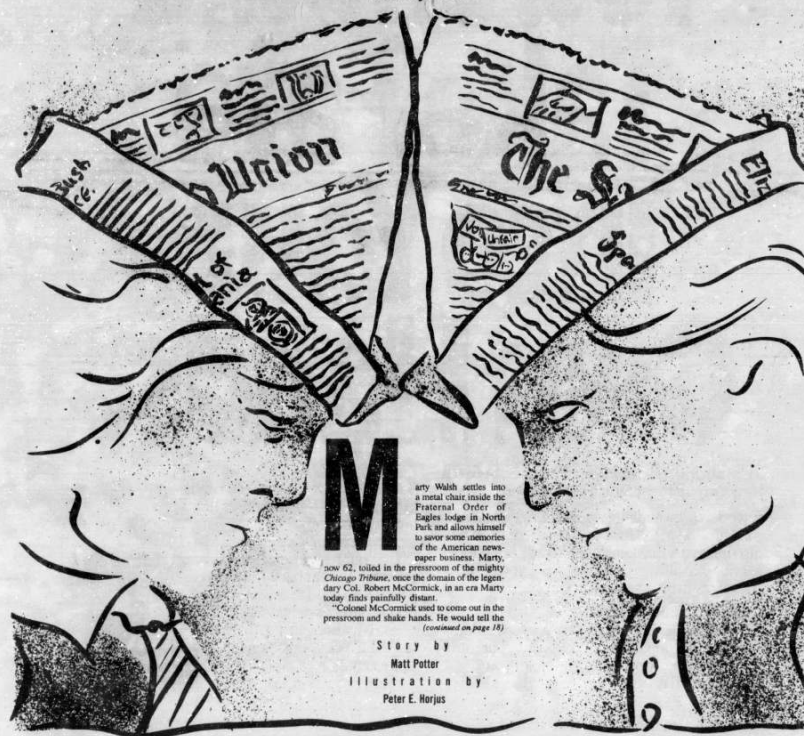


READER

VOLUME 19, NO. 11 MARCH 22, 1990 SAN DIEGO'S WEEKLY

The Copley Press used to be considered a friendly employer.

Not anymore.



Mary Walsh settles into a metal chair made the Fraternal Order of Eagles lodge in North Park and allows himself to savor some memories of the American newspaper business. Mary, now 62, toiled in the pressroom of the mighty Chicago Tribune, once the domain of the legendary Col. Robert McCormick, in an era Mary today finds painfully distant.

Colonel McCormick used to come out in the pressroom and shake hands. He would tell the

(continued on page 18)

Story by
Matt Potter
Illustration by
Peter E. Horjus

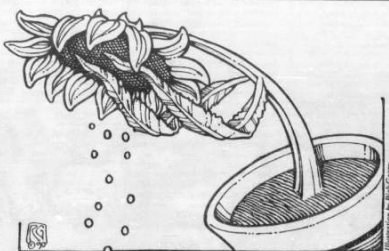
San Diego Reader March 22, 1990

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Plants are supposedly able to feel the vibes of the people who take care of them and those of other plants in their proximity. Do plants in the kitchen feel any remorse when vegetables are being cut up and cooked for dinner?

John Kent
Leucadia

This was one of the first questions investigated back in the '60s by New York polygraph expert Cleve Backster, one of the men generally credited with getting the plants-as-like-people ball rolling. To test whether the lie-detector tracings he got from his dracena plant were similar to emotional reactions he got from his human subjects, he decided to threaten it with a lighted match. No sooner had he formulated the idea in his mind than the pen on the lie detector went crazy; he got the same response from normally docile heads of lettuce, bananas, whatever. Backster even claims to have used a polygraph-wired phylodendron to identify, from a police-style lineup, a student who had just murdered another plant. Sparring you the details of how Backster arrived at this conclusion, I'll say that he also noted a sort of swoon that plants go into when they are about to be cut or otherwise harmed, leading him to hypothesize that sympathetic, soothing vibes from the chef can lull the plant into a hypnotic state before it's minced to pieces. Backster went so far as to speculate that plants might be pleased to be eaten, if the cook makes a sort of loving ritual of the preparation. And in Backster's experience, plants pay more attention to people than to other plants, since they don't perceive other plants as threatening. Need I add that the deadly serious Mr. Backster and his terrorized produce have been the subject of many a scientist's laugh ever since? But that hasn't stopped people like the Japanese electrical engineer who taught a cactus to do simple arithmetic or the Denver housewife who killed African violets with piped-in Led Zepplin music. Why, even Charles Darwin



played his bassoon to a mimosa tree in an effort to get some response. But he only did it once and gave it up as a bad deal when the mimosa seemed unimpressed. For further details, see the classic book on this subject, *The Secret Life of Plants*, by Tompkins and Bird.

After considerable head-scratching, we have the answer to our big tide question: why Southern California's extreme low tides come at night in the summer and in the day during the winter. In the process, we drew on the experience of Ron Pick, an oceanographer with Scripps Institution's shore process laboratory and the California Department of Boating and Waterways; Bernard Zeller, one of the country's best-known tide experts, and several others of equal repute. (Dr. Zeller, by the way, wrote the entry under "tide" that appears in the *Encyclopedia Americana*. No credential problems here.)

