORLD 5/28
DE LA SOUL 6/2
RED HOT CHILI PEPPERS/FIREHOSE 6/3
NEW KIDS ON THE BLOCK 6/11

Located in the Pueblo-Amigo shopping center

All Shows: Dance Concerts- General Admission

CLUB MERCEDES

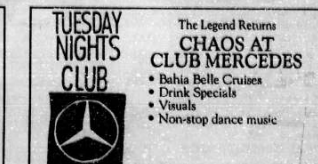


Thursday-Saturday, May 4-6
PRIVATE DOMAIN



Wednesday-Saturday, May 10-13
THE REFLECTORS

BAHIA BELLE - Sailing every Friday & Saturday night
Cocktails, dancing & live music by Georgetown Express
FREE BAHIA BELLE PASS to first 100 customers at Club Mercedes
Wednesday & Thursday nights



Tuesday, May 9
CHAOS PRODUCTIONS



Wednesday & Thursday, May 17 & 18
ECSTASY

BAHIA BELLE - Sailing every Friday & Saturday night
Cocktails, dancing & live music by Georgetown Express
FREE BAHIA BELLE PASS to first 100 customers at Club Mercedes
Wednesday & Thursday nights

BAHIA RESORT HOTEL
998 W. Mission Pkwy Drive • 488-0551

The Bacchanal

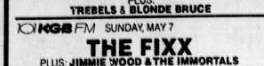
San Diego's Showcase Theater



TWILIGHT THURSDAY, MAY 4
LEON RUSSELL & EDGAR WINTER



FRIDAY, MAY 5
PONCHO SANCHEZ



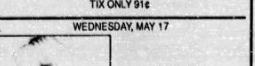
SATURDAY, MAY 6
THE FIXX



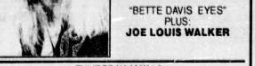
SUNDAY, MAY 7
JON BUTCHER



BROADCASTED LIVE ON **KINGS FM**
TNT



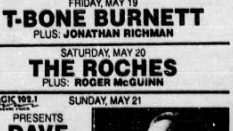
MONDAY, MAY 15
SIDEWINDERS



WEDNESDAY, MAY 17
KIM CARNES



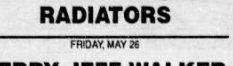
THURSDAY, MAY 18
JON BUTCHER



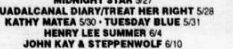
FRIDAY, MAY 19
T-BONE BURNETT



SATURDAY, MAY 20
THE ROCHEs



SUNDAY, MAY 21
DAVE MASON



WEDNESDAY, MAY 24
INDIGO GIRLS

THURSDAY, MAY 25
RADIATORS

FRIDAY, MAY 26
JERRY JEFF WALKER

DON'T MISS:
MIDNIGHT STAR 5/27
GUADALCANAL DIARY/TREAT HER RIGHT 5/28
KATHY MATHEA 5/30 • TUESDAY BLUE 5/31
HENRY LEE SUMMER 6/4
JOHN KAY & STEPHENWOLF 6/10
BUCK OWENS 6/17 & 6/18 • RODNEY CROWELL 6/20
RAMONES 6/22 • BEAT FARMERS 6/30 & 7/1

8022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

The Argosies Mexican Restaurant, 4000 Clairemont Mesa Boulevard, Clairemont Mesa. 483-9222. The Baja Strips. The 40 dance music, 8 p.m., Friday and Saturday.

The Blackhawk, 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022. Edgar White, rock and roll, blues, and rhythm and blues, and the Rick Gasby Group, rock and roll and blues, Thursday, Puncto Sanchez, Latin jazz. Friday, the Rick Gasby Group, rock and roll and blues, the Thebebe, rock and roll, and the Blonde Bruce Band, rock and roll, blues, and rhythm and blues, Saturday, the Rick Gasby Group, rock and roll, and the Immortals, rock and roll, Sunday, the Royal Court of China, rock and roll, the Huggins, rock and roll, and the 1021, rock and roll, Tuesday.

Harvey Stone Pub, 5017 Balboa Avenue, Clairemont. 278-2033. Live music, Thursday through Saturday, Harry O'Hanlon, Irish and folk music, Wednesday.

Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont. 278-0860. Chad Hart and Friends, country and variety, Thursday through Saturday, jam session, 6:30-10:30 p.m., Sunday.

Bushy's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666. Who Carol, rock and roll, Thursday through Saturday, Doug Beagrie, adult contemporary music, 5:30-9:30 p.m., Tuesday and Wednesday.

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

Country Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7121. Jazzy Rock, piano and vocal, entertainment from 5:30 p.m., Monday through Friday.

Hall Bala, 304 Mission Valley Center West 681 Camino de la Reina, Mission Valley. 298-2010. The Hall.



JUNIOR WELLS, tonight, Thursday, Betty Up Tavern

Baba Band, Arabic music and dance, Wednesday through Saturday, the Flaminio Pina, flamenco music, Tuesday.

Madagascar, 7040 Mission Road, Mira Mesa. 566-4292. At Treason.

piano variety singalong music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley. 291-5720. Most Valuable Players, Tuesday.

contemporary and jazz music, Wednesday through Saturday, the Studio Club presents a singalong party on Monday and Tuesday.

Islands Lounge, Honolulu Hotel, 2270 Hotel Circle North, Mission Valley. 291-1101. Shine & Os, contemporary, Tuesday through Saturday, Heartbeat, contemporary, Sunday and Monday.

Bobby's Steak House, 284 Hotel Circle North, Mission Valley. 294-2231. Piano Bar, Paul Grogg, Monday through Saturday, 5-9 p.m., Dale Pearson, piano variety, Monday through Thursday, 8 p.m., Maggie Harmon, Friday and Saturday evening, David Hollibaugh, 8:30 p.m., Sunday.

La Hacienda Cantina, Mission Valley Inn, 875 Hotel Circle South, Mission Valley. 298-4281. Good Times, contemporary, Thursday through Saturday.

Le Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131. Jazz Dots, contemporary, Tuesday through Saturday.

The Library, 7450 Mission Gorge Road, 503-0116. Shawn Andrews and Jimmy Corcoran, jazz, 8:30 p.m., Wednesday through Saturday.

Marriott Hotel, 8757 El Camino, San Diego Drive, Mission Valley. 692-3800. Chaps Lounge, Donna Blackwood, piano variety, Tuesday through Saturday, Barbara Blass, piano variety, Sunday brunch, Rick's Lounge, Softball, contemporary dance music, Tuesday through Saturday.

The Moonlight, 4615 Clairemont Drive, Clairemont. 273-0022. Ed Ellis and Theatry, rock and roll, blues, jazz, contemporary, and sides, 7-10 p.m., Tuesday through Saturday.

The Nardo Inn, 8115 Vantage Road, San Carlos. 546-1720. Cinema, rock and roll, Thursday through Saturday, Casel, rock and roll, Sunday and Monday, Front Runner, rock and roll, Tuesday and Wednesday.

Palace Gold, 7425 Linda Vista Road. 577-5604. Ben Chelba and Friends, perform blues, swing, and salsa music, Friday and Saturday evening.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873. Pro Brigham's Preservation Band, Drunken Jazz, swing, and sides, Friday and Saturday.

Radiation Hotel, 1433 Camino Del Rio South, Mission Valley. 260-0111. RPM, contemporary, Tuesday through Saturday.

Reuben's, 7037 Balboa Avenue, Kearny Mesa. 278-7073. Benish Williams performs contemporary music, Tuesday through Saturday.

San Diego Vines Country and Western Showcases, 5522 Mission Road, corner of Black Mountain Road, Mira Mesa. 271-8780. Bud Martin and Company country rock, Wednesday through Saturday, Michael Jones, one man band, performs Monday and Tuesday.

Seven Seas Lodge, 411 Hotel Circle South, Mission Valley. 291-5300. Listen, laugh, and sing along with Gary Narramore, Tuesday through Saturday.

Smokey's, 10475 San Diego Mission Road, Mission Valley. 543-0000. Russ Goodman, and Brown, show and rhythm and blues, 8 and 10 p.m., Thursday, Friday, 8 and 10 p.m., Sunday, Live jazz is featured from 5-9 p.m., Friday, call club for information.

Spirit, 1130 Buena Avenue, Bay Park. 276-3983. Unless otherwise noted, all are rock groups: Times Square, Plan B, and All Soul's Day, Thursday, the Love Thugs, Single Clear Morning, Just Sinatra and the They Dance Quinnet (comedy and music), the Cloons, Cockles, Hole Neighbors, and Snapshot, Friday, Hostile Takeovers the Don Don Don, Country Roundtable, and New Rain, Saturday, San Diego, singer's dilemma, Tuesday, hosted by Fiction, Identity Crisis, the Uncertainty Principle, the Deadbeats, the Nephews, and guests, Wednesday.

GRAND OPENING!



Thurs., Fri., Sat.
8-10 p.m.
CIRCLES



EVERYDAY DRINK SPECIALS

KAMIKAZIS.....\$1.25
ICE TEAS.....\$2.00
34 OZ. BIG BEERS.....\$3.50

Live entertainment every Mon.-Sat.
No cover • Wed. & Thurs.

8807 Villa La Jolla Dr. (in the Ralphs Center) 457-4386

Mon. 6-9 p.m.
Acoustic guitar jam with
KAREN NASH



DIEGO'S CINCO DE MAYO PARTY!

MARIACHIS • DRINK
SPECIALS • CINCO DE
MAYO T-SHIRTS
BAJA WEEKEND
GET-AWAY VACATION
PRIZES AND MORE!
THE BEST TIME
THIS SIDE OF THE
BORDER!

Friday & Saturday NO COVER
before 9:30 pm

Thursday, May 4th

Pre-Cinco De Mayo Party!

Dred Scott hosting
91¢ New Corona Light!
No Cover! • Give aways
from O'Neill Sportswear
91X T-shirts, concert tickets,
watches and more!

Monday, May 8th

Diego's Mini-Skirt Contest Cash Prizes

Interested 1st- \$150.00
contestants 2nd- \$100.00
call 3rd- \$75.00
792-5446 4th- \$50.00
5th- \$25.00



Tuesday, May 9th

MARGARITA MADNESS

\$1.00 Margaritas all day & all night

Wednesday, May 10th

LADIES' NIGHT AT THE BEACH

Featuring
The Male Blue Jean Contest
Cash Prizes! Revolving drink
specials & prizes • Free limo
service-courtesy of
Touch of Class Limos
vacation trips • Dinners for
two and more!