If you're expecting some arcane astronomical explanation for the phenomenon, I'm sorry to disappoint you.

The interactions of forces resulting from the orbits of Earth and moon, the declinations of sun and moon, and the Earth's rotation, all relative to our point on the globe, do account for general, cyclical patterns in our tides. But if these were the only important forces at work, then tidal patterns at all other shoreline locations along the same degrees of latitude as the Southern California strip would duplicate our tidal pattern — but they don't. Not even the nearby Gulf of California matches San Diego's tides, and Florida alone has three distinct tidal regimes. The determining factor, according to our experts, is the influence of the ocean-bottom and shoreline configuration on the water movement created by these astronomical forces, so in a sense, it's a chance occurrence.

More than 20 constituents go into the formula used to calculate San Diego's tidal patterns; some places on the globe require 60, 80, or more to get an accurate prediction, so there's rarely a simple answer to questions about tides.

Two more points before we leave the subject: Spencer Luke, who asked the question

in the first place, retires for all time the covered Matthew Alice Maalon Medal, with Escondido cluster for interrogational perversity, having asked one of the toughest questions ever. And acknowledgement should also go to Jack Ross of Escondido, the only Alicelander with nerve or knowledge enough to attempt an answer to the big tide question. Jack's explanation was well reasoned and quite correct, as far as it went. Unfortunately, it missed the mark by just a hair. But as reward for the effort, I'll answer the P.S. to Jack's letter:

Why does Larry Mendler, the Channel 8 weatherman, show snowflakes with eight points on his weather map? Is it some subliminal message to watch Channel 8?

What an eye, Jack. Those Channel 8 flakes really are eight-sided, defying all laws of nature, which dictate six-sided ice crystals. Channel 8's flakes have the proper number of points; Channel 39's have six points plus what appear to be two little knobs where, perhaps, someone has lopped off the extras — maybe the result of some newsroom budget cutbacks?

Larry disavowed any knowledge of subliminal messages on Channel 8's weather map. He did confess, though, that occasionally the words "Watch Letterman" are flashed on the screen at levels below the threshold of your conscious recognition. And news director Jim Holzman added that if you play the 5:00 news backwards, you'll hear satanic messages. And if you play their answers backwards, you'll hear that they're not taking me or you seriously, Jack.

In truth, the graphics for Channel 8's weather map are part of a package sold by a company in Boston. Clearly, the snowflakes are designed by an artist, not a scientist. □

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

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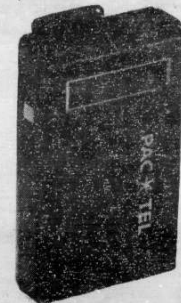
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Story and Illustration by Jeff Hanna

Here to Clean Up

I cleaned houses for five weeks when I moved to San Diego last spring and needed fast cash. I'd lived for a year in New York, spending most of my savings on art school, and had just enough money left to rent a small apartment in Hillcrest and fill the refrigerator for a couple of weeks.

At first I had no intention of cleaning houses. I'd already done it part-time in New York and had quickly discovered that hours of heavy cleaning and a long commute don't leave much energy for art. Also, pride would periodically step in and suggest that I shouldn't be spending so much time doing menial labor at the expense of "developing my talents." I usually cringed a little when telling someone I cleaned houses.

My San Diego plan was to wait on tables at night, then paint and draw during the day. Exactly why this routine sounded easier than housecleaning — or any other kind of grunt work — is not clear now. I was convinced, however, that waiting would provide the fastest income.

I quietly went ahead and filled out applications at various restaurants in Old Town, downtown, and Seaport Village. The dining room managers who interviewed me must have sensed my inner dread, because while a few of them called me back for second interviews and two said I was on their "top ten" list, the only job I was actually

offered required standing behind a wine bar for minimum wage plus money tips from the waiters and waitresses. I told myself I could do better somehow.

Around the same time, I knocked on doors in Escondido for Proposition 13's insurance initiative. Although the cause was great, I hadn't the stomach to hit people up for money, particularly in the low-rent neighborhoods we were "targeting." It seemed that every other house I went to had a sad story: brain cancer, alimony, unemployment, it was embarrassing to put these struggling people on the defensive over a couple of bucks.

In addition, we had to collect a minimum \$7500 per eight-hour shift (no breaks) in order to earn more than a pittance. Twice, at the end of a shift, I came in five dollars under quota, which netted me a preposterous \$34.00 for two full days' work. I left.

After that, I hunted "original watercolor drawings" that I'd done of houses in Mission Hills and Hillcrest. I would show my work to real estate agents, who in turn would commission a drawing of some favored client's home, then give it to the client as a gift. That little business prospered for a time but petered out when commissions slowed to a trickle.

By then, my second month's rent was looming and I was barely going to cover it. After an offer to help paint a small restaurant fell through, I quickly decided I'd better try housecleaning again.

Actually, I do love cleaning, and I'm good at it. Creating order out of a mess and making someone's environment more inviting satisfies me deeply. Charging money to do it was originally my New York roommate's idea. One month, he saw I was strapped and pointed out that all kinds of artists and actors in New York clean houses to pay the bills. Hard done it himself one summer and earned enough for a trip to Europe. So on his advice, I put an ad in the Village Voice. My logo was "Sparkle Cleaning Service," and responses to the ad were immediate.

What surprised me was how many New Yorkers, having every reason to be paranoid, were anxious to have me clean their apartments while they were away at work. Very few of them showed much interest in my references. It seemed that as soon as they sensed I was responsible

and relatively normal, it was all systems go. Soon I was zipping around Manhattan and Queens with my Playtex rubber gloves tucked inside a gym bag. The money was good — \$12.00 an hour — and I got initiated with a client or bored with a job, I'd find another.

After I moved to San Diego and the other jobs I tried led nowhere, I called around to find the going rate for housecleaning (settling on \$35.00 for 3½ hours) and placed an ad in the Reader. I made my first mistake in resuscitating the name "Sparkle Cleaning Service," not knowing that in San Diego, "cleaning service" means you bring your own supplies, including a vacuum cleaner. (It amazed me how many people there are who can shell out 35 bucks to get their house cleaned but don't own a vacuum cleaner.)

After the ad appeared, sporadic calls started coming in. Considering my positive experience with New Yorkers, it was unsettling to find that most of the callers sounded suspicious or uncomfortable. They asked lots of personal questions. Fortunately, I had good local references, but repeatedly I would get promises of a call back after checking the references, and I know they did check them — and then I wouldn't hear from them again.

Late one afternoon, the first real job offer came. The husky-voiced caller (who told me she was a cocktail waitress in La Jolla) sounded as though she'd just crawled out of bed and rambled on spastically about how dirty her house was. Did I have my own rag? Could I bring a vacuum cleaner? Did I paint window sills? Did I have a ladder? My stereotype of someone living in La Jolla was that they would have everything I might need for cleaning, but this woman sounded as though she had nothing. An inner voice told me something was shaky, but I ignored it because I wanted the job. We agreed that I would come clean her house at 10 o'clock the next morning.

A messy rain was falling when I parked my borrowed car in front of a shabby 1950s tract house on Chelsea Avenue in Bird Rock. Lugging my vacuum cleaner (also borrowed) across yellowed grass, I knocked on a warped plywood door. Silence within. A minute passed and no answer, so I knocked and rang again. Finally a crusty voice called out, "Who is it?" and I answered, "It's Jeff, the cleaning guy." More silence, followed by scuffling sounds as the door opened and she stood — my lady of the house. A big maul crouched beside her. The woman, wearing a red bathrobe, her hair tangled, looked about 30, attractive but puff-bellied, with bloodshot eyes fixed confusedly on me.

Finally she muttered, "Oh, yeah... uh, I'm not ready for you today." Disbelieving, I just stood there. "What do you mean, you're not ready?" I asked. "You told me to come clean your house this morning at 10 o'clock." I pointed to my watch. She looked threatened. "You can't come in," she said. "I'm not ready... maybe tomorrow." I replied that I couldn't come back "tomorrow," or any other day. "Our appointment was for this morning," I said. Obviously, this woman was no stranger to nasty confrontations, so I knew that continuing to badger her would be futile. I was tempted to make a crack about how obvious it was that she was a drunk or a dopehead, but instead I picked up the vacuum, looked her in the eye and said, "I know you were trouble the minute you called yesterday." She continued glaring. I slunked back at the car, thinking to myself, "Shit. Off to a raining start."

Things looked brighter the following day when a woman named Sheila phoned. Sheila at least sounded alert. She and her companion, Larry, lived in a one-bedroom condo on a shady street near Garnet Avenue in Pacific Beach. When I went there the next morning, Sheila answered the door, all red in the face, saying she was late for work and had only a minute to show me around. In our rush from the entry to the kitchen, I could see that the place was dirty, really dirty. A stale odor laced the air. Larry, well-haired, with dark circles under his eyes, ran into the kitchen to tell Sheila they had to leave immediately. Luckily, she had taped onto the refrigerator a list of

everything she wanted done. After Sheila frantically showed me the cleaning supplies beneath the sink, she grabbed an apple and promised to return by noon with my rag. As soon as they closed the door, I walked around kitchen, under the sink, and around the stove. (It's always a relief when your clients leave, those who stay home can never meet popping up with periodic "reminders.") Since the bathroom looked like the dirtiest of all the rooms, I decided to start there.

I went back to the kitchen and loaded a plastic bucket with Comet, Windex, paper towels, ammonia, a big scrubber sponge, and some terry-cloth rags. Finding such a bounty of cleaning supplies seemed odd, since there was little evidence of their ever being used. I pulled on my rubber gloves and carried the bucket into the bathroom. I hadn't found a toilet brush, so I started by reaching — with

after plunging the plunger, and the final frontier awaited the kitchen. Every surface in it was coated with a congealed mound of dust and cooking grease — the counters and floor, cutting board and canisters, cans, spice bottles, knives, utensils, the toaster, and the blender. Cleaning the refrigerator was a major job in itself, but there wasn't time to do it thoroughly. I switched on an old move for company and spent the remaining hour wiping down everything in sight. As I mopped the final puddle of wax across the floor, Sheila walked in, looked around incredulously, and asked, "How do you do it?" I could have asked her the same question.