PHOTO BY CARMELO

NEWMUSICPROPAGANDA
THE BEST IN NEW WAVE & INDUSTRIAL DANCE MUSIC
THURSDAY • FRIDAY • SATURDAY

POSTNUCLEAR
175 JAGUA CANYON ROAD, 1751 MIRAMAR 1211 • JAGUA BEACH
RECORDED MESSAGE (714) 471-3031 • RECORDS (714) 471-3311 • 16-10 RING

CATERWAUL
FRIDAY, MAY 4
Also see WHITNEY & CRYSTAL
on Saturday, May 10
See the best of the best
at the best of the best

SPIN
1130 BURNING AVENUE
21 & UP • 578-5592

Featured Artists: Tickets available through... **OFF THE RECORD and the Betty Up Tavern box office**

Thursday, May 4, 9:00 pm
"Battle of the Blues Harps"

Friday, May 5, 9:30 pm
The only Cinco de Mayo
blowout that matters!

Saturday, May 6, 9:30 pm
The Cinco de Mayo rage
continues...

Sunday, May 7, 9:00 pm
MONKEY MEET
with CRAZY 8's

Monday, May 8, 9:00 pm
THE MAR DELS

Tuesday, May 9, 9:00 pm
THE NEVILLE BROTHERS
and guests
TALKBACK

Wednesday, May 10, 9:00 pm
A Party Up tradition
TAJ MAHAL
with JUNE LOGAN and
BILL LYNCH

Thursday, May 11, 9:00 pm
FREAKY EXECUTIVES
and guests
LIMBO SLAM

UPCOMING
STAN EDGWAY, May 14
DAVID LINDLEY AND EL RAYO X, May 18
JACK BRUCE, May 21
THE BEAT FARMERS, May 25
WILD CHILD, May 26
C.J. CHESTER, May 29
ANTONY'S BLUES REVIEW, May 31
DOC WATSON AND JOHN BLAWYARD, June 1
DR. JOHN AND THE DIRTY
DOZEN BRASS BAND, June 14

BORRACHO Y LOCO

This Week's Afternooners...
Friday, 5:30-8:30 pm — Distelard Jazz CHICAGO SIX
Saturday, 5:00-8:00 pm — BOB LONG
Sunday, 5:00-8:00 pm — JERRY MCCAIN JAM
Monday, 6:00-8:30 pm — "Country on the Coast" CAYOTE

143 So. Cedros Ave., Solana Beach 481-9022

Nighttown U.S.A.
After DARK
SAN DIEGO

Presents
DEBBIE DEB
IN CONCERT
May 10, 1989
San Diego After Dark
Showtime 9:30 p.m.
Nighttown U.S.A.
Showtime 11:30 p.m.
Buy tickets in advance — \$8.00
MAP TO SAN DIEGO CLUB NIGHTTOWN BELOW

San Diego's
AFTER DARK
is just 5 miles
east of SDSU

Nighttown
is just 5 miles
west of SDSU

The Omni International Hotel, 910 Broadway Circle, downtown, 239-2200. Lounge piano variety with Ryan McPherson, Tuesday through Saturday. City Colors Live jazz, 5:30 p.m., Monday. Call club for information. Ruffie and the Cruisers perform vintage rock and roll from 6:30 p.m., Wednesday.

Patrick's II, 425 F Street, downtown, 233-3077. Fro Brigant's Preservation Band, New Orleans-style jazz, early evening Wednesday and Thursday. The Rockers 89, rhytm and blues and rock and roll, live music, Friday through Sunday. Live music, Tuesday. Call club for information.

Princess of Wales British Pub and Restaurant, 1603 India Street, 236-1203. Singalong piano bar entertainment by Rainie, Friday. Trevor Clarke, Saturday.

Remade Hotel, 600 F Street, downtown, 696-0214. The Jazz Thieves perform jazz and rhythm and blues from 5:30 p.m., Tuesday through Saturday. And from 8 p.m. on Sunday.

The Red Hot Irish House, 2223 E. El Cajon Boulevard, 297-3313. Doug Nye, pianist, entertains with an emphasis on slow tunes, beginning at 8:30 p.m., Wednesday through Saturday.

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island, 236-1805.

Shonda and the Source, contemporary rock and roll music, Thursday through Saturday.

Reese O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Mike Keene and the Combinations, Rolling Stones-style rock and roll and blues, Thursday. This and That, rock and roll, Friday and Saturday. The Celli Band, Irish music, and Tony Cummins, Irish rock music, Tuesday. Brian Barnes, contemporary, Wednesday.

Sculpture Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 232-7881. Bob Hamilton, jazz piano, noon-3 p.m., Saturday. Bob Hamilton performs jazz music on the piano, 2-4 p.m., Sunday.

Silby's Diner, 500 Fourth Avenue, downtown, 239-9117. Mary Rothman, saxophone and jazz music, with vocals, 6-9 p.m., Tuesday and Wednesday.

The Tango Club, 4240 Aragon Drive, college area, 583-3822. The Trevor James Band, rock and roll and reggae music, Thursday.

Tio Leo's, 5302 Napa Street (at Avenida Boulevard), Bay Park, 542-1402. Rock, rock and roll, Thursday through Saturday. The Mighty Twisters, blues and rhythm and blues, Tuesday. Monica, Latin salsa dance music, Wednesday.

Tom Hoen's Lighthouse, 2550 Harbor Island Drive, Harbor Island, 297-9101. Ruffie, blues and jazz, Thursday through Saturday. Donna Cole, contemporary, Wednesday through Friday. 4-7 p.m.