My next job, tidying the home of two retired art teachers in Terrasanta, was uneventful. Lunch was the highlight, when they served up a mysterious brown soup containing green peas, macaroni, chili beans, hamburger balls, and whatever else remained of the previous week's leftovers.

Then one night, I got a phone call from Bruce, a housekeeper in Fallbrook. Bruce owned a two-story rental unit in East San Diego, and his tenant had moved out. He needed help getting it ready for the next lucky person. He told me he'd grown up in the neighborhood and had lived in the unit until he got married and moved to North County. He said he was glad to be out of the area since it had become so "sucky." His plan was for me to clean downstairs, while he painted upstairs, then switch. The job would probably last all day, which was just fine with me.

The following morning I took a bus out to University and 54th Street. I was turning late, so naturally the bus crawled in slow motion. Bunting at last from the bus at 54th Street, I sprinted two blocks down a canyon to one of those 1970s shuco-box, parking-lot complexes. This one painted a nauseous mustard color, featured a single strip of raw wood shingles tacked along the roofline to give it that "designer townhomes" feeling.

I ran up the stairs and spotted Bruce, husky and apple-cheeked, standing outside chatting with a neighbor. If he knew I was late, he didn't seem to care. We exchanged hellos, and he introduced the neighbor, a nervous fellow with long, center-parted red hair, green trousers, a plaid shirt buttoned to the throat, and basketball shoes. He stared at the floor as we shook hands.

Bruce opened the front door and the three of us tramped into the unit. From the entrance you looked straight through to dusty, sliding-glass doors and a view of eucalyptus trees. The entire downstairs, except for the kitchen, was carpeted in sculpted avocado broadloom. A cottage-cheese ceiling with glitter specks, false "wood paneling" led to one wall, and the inevitable underdog swing lamp on a plastic chain underscored why the 70s were such a high point for design and architecture.

Bruce's departed tenant had left telltale signs of the "young bachelor" — a floor so encrusted with dirt in places that I had to chisel it off with a knife, a refrigerator reeking of mildew, and a blackened stove that appeared to be the victim of several exploding greases. I went for Easy-off and Comet. Cleaning that stove would have taken all day. The only future in the kitchen that I bypassed was a coveletted-terrapin window, which was nearly impossible to reach behind an enclosure of rusted security mesh.

Throughout the day, the odd neighbor Dan followed Bruce upstairs and down. When he left momentarily to see if his mail had come, Bruce whispered that Dan was emotionally disturbed, living next door on disability. "You ought to see his apartment," he said. "It's piled to the ceiling with old TVs and electronic junk. That's his hobby. He repairs appliances for the neighbors." Bruce clearly felt sorry for this shy, harmless soul, who he said had been stopped by the police one night for walking naked up 54th Street.

My last and strangest job materialized one evening when I answered the phone about 9 o'clock. A whimsical-voiced lass named Patty told me how much her house

Sheilah walked in, looked around incredulously, and asked, "How do you do it?" I could have asked her the same question.

hacksles rising — right into the popper to scrub away a brown stain that coated the bowl up to water level. Next came the bathtub, with its foot-wide ring of hairs encrusted in body grease. Gory slime gurgled in the drain. As I scoured off a layer of waxy grime covering the tile above the tub, I tried to picture Sheila and Larry preening themselves in this sty. By the time the tub was clean, I'd dumped a good dozen loaded buckets of grayish black rinse water down the toilet, which in turn had to be re-wiped and Windowed. (To avoid that kind of backtracking, I should have started with the tub, instead of being overly anxious to clean out that filthy toilet.)

The rest of the bathroom was equally dirty: sticky handprints adorned the woodwork, and dust balls carpeted the toilet's base and the linoleum around it. Someone had recently wiped out the sink, although the water-spotted chrome fixtures sported rusting hairs in the joints. An hour later, with the floor swabbed and rinsed, the bathroom actually looked pretty good. I wondered how much of a difference Sheila and Larry would notice.

A drunken recluse would have felt right at home in their dark bedroom. Clump towels and some rumormongering men's shirts hung over the closet door. Cigarette and joint butts overflowed from a homemade ashtray on one of the cluttered bedside tables. Underneath was a worn Mexican trash pile stuffed with wadded Kleenex, black hairs, and tampon applicators. Crusted stains on the bedsheet and coverlet suggested that Sheila and Larry found fifth a turn-on.

I straightened the room, swept and dusted, vacuumed, then proceeded into the hallway for a quick once-over on the floor and woodwork. Invariably, when cleaning a place like this, the thought comes that only a janitorial crew working all day could really get it clean.

Another 20 minutes on the living room (rust furniture

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Clean

(continued from page 13)

needed cleaning, as her regular cleaning lady had gone to the hospital. Without asking for references, she was eager to know if I could come and clean as soon as possible. I said I could come the following day, judging from her little-girl voice and sigh of relief. I pictured Patty as a kitchen housewife with small children running about.

At the appointed hour the next morning, I approached a small wooden bungalow on a sunny street of Iowa Street in North Park. Freshly watered pansies lined the walkway to a shady porch, where I rang the bell. Patty answered the door, but her appearance was nothing like what I expected: small and very plain, dressed in jeans and a big T-shirt, she was on crutches and had a large bandage across her forehead. Immediately I thought "battered wife."

She was very friendly, almost motherly as she greeted me, and I followed her into a charming living room furnished with a mixture of cozy Victorian and 1920s nostalgia. The walls were pale pink, decorated with framed sheet music and old magazine covers, champagne-colored carpeting covered the floor, and two tiger-striped cats dozed in the sunlight by an old rocking chair.

Patty immediately remarked that she envied my living in Hillcrest. "We tried to get a house there," she said, "but it's too expensive. I feel more at home up there. It's so much more artistic than North Park." Actually, she didn't feel much at home in San Diego. She said she had moved down from Sacramento a year and a half ago, and from San Diego's climate, she lamented that it was too transient, not friendly—at least not like in Sacramento—and the drivers were too aggressive. "I just hate to get on the freeway here," she said. We sat down on a red velvet sofa, and I noticed copies of *Fate* and *Psychic World* on the coffee table.

"Here's my list of what I want you to do this morning," she said, handing me a sheet of lined paper. "But first I think you ought to know that this house might seem a little strange to you. I asked what she meant by 'strange.' She hesitated. "Well, you may see some rather odd people coming and going while you're here." Before asking what she meant by "odd," my first thought was that this was a halfway house for mental patients. I'd lived next door to one in Los Angeles and had grown to know the housemother; so it was easy to imagine Patty as the wounded caretaker of the imaginary fragile. Even if she hadn't been bruised and bandaged, she possessed a sympathetic sweetness that made the scenario plausible.

"You'll understand better," she continued coyly, "when

Small and very plain, dressed in jeans and a big T-shirt, she was on crutches and had a large bandage across her forehead. Immediately I thought "battered wife."

my roommate comes home." As soon as she said "roommate," I surmised that the two of them were lesbians and Patty didn't want to tell me right away. Hoping to make it clear that I was broad-minded, I said I'd lived in San Francisco and New York for several years and doubted that anything going on in the house would shock me. Actually, I was beginning to feel slightly uncomfortable, wondering what was the point of this guessing game, but Patty clearly didn't wish to elaborate. She dropped the subject by saying that Lupe (the hospitalized housekeeper) didn't have any problem with what was going on. She thought what we were doing was great.

Before we got up, she mentioned she was a writer. I had noticed a word processor on a desk in the dining area. Continuing the game, she said she didn't want to talk about her latest project until it was finished. We rose and headed through some swinging cat doors into the kitchen. There, amid the sunshine and bunny-rabbit cookie jars, I spotted something incongruous: a stack of raunchy sex tabloids on the breakfast nook table.

Patty hobnobbed into the laundry room and pulled out a load of wet wash while I gathered up supplies from under the sink to begin cleaning the kitchen. As I started removing the burners from the stove, she plect the laundry into a basket and eased herself outside towards a clothesline behind the garage. As soon as she was out of sight, I hurried over to glance at the sex papers. There were five of them, and they all looked similar. The one on top was called *California Swinger* and contained maybe 20

pages filled with snapshots of "beavers," perises, and middle-aged, intertribed bodies. Beneath each photo was a first name, location, phone number or P.O. box, and a description of interests. "George, El Capon—likes to get it on with ladies and couples."

Suddenly, the front door opened. I shot back to the stove and resumed cleaning just as a sudden-looking woman with dark, soaking-wet hair schlepped into the kitchen. Briefly looking at me, she mumbled, "I live here too," then threw a *San Diego Union* on the table and walked out.

While I puzzled over that introduction, Patty returned and went to join the woman in one of the bedrooms. There was giggling, drawers slamming, then the shower running. In the background, telephones were ringing continuously, but no one answered them. I heard a message machine click on and off.

A while later, as I dusted the dining room, I noticed a paragraph flowing on the screen of the word processor. I went over for a closer look but couldn't make much sense out of the wording, something about "what does it feel like when a man is humiliated?"

Beside the processor lay a typewritten personal ad, the gist of which was "attractive lady wishes to meet loving, obedient gentleman who will bring her flowers, give her warm bubble baths, massage her feet, cook gourmet meals, and if he minds his manners, they MAY proceed onto other interesting things. (Signed) Ms. Gretchen."

That these messages were left out for me to see was not accidental, and I could only assume that Patty was the anonymous-sounding "Ms. Gretchen." The undertone of it all was mildly creepy. Moments later, I was just surprised to see several pamphlets about prostitution lying on the bookshelf nearby.