Toby Mac's, 2551 University Avenue, North Park, 295-8426. The Blacout Blues Band, blues and rhythm and blues, 8 p.m., Friday. The High Society Jazz Band, Diverseal jazz, 5:30 p.m., Friday. Followed at 9 p.m. by rock and roll artist Seals. Seals, rock and roll, Saturday. The Ranch Party Blues Band performs at 5:30 p.m., Sunday. Jack Stanton, jazz and contemporary music, Tuesday. Null and Void, vintage rock and roll, Wednesday.

2581, 2581 University Avenue, North Park, 297-0113. Patti musicians are welcome to perform acoustically when Big L and Friends host an acoustic folk jam session on Wednesday. Acoustic folk music and poetry readings, Sunday. Monday, Tuesday and Wednesday, live rock and roll music, Friday. Call club for information; Unit Unit, Fish Walk, and the Homeless Killers provide an evening of rock and roll music, Saturday.

U.S. Great House, 328 Robinson Avenue, downtown, 232-3121. Brian Henkel and Richard James, jazz and blues, Thursday through Saturday. Performing in the Grant Circle Lounge is pianist

Doug Ulrich, from 5 to 7 p.m., Tuesday and Wednesday, and pianist Jack Hennessey, Monday and Thursday through Saturday.

Vicentini Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6709. John Rose, piano variety, 8:30 p.m., Friday and Saturday. Eddie Gold, contemporary, Wednesday through Saturday. Jim Moore, singer and guitarist, performs contemporary and original music, Sunday through Tuesday. Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

Wesley's, 1337 Woodlake Avenue, Sanate, 444-7178. Sundown, country, Wednesday through Sunday (jam session Sunday) country dance lessons, Sunday, Wednesday and Thursday.

Woods and Music Bookstore, 2806 Fourth Avenue, Hillcrest, 294-4011. Sam Hinton, folk music and folklore, beginning at 7 p.m., Friday. Fred Benediti, classical guitar, will perform selected works from the Renaissance and Baroque periods, beginning at 7 p.m.

East County

Barney Stone, 7010 El Cajon Boulevard, college area, 462-2263. Michael Gane, contemporary, Wednesday and Thursday; the

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

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 445-8444. Lee Whittington, easy listening, country, and dance music, Wednesday through Saturday.

Dick's Horseshoe Lounge, 7504 Broadway, Lemon Grove, 469-4344. Country, rock and roll, Thursday through Sunday.

Dor's Landing, 1185 East Main Street, El Cajon, 445-0228. Denny Cotto, contemporary, Wednesday and Thursday; live music, Friday and Saturday. Call club for information. Jonathan Mury, blues and contemporary, Sunday through Tuesday. Don Miller, piano, Friday happy hours.

Dor's East, 13321 Business Highway 8 at San Carlos Road, El Cajon, 445-2444. The Shadow Riders, country blues, Friday and Saturday.

E-Z Country, formerly Van Winkle's, 10555 Mission Gorge Road, Sanate, 445-0404. The Gr, modern country blues, Friday and Saturday.

Fines Springs Inn, 15505 Highway 80, El Cajon, 445-9606. The country music, 9 p.m., Sunday and Saturday, and also at 6 p.m., Sunday.

The Irish Inn, 2754 Alpine Boulevard, Alpine, 445-6700. Sean McFicker and Paul Dean, Irish, folk, and contemporary music, Friday and

Rhythm, older rock and roll, Friday. Brian Whittaker, contemporary, Saturday.

The Southcoast, 5500 Grossmont Center Drive, La Mesa, 593-5353. Vince Warren plays jazz music on "the dock" 7 p.m.

The Southcoast Restaurant, 8320 Parkway Drive, La Mesa, 445-3660. Eddie Gold, contemporary, Wednesday through Saturday. Jim Moore, singer and guitarist, performs contemporary and original music, Sunday through Tuesday. Dale Pearson, pianist, performs a variety of music during the Friday happy hour.

Trevino Billy's, 1337 Woodlake Avenue, Sanate, 444-7178. Sundown, country, Wednesday through Sunday (jam session Sunday) country dance lessons, Sunday, Wednesday and Thursday.

Ball and Bear, 690 North Second Street, El Cajon, 579-5663. The Classics, vintage rock and roll, Wednesday through Saturday.

Carlos Murphy's Winehouse, 5500 Grossmont Center Drive, La Mesa, 696-9757. Live music, Wednesday through Saturday. Call club for information; the L.A. Trio hosts a jam session beginning at 7 p.m., Sunday. Song Trek, recorded music presentation, Monday and Tuesday.

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WITH NO COVER!!**

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Check out our Live Screen T.V.

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Pina Colodas and Long Island Iced Tea \$2.00,
Watermelon Shots \$1.25 all night

Thursday, Friday & Saturday

KICKS

Celebrate Cinco de Mayo with drink specials all day long!!

Sunday & Monday

CLUB

"The Party People's Meeting Spot" with DJ, Robby V. spinning the hottest jams.

Tuesday

MIGHTY PENGUINS

THURSDAY, FRIDAY & SATURDAY

STREET HEART

Celebrate Cinco de Mayo with drink specials all day long!!