Unexpectedly, a voice behind me said "hello." I turned around to see a woman—the roommate—who was now all but unrecognizable; she looked nothing like the grim female I'd seen in the kitchen 40 minutes earlier. History made up her hair luxuriantly teased, she looked strikingly pretty in a clinging, blue-velvet jumpsuit that showed lots of freckled cleavage and a modest pot belly. I was surprised enough to gush, "My God, what a transformation. You look great!" She smiled at this, apologized for her earlier bad mood, and told me her name was Diane. "Patty tells me that you're an artist," she said. "Well, I think you're very entertaining to be out doing this kind of work. I would have been embarrassed had anyone else said that, but her child-like sincerity made me feel complimented."

Then Patty emerged, equally transformed but looking much harder than Diane, with her hair brushed out and her face painted almost mask-like. Hopping around on her crutches, she wore a leopard-print Spandex leotard and pink Reeboks. This, she said, was her workout suit for the gym.

Both women shared a subtle smile, which told me they

were enjoying the knowledge that I had figured out what was going on. Nothing was said directly, but before Patty left for the gym, she mentioned that a friend of theirs had been arrested the night before. "That's why we're so nervous and aren't answering the phone." As she was leaving, she cautioned me not to open the door for any reason.

I returned to Patty and Diane's house two more times. When I arrived for the second visit, Patty was at the gym so Diane answered the door. To my surprise, she was in the midst of packing to return to Sacramento. Her room was in chaos. "There's no reason to stay," she said.

Patty's decision to put the house on the market, and a real estate lady is coming by to look at it this afternoon. Later, while I was cleaning the kitchen, she came in to cook some toast and bacon. Looking disconsolate, she ate standing up, staring out the window. To make conversation, I mentioned that I'd grown up in the San Joaquin Valley and wondered if she had always lived in Sacramento. "No," she said, "but have you ever heard of Hillsborough?" I knew it was a rich suburb near San Francisco. "Well, I grew up in a mission in Hillsborough, but as you can see, it didn't rub off."

That was a fair statement; I could picture Diane coming from a mansion in Modesto or Berkeley, but not Hillsborough. She sat down and explained that six years earlier, she had been a divorced mother with a teenage daughter, nearly broke, and doing part-time office work. One night at a party, she met Patty, found her fascinating, and was intrigued by Patty's description of the money to be made as a call girl. "You do know," Diane asked me, "that I'm a lesbian?"

Compensatingly, "that Patty is a dominant mistress?" I said I had assumed as much, particularly after noticing a bookcase entitled *How to Dominate a Man* on the VCR in Patty's bedroom. I didn't mention the thank-you card on the mantle in which the sender lovingly thanked Patty for "stretching his balls" and looked forward to having it done again.) "Well, I hope I don't shock you," she said, "but that's what I've been doing too, though I'm pretty much out of the business now." She asked me how old I thought she was. "Oh, mid-40s," I answered. "I'm 51," she said, "and I'm sure you can understand that I really don't want to do it anymore."

I asked if she had enjoyed her work. "Sometimes," she

"Patty is quite notorious. She's been with some very prominent people but got arrested so many times that this judge told her to get out of town for a couple of years."

said, "especially if the guy gets real excited, but you know it's very well paying. That's why I do it. I charge a lot. It's mostly businessmen and older guys; they're the only ones who can afford it." She started hard at me. "My dates are paid of thought," she said. "I've got a little house and a nice car, and my retirement's in the bank. Now I'm going to be living with my mother when I get back to Sacramento, and she doesn't know about that part of my life."

Diane claimed that her daughter (married and living in Los Angeles) knew nothing of her extracurricular activities either. She went to the bedroom, returning with a photo of her daughter and herself, both posing in Gay '90s costumes at the Santa Cruz boardwalk.

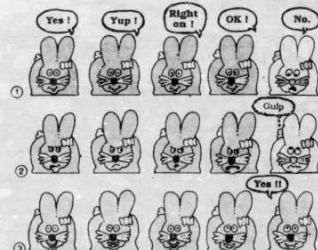
"I don't know if you're aware," she continued in a tone of admiration, "but Patty is quite notorious. She's been with some very prominent people but got arrested so many times that this judge told her to get out of town for a couple of years unless she wanted to go to jail for a long time. We were out driving one night when this woman, a junkie, shoots up heroin behind the wheel and plows into us. I was dead. Just unbelievable." Pointing to a small scar on her lower face, she said, "My jaw got broken, and Patty had to have surgery on her knee three times—thank God for the insurance. Then we decided to try San Diego."

I asked her if she liked it here; she repeated Patty's criticisms nearly verbatim. "The weather's nice, but that's about it. I wondered if she was going to get help in moving her things to Sacramento. 'Yeah,' she replied. 'My husband is driving his van down to help me this week.' She repeated 'I've been doing too, though I'm pretty much out of the business now.' She asked me how old I thought she was. "Oh, mid-40s," I answered. "I'm 51," she said, "and I'm sure you can understand that I really don't want to do it anymore."

I asked if she had enjoyed her work. "Sometimes," she

(continued on page 14)

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Clean

(continued from page 15)

When I went back the following week, a "For Sale" sign was stuck in the front lawn. I was nervous because I'd decided to tell Patty that I wouldn't be returning. I was earning enough from more enjoyable jobs and no longer needed the housecleaning work. Patty had asked me on both previous visits if I was going to "disappear" her and leave. Although I'd known from the start that it was doubtful I'd last more than a month, I told the truth at the moment that had no plans to leave.