Sunday & Monday

THE JOE STAPLES BAND

THURSDAY & WEDNESDAY

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GREAT JAZZ ARTISTS AT DIEGO'S LOFT:

The Latin, vocals & guitar sounds of **KEVIN LETTAU/PETER SPRAGUE QUARTET**
Thursday-Saturday, May 4-6

Open Thursday-Sunday, 8 pm-1:30 am
Music starts at 9 pm
Sunday, Professional Jazz from 7pm-12 midnight
Admission \$5 Friday & Saturday

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- Happy hour Monday-Saturday 4-7 pm
- Complimentary hors d'oeuvres Tuesday-Friday
- Monday nights - 50¢ hot dogs
- Food served daily

At the Quality Inn
2901 Nimitz Blvd., San Diego • 224-3655
Free underground parking

WARRANT PARTY!

Yes... party with CBS Columbia Records Artists at Guitar Trader 12:30 pm May 11. "Warner" performs the night with "Quemayche" (a Bill Silva, KGB production). Warner's video is in the MTV program and is a gold only 12 week out of the box. One lucky winner gets in the limo with the band and spends the rest of the day with "Warner" including a pool-side Ping-Pong before the "C" and backstage passes. Everyone at Guitar Trader gets their album autographed and 25¢ hot dogs & beverages by Beer King.

Sat, May 13 at Guitar Trader
A band of the Best Contemporary Country in San Diego's own Jeff Snyder's hot licks compared to L.A.'s Randy Quize. A band you'll never forget. Randy's credits include Mike McDonald, Willie Nelson, David Coverly, James Taylor. Jeff will bring his band. Randy will give you a free guitar session, including MIDI techniques!

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11	12	13	14
S	A	L	E
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Mod 2 was \$600, now \$180!
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UP TO 70% OFF **Handall**
R680 Combo was \$350, now \$235!
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UP TO 70% OFF **Jackson**
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THURSDAY, FRIDAY & SATURDAY

STREET HEART

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Sunday & Monday

THE JOE STAPLES BAND

THURSDAY & WEDNESDAY

FOUR EYES

"YOU ALWAYS END UP" AT TIO'S.

THURSDAY, FRIDAY & SATURDAY

KICKS

Celebrate Cinco de Mayo with drink specials all day long!!

Sunday & Monday

CLUB

"The Party People's Meeting Spot" with DJ, Robby V. spinning the hottest jams.

Tuesday

MIGHTY PENGUINS

THURSDAY, FRIDAY & SATURDAY

KICKS

Celebrate Cinco de Mayo with drink specials all day long!!

Sunday & Monday

CLUB

"The Party People's Meeting Spot" with DJ, Robby V. spinning the hottest jams.

Tuesday

MIGHTY PENGUINS

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	Retail	NOW!
Roland S50 Samplers	\$3,495	\$1,750
Yamaha YS200 Synthesizers	1,395	799
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Roland W30 Workstations	1,895	LOW
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The Chicago Six, Billy Up, Tavern
Ray Chalka and Friends, Rudy Gold
Jimmy Cernan, Horton Grand Hotel,
the Library

Red Credit, Mike Wolford, Jim
Pash, and Tom Asanelli Jazz
After
A.J. Green, Crook's
Bill Roberts, Horton Grand Hotel
Ed Ellis and Tapestry, the Mongoose
Garden
The Ben Gachet Jazz Trio, DJ's
Hudson Diego, Harriet Hotel
Jewell, Tom Hunt's Lighthouse
Dawson, Anthony's Harborside
The Barry Parris Trio, the Golden
House
The Audrey Ray Trio, San Diego
Harbor Excursion
Steve Palumbo, Crook's
Flight 7, 8 Street Cafe, Hampshire's
Holly Gentry's News, Catamaran
Hotel
Mel Good, Horton Grand Hotel,
Crook's

The Bobby Gordon Quartet, with
Johnny Best, Jazz After
The Bob Hamilton Duet, Horton
Grand Hotel
Harvey and Elad Street Jive, Pat
City/Chico Camp
The High Society Jazz Band, Riba
Mesa University
Holly Hoffman and Ben
Satterfield, the Loft/Diego's
David Jackson, Crook's
David Jackson and the Jazz Bunch
Club Six
Richard James and Robin Henkel
U.S. Coast Hotel
The Jazz Thieves, Rimado
Rimado/Summit

Ken Katers, Horton Grand Hotel
King Hollander, Pat City/Chico Camp
The L.A. Trio, Carlin's
Murphy's Movement Center
Navya Lettice with Peter Sprague, the
Loft/Diego's
Bob Long, Billy Up Tavern
Fran London, San Diego Harbor
Excursion
Mink Mader and Friends, Crook's
The Joe Martillo Quartet, Crook's
The Joe Martillo Trio, the Backstreet
Romantic Restaurant
George McEwen, Backstreet/Harbor
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Jerry McCann, Billy Up Tavern
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The Sleepy Mevins Quartet, Crook's
Patty Mink and Jack Pollock, the
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Dad Shook, Crook's
The Bill Sweeney Acoustic Quartet:
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The Bill Sweeney Sextet, the Rusty
Pitman
Jack Smith, Don's/Crook's
Peter Sprague with Navea Lettice, the
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Limited supply.

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5

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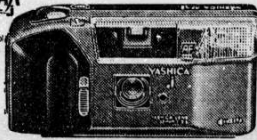


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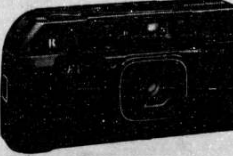


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[illegible]

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By Lin Jakary



Deerensburg
Major
area
a long drive. I like to
the beach or down to
village or somewhere. I
in Del Mar, so I
going to the ocean,
now that I live so far
ave a couple of really
pes I play when I'm
the's classical, the
mix of mellow music
and made for me, and
one is a Smiths tape. I
there on really loud,
h to drown out the
hear myself think. I
rasmus at school.
s I take on too much
everything gets pretty
the end when
is due – that's when
ing. Sometimes when
the beach. I bring along
I write, or I just sit
watch the water. It
axes me.

[illegible]

LYSIS
Time of 15 minutes.
May 31, 1989.
59-5129.

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reg. \$50
res. \$20 reg. \$25
May 13, 1989.

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ear piercing,
technicians.

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Beach • 481-6388

MAY 4, 1989 13

By Lin Jakary


[illegible]

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Full set acrylic nails **\$35 reg. \$50**
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A complete professional examination. Daily Wear Soft Contacts, a disinfection kit, the follow-up examination—everything you need to become a soft contact lens wearer—low price. Call us today for an appointment. Offer expires 5/31/85.

We specialize in the correction of astigmatism and difficult fits.

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- New! Opaque tinted soft lenses \$199
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- Tinted soft lenses from \$119
- Soft lenses for astigmatism from \$229
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Dr. David Newman • Optometrist
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Montgomery, AL 36117


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SILKSCREENING

Reg. \$6.75
Price includes
1 color print
with a
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No pocket.
Special good only
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LOGOS** INC.

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277-1886

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Nails*

Professional nail care.
We do long curl nails.

Acrylics \$18
Silk wraps \$20
Fills \$10
Pedicure
& manicure \$15

• Free Gift •
1 T-shirt with full set

272-9733
4632 Mission Blvd., F.B.
South of Hennessey's Tavern
Walk-ins, appts. Mon-Sat 9-7
New clients only. Exp. 5/18/89

**MOTHERS
AND GRADS**

**\$10.00 OFF
ACRYLIC NAILS**
reg. \$29 **NOW \$19.99**

\$5.00 OFF FILLS
(acrylic) reg. \$16 **NOW \$11.99**

MANICURE & PEDICURE \$15.00
First-time clients only

**Finesse
Nail Design**

4730 Mission Bay Dr., Ste. E
Pacific Beach 273-7008
Expires 5/15/89



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Save time, money and frustration. We install jacks for telephones, answering machines, FAX, modems, etc. Over 21 years' experience in the telephone industry. All work guaranteed.

- FREE ESTIMATES
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Contractor's Lic. #535017

MOTHER'S DAY SPECIAL

 **Nails By
Elvie King**

Fills '10"
**Manicure &
pedicure '19"**
Acrylic nails '15"
Tips w/linen wraps '12"

*First-time clients only with
this ad • Expires 5/15/88*

SHARP IMAGES
5945 Mission Gorge Rd., Suite 8
(Across from Rose Toyota)
280-0900

*Stylish
Nails*

ACRYLICS 17.95
(Full set)

Fills 11.95*
(*first time clients only)

Fiberglass 25.95

FREE MANICURE
with Pedicure 13.99

7849 Clairemont Mesa Blvd. • The First
building across from Diamond Designs
Mon.-Fri. 9 a.m.-7 p.m. • Sat. 9 a.m.-6 p.m.
Sun. by appointment
Offers expire 5/18/89 with coupon
573-0590

GARAGE
10pm-1pm, 3
years

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first babies
Saturday,
4:30-6:45

GARAGE
Camino Del
to first night
left

GARAGE
Saturday
Foursome

GARAGE
Breyer horse
Brooklyn A

GARAGE
day May 1-4
Greenbrier

GARAGE
Lion's Draw
nature, prices

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vacuum, the
bassinet, m
Street, SO, G

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hardware and
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plates. All for
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City specials. I
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**Full
Fills
Fiber
Linen
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
CINDY'S NAILS

SPRING SPECIALS

hot	\$17.95	(reg)
glass	\$11.95	(reg)
wrap	\$30.00	(reg)
wrap	\$25.00	(reg)
ure/pedicure	\$18.00	(reg)
a manicure	\$8.00	(reg)

service • **FREE pedicure** • new
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1231 Garnet, Pacific Beach • 274-9949
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Walk-ins welcome • Mon.-Sat. 9 am-8 pm

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Are you
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P...
E. mellowed with pump, filter and bubble
15000 Call Gals. 318-612
Blue Fox, excellent condition approx
\$0 Asking 15000lbs! Call evenings,
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asking \$75. 670-8381
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vibral designs, mostly one of a kind
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New Mexico 1000, only 113 lbs 130 x 4
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Chlorite rocks, all for 197. 282-5669

Crimson, ladies, elegant, beautiful, pur-
ple Japanese silk kimono, long sleeves, soft
stands 14", one-of-a-kind, 701 281-6544
collection of 6 hunting and rifle, back

POWER, gas power, 1540
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POWER, two, gas powered, both in
 condition. Must sell, 155 and 165 Mike,
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 good condition, 1540 471-2787
POWER, Boston, making, 180 Circular
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 1545, 1545, 1545, double, steel iron,
 American Standard, 1200 437-9398 or

POWER, gas power, works well, 555

POWER, McName, power, rear type, self-
 with catcher, Cost about 1400 new. Ex-
 dition, 1225, Evenings, 267-1709

POWER, McName, 177, 17400 from shop
 with catcher, recently built and shapen
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POWER, and like new 582-9520
POWER, two, gas powered, both in
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BODY WRAP
FACIAL **\$40**
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- Nasal
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Same Day
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- And many other ailments

SHIATSU TREATMENT
One session (30 minutes) **\$25.00**
Licensed Shiatsu therapists specializing in acupuncture

Open 5 days
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Ambulatory Services Available.
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THE ADVENTURES OF A HUGE MOUTH

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Think back Roger, in the seventeen years we've been on the road, have I ever asked for a less'n' bery of GROUPERS?