On that final morning, both Patty and the house seemed forlorn. Diane's bedroom, piled with junk the week before,

was empty. Perhaps to live things up, Patty wanted me to hear the new telephone message she was going to record. Coating breathily, as in a Marilyn parody (a knowledgeable friend later told me that Patty's little-girl speech mannerisms surely had something to do with her S&M mistress role), she said, "Hi there, I'm so-o-o sorry I'm not here to speak with you in person, but I know you'll leave me an interesting message... and remember it's not the size of your message, it's your performance... by-y-y-y." She giggled delightedly, and I said, "Let's hope someone phoning the Christian bookstore doesn't call you by mistake."

Patty knew that Diane and I had talked about her the week before, and this seemed to please her. She mentioned that Diane had suggested I see the "dungeon" in the garage and insisted on taking me there before I started cleaning.

When we got out back, she undid two rusted padlocks on a small side door in the garage. Opening the door, she

hit the light switch, and the first thing I saw was an eight-foot-tall, amateurish painting (on plywood) of a bare-breasted policewoman holding a whip in one hand and a billy club in the other. The room was cold and musty. Lengths of soiled carpeting covered part of the cement floor. There was a red-velvet curtain hanging to one side and some leather handbags on chains dangling from a rafter. Above a wooden work counter was a bulletin board papered with Polaroids of trussed-up bodies. I glanced only for a moment, not really wanting to see it. Imagining petite little Patty, tied up in her Spandex and cracking a whip over some cowering businessman in this dump garage wasn't easy. I flashed on the ravaged look she sometimes had when in full makeup.

She remarked that twice the police had come to investigate strange noises in the garage after a neighbor had complained. When they found no proof of illegal activities, they did nothing, "but I know they're keeping tabs on me," she said. "It's one more reason to leave

San Diego." As we left the garage, she pointed out several long strips of bamboo matting nailed along the top of the fence to block prying neighbors. I asked if it was screams that the neighbors had heard. "Oh no," she laughed. "I make sure that sort of thing never gets loud enough to bother anyone outside. I think maybe they heard my whip, which makes a sound like water when it snaps, and they thought we were cooking up drugs or something. That didn't sound convincing to me, but I didn't pursue it."

"Where do you think you'll go after the house sale?" I asked. "Stockton," she answered. "It's close to Sacramento, and I know a man there who wants to publish my book about being a dominant mistress. She sounded serious about this prospect, although I couldn't imagine Stockton being a place where someone would publish a book about the adventures of an S&M prostitute. "Is it true," I asked, "that you were quite notorious in Sacramento?" She replied, "Well, yes, but a lot of those arrests happened because I was organizing other

prostitutes, helping them stand up for their rights, but certain people don't think we deserve any rights or respect." I mentioned that I'd noticed a small plaque in her bedroom that commended "Patricia Penrose" for helping "the ladies of Sacramento."

"You won't believe this," she said. "But I was a schoolteacher for five years. I taught third grade. With forced chaperones, she went on. 'But I have this need to rebel. My parents did quite a number on me. That's why I became a prostitute.' I asked if her parents were alive. 'Yeah, my mother is in Sacramento. She's from New England, very conservative and religious, and my dad was retired military, very authoritarian. I can tell you they were amazed when they found out I was a hooker.' The time had come to tell Patty that I wouldn't be returning. She took it gracefully, looking mildly surprised, her expression indicating this was just one more disappointment to cap her fazing San Diego experience. She went off to the gym, and I proceeded with my chores

spending more time than usual straightening her crowded little bedroom with its rumpled twin bed.

Around noon, she came back and offered to drive me home on her way to an appointment downtown. Minutes later we were cruising up University Avenue in her big blue Buick. Our conversation was strained, and Patty seemed detached. When we reached my apartment, I got out, we exchanged awkward thank-yous and goodbyes, and off she drove.

One evening a few months later, I wondered if Patty had sold this house and moved north. Her phone number was no longer in my file, but I recalled she was listed in the phone book as "Kitty Sunlight." I dialed the number and a message came on, this time spoken by a strange-sounding woman with a deep voice. It was not Patty. I assumed she had transferred her phone number and clientele to this woman, whose message concluded with "and if you THINK you can please me, I MAY consider calling you back."

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Copley

(Continued from page 21)

come tense and embittered during the prolonged contract negotiations. He says he resents attacks from some guild members who blame him for not settling earlier, especially those dissidents who have not participated in the guild's so-called "by-line strike" called late last year after continuing talks with the company proved fruitless. "Where are those dissidents now? They are the people who are using their by-lines and resigned and aren't paying their dues. Yeah, if they feel so strongly about the guild, where the hell are they?"