WAIVERDOPPER, good color, excellent condition, with the new and hot graphics, \$100 for \$600.
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\$19.95

HAIRCUT.....\$6.95
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WAXING SPECIALS STARTING AT \$3

Jennifer Salon & Skin Care

8055 Chairemont Mesa Blvd., Ste. 103 & 104
(Next to Burger King) 860-0135 • 860-8081
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ASTIGMATISM CORRECTING SOFT LENSES

Toric soft lenses are specialty soft lenses made to correct astigmatism. When the first toric soft lens was introduced in 1980, the limited availability and high toric lens prices made many astigmatic patients forgo the benefits of soft lenses. Now, with the proliferation of contact lens manufacturers, virtually any astigmatic patient can be fitted successfully with contact lenses. For a limited time, we will offer a successfully fitted toric for toric contact lenses. Professional services are extra (includes trial lens).

CATEGORY 1	CATEGORY 2	CATEGORY 3
\$59 ^{ea}	\$79 ^{ea}	\$89 ^{ea}
(moderate astigmatism)	(high astigmatism)	(custom specialty lens)

Make us your contact lens solution!
560-1156

mesa optometric center

WASHER-DRYER, gold color, excellent condition, cost new and new perfectly. \$250 for both.

WASHER-DRYER, like new, 1400, sold only 10 minutes. Wednesday. You have from El Cajon, Calif. 272-4351.

WASHER-DRYER, stacked, Pioneer electric. Excellent condition. \$200. 370-8954.

WASHER-DRYER, brand, sold 2 months, 1500 for both. Freezer, open. \$200. 370-0869.

WASHER-DRYER, gas, like model, large capacity, white, new, good, long used. 651-9274.

WASHERS & DRYERS Large selection. Prices from \$119. At Guaranteed Many colors, Delivery Available. Certified Appliances, 1804 Adams Avenue. 780-0607.

PERMS
\$19.95

HAIRCUT.....\$6.95
ACRYLICS.....\$19.95
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185.00
12" steel wheels
12" steel square disc
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 \$125,000 Owner: 633-7766.

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MAY 4 1989 43

READER'S GUIDE TO RESTAURANTS

Sunday Champagne Brunch
10:00 a.m. - 2:00 p.m.
Spice up your life and head south of the border for a scrumptious La Hacienda Champagne Brunch.

- Eggs Benedict • Baron of Beef • Mexican Favorites • Build-Your-Own Sundae Bar • Champagne • And Much, Much More!

\$9.95 Adults \$5.95 Children (under 12)
298-8281
875 Hotel Circle South • Mission Valley
Miam Valley Inn

RAMADAN SPECIAL
AFGHAN FEAST

Soup or salad, combination plate to include braised lamb & chicken breast, two kinds of rice, dessert.
All for only **\$17.95** per person.
Dinner only • Not valid with any other specials.

2 FOR 1 DINNER
Purchase one entrée at regular price and receive a 2nd entrée of equal or lesser value FREE.
Coupon valid Monday-Thursday only if presented before ordering. Offer expires 5/12/89.

PAWINDA'S SPINZER
AUTHENTIC AFGHAN CUISINE
1110 Torrey Pines Rd. (at Hench) La Jolla • 454-9229
Open for lunch & dinner
Parking in rear

Real Cajun Cookin'
done by real Cajuns!

Dinner For 2 \$14.95
Blackened fish includes potato salad or french fries & green salad.
Our bread pudding with whiskey sauce acclaimed "Dessert of the Year" by the Unknown Lover.

Expanded Dining Room
to better serve & accommodate you, our valued customer

KERMIT KERNER'S CAJUN CONNECTION
740 Northridge Rd., San Marcos • 341-5680
Hours: 11:00 am-9:30 pm Tues.-Fri. • 3:00-9:30 pm Sat. • 3:00-9:30 pm Sun. • Closed Mondays
Expires 5/18/89

delicious, prepared food. For appetizers, the gourmet and gourmet, it's all in the offer. The menu includes: shrimp, scallops, and oysters; chicken, pork chops, and steaks; and a variety of seafood. The restaurant is located in the heart of the city, and is a great place to enjoy a meal with friends or family.

THE PAMPERER 7401 Grand Avenue, Suite 100, San Diego • 454-1412. The Pamparer is a new addition to the city's dining scene. It's a place where you can relax and enjoy a meal with friends or family. The menu includes a variety of dishes, including steaks, seafood, and chicken. The restaurant is located in the heart of the city, and is a great place to enjoy a meal with friends or family.

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Wars, revolutions, floods and fires...

1829 Juan Bandini's hacienda, the social center of San Diego, is threatened by Indian attack.

1846 During the Mexican-American War, Casa de Bandini becomes the American military headquarters.

1872 Most of Old Town goes up in flames, but Casa de Bandini survives.

1886 Floodwaters wash away the east wing of Casa de Bandini.

1899 Fire damages Casa de Bandini. Restaurant and forces it to temporarily close.

We've survived once again, and we're back—better than ever!

Join our fiesta celebrating the renovation and reopening of San Diego's most extraordinary restaurant, rich in colorful history. **THIS WEEK, ENJOY CONTINUOUS ENTERTAINMENT, plus our usual fine Mexican cuisine and seafood specialties, all in an enchantingly beautiful garden environment.**

CASA DE BANDINI MEXICAN RESTAURANT
ON JUAN ST. IN OLD TOWN SAN DIEGO • 297-8211

Bar has a wide range of 3-4 star dishes for both lunch and dinner. The menu is a mix of local and national dishes, and is a great place to enjoy a meal with friends or family.

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1221 Broadway, Suite 100, San Diego • 454-1412. The Clairemont & Kearny Mesa is a new addition to the city's dining scene. It's a place where you can relax and enjoy a meal with friends or family. The menu includes a variety of dishes, including steaks, seafood, and chicken. The restaurant is located in the heart of the city, and is a great place to enjoy a meal with friends or family.

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READER'S GUIDE TO RESTAURANTS

Chowder, or in combination with salmon, shrimp, or scallops. All dishes are served with a side of french fries, and are a great place to enjoy a meal with friends or family.

THE BEACHES
1221 Broadway, Suite 100, San Diego • 454-1412. The Beaches is a new addition to the city's dining scene. It's a place where you can relax and enjoy a meal with friends or family. The menu includes a variety of dishes, including steaks, seafood, and chicken. The restaurant is located in the heart of the city, and is a great place to enjoy a meal with friends or family.

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Gluck! Gluck! You're in Luck!

2 for 1
Enjoy two entrées and receive the equal or lesser priced one free. Tax, beverage and tip extra. Offer valid only on the full price of the entrée. Valid Mon.-Fri., through May 11, with coupon.

BREAKFAST/LUNCH ONLY
Broken Yolk
La Jolla • 454-1412
Hours: Mon.-Sat. 11 am-9:30 pm Sun. 11 am-9:30 pm
Home of the CHAMPAGNE

Authentic Russian and Georgian Cooking
Every Night 5:30 pm - 10:00 pm
2321 Fifth Ave. • 696-2271

Dinner for Two \$9.95
Fresh Roasted Turkey
Includes: soup or salad, cornbread stuffing, home-made mashed potatoes & gravy, vegetable & horseradish sauce.

Dorame's Village Cafe
Hours: 6 am-6 pm
7 days a week
9200 La Jolla Village Dr. (at Poway) • 693-8501

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—Michael Davis, San Diego

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Avanti
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La Jolla • 454-4288

天龍酒家
DRAGON DYNASTY CHINESE RESTAURANT

ALL YOU CAN EAT \$3.50
+ tax per person • 11:00 am-1:00 am

Special for Mother's Day • Sunday, May 14
Complimentary glass of champagne, chablis or rose for Mom

DINNER FOR TWO ONLY \$10.95
Includes: complimentary 1/2 liter chablis, rose, burgundy or soft drink, egg roll, fried rice, with tea or soft drink, or egg drop soup, fried rice or steamed rice.

755 Arroyo Ave. • El Cajon • 444-3328
Hours: Mon.-Sat. 11 am-9:30 pm Sun. 11 am-9:30 pm
*Dinner price valid for parties of 2 or more • 13:00-5:00 with this ad

McCormick & Schmick's
SEAFOOD RESTAURANT
Buy One Dinner and the Second Dinner is FREE (with this coupon)
Sunday-Thursday only
4190 Mission Blvd. • At the Promenade in Pacific Beach on the second level
Plenty of outstanding parking
A value up to \$15 will be applied to the purchase of a second entrée of equal or lesser value. This coupon is good for two people and does not include tax. A 15% gratuity will be added to the check prior to cashing. Offer not valid with any other promotion.
Good May 7-11, 1989

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Fresh Roasted Turkey
Includes: soup or salad, cornbread stuffing, home-made mashed potatoes & gravy, vegetable & horseradish sauce.

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Hours: 6 am-6 pm
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Branch. 446-7813. Open to

Monmouth, 4771 Mission Bay
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COLUMBIA BREWERY
1000 14th Street (between B and C)
234-2739. Excellent food.

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TV Swivel Shelf



Great for computer, TV & Microwave
14" x 15"

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Speaker Stands



They are 16" wide 18" high 12" deep

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Rolls about on casters

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Stereo Cabinet



Glass & Oak with 2 shelves 36" H x 24" W

\$89⁹⁹

48" High . . . **\$99⁹⁹**

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Perfect for home & office, 2 adj. shelves

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36" H x 24" W
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Holds it all. Avail. right or left facing

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Holds it all

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Stereo / TV Center



65" W x 17" D x 54" H

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Holds everything 61" W x 22" D x 46" H

\$449⁹⁹

Contemporary Oak Entertainment Center



Loads of room for TV monitor, stereo gear and VCR tape storage 43" H x 65" W x 21" D

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4pc. Entertainment Center



It has room for all your stereo gear, TV plus storage & display 84" W x 17" D x 72" H

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3pc. Entertainment Center



Tambour doors, glass doors, 2 VCR libraries and storage for all your stereo gear and TV.

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86" W x 72" H - Center 21" D

TV Cart With Swivel VCR Top



24" W 17" H Black or Pearl White

\$129⁹⁹

Stereo / TV Center



Extra deep 22"

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44" W x 62" H

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Holds stereo, TV & more NEW WHITE WASH LOOK

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60" W x 17" D x 72" H

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Holds TV, stereo & much more NEW WHITE WASH LOOK

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60" W x 17" D x 72" H

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