The current guild president also voices differences with the leadership of the union's international in Washington, several of whom were previously associated with the San Diego local before John's team took over. According to John, the guild international had been less than supportive of his local's efforts to come to terms with the company. "The way they play their political games. The way the hierarchy there has proved to be. They ought to be in here with a hit squad saying we're going to be standing shoulder-to-shoulder with you," insists John. "We spent a year with an international rep who just told us to stall, his theory was... just out-wait the Union-Tribune."

According to Jim Griffin, most of the difficulties cited by John have since been resolved. "I don't think there was any doubt, no matter who you talk to, that the union was complacent at the beginning. They said let's see if this paternal attitude that the owners have taken towards the employees doesn't manifest itself sooner or later. I don't think there is any doubt now that that has worn off, and people now believe there needs to be a more activist approach."

Adding to the difficulty is the fact that the Newspaper Guild, unlike other bargaining units at the U-T plant, represents a broad array of employees, including janitors, advertising sales people, circulation workers, as well as reporters. Each has separate needs and expectations for any eventual contract settlement.

The company also holds strong economic cards. Newspaper Guild members haven't had a pay raise in 18 months since their contract ran out. Adding to the pain, they're also forced to pay \$81 out-of-pocket for monthly health insurance premiums that used to be entirely covered by the U-T; the fees are expected to



Photograph by Jim Griffin

increase this month. That growing financial burden, according to Ed John, is one reason why fewer than 600 guild members, out of a potential 1150 or so, are currently paid up on their dues.

"Yeah, sure, numbers are down, just because of the continuing costs," John says. "New people do sign up, but you can imagine the reluctance of some of them, given the whole battle that is going on. The newcomers feel, 'I'm on some kind of probation, and I don't want to be seen as a 'Lib' or a 'Red' or a flag-waving organizer type,' but we still have a heck of a local."

The guild's Griffin also observes that the company no longer deducts union dues directly from employee paychecks, as it did under the old contract. The union is currently using the company in an attempt to restore the practice.

But how long can the guild and its financially strapped members hold out with the company's Herb Klein dangling the prospect of a sizable raise in front of them if they agree to a one-year contract? "I don't think you can consider a ten-percent wage increase a position of greed," says Klein of the company's latest offer. "Particularly at a time when you look across the country. Some newspapers are asking employees to take pay cuts. I don't think there are many other contracts that have been signed in San Diego in the last two or three years that have included a ten percent increase."

The U-T wants its circulation managers to begin using their own vehicles, rather than company-supplied vans. The issue has developed into a major snag in the talks.

Griffin responds that the raise would be phased in over a two-year period and would not be retroactive. He also says that the guild has more to worry about than just short-term pay prospects. U-T management, John points out, has tied its salary offer to acceptance by the union of a one-year contract, along with special concessions demanded of circulation employees. The guild feels these demands may be a harbinger of wrenching changes to come.

Circulation workers presently drive company-provided vans to carry newspapers to drop-off points, where "youth carriers" — paper-boys and girls — pick them up for delivery. Now, however, the U-T wants to gradually get rid of its youth carriers and rely instead on adult carriers in cars. "It's more and more difficult to recruit kids to carry the routes," says the company's Klein, adding that the new system is widely employed throughout the American newspaper industry.

"We can better serve our customers if we decentralize our distribution," according to Klein, who notes that the U-T has already begun to build the first of ten regional "distribution centers" to support the plan. "We can take the papers off the clock in big trucks and haul them to the regional area."

The new system appears to have particular importance, especially when considered alongside plans already announced by the U-T to build a satellite printing plant on nine acres it owns in San Diego's northern portion of the county. According to the *San Diego Business Journal*, the U-T is considering moving its entire operation out of Mission Valley and may relocate at the Kearny Mesa site, closer to the affluent, fast-growing northern portion of the county.

Because of these changes, the U-T wants its circulation managers, who are represented by the Newspaper Guild, to begin using their own vehicles, rather than company-supplied vans. The issue has developed into a major snag in the talks, according to Griffin, with the guild holding out for a better expense reimbursement agreement.

Griffin says he's also concerned about the one other big sticking point in the bargaining: the company's insistence on limiting the contract to one year, at which time negotiations on a new agreement would have to begin all over again.

"Most contracts are three-year contracts. The president agreed to a three-year contract, the staffers agreed to a three-year contract. It's not just a pattern locally, that's the pattern nationwide. In light of the guild's other concessions to management, Griffin says that the "burden should be on the company to say why that three years isn't acceptable."

The U-T's Klein observes that the company has at times offered to accept up to an 18-month contract, but he becomes cryptic when describing why management won't agree to a full three-year term. "We think there are still some factors in our relationship that, after we've had a year under this kind of contract, need to be renegotiated. I don't think I want to get into what factors."

Some say the company's position on the one-year-only contract confirms suspicions that Helen Copley wants the guild out of the plant entirely and that a short-term contract is a step in that direction. When asked whether the Union-Tribune would be better off without labor unions, Klein replies, "I think it depends on the way you look at the situation. I'm disappointed in them, in some of the things that they are doing, which I think only hurt themselves, really, and don't contribute to getting the contract issue resolved." Asked for particulars, Klein singles out the subscription boycott launched by the guild earlier this year. "It's hard for me to see somebody being paid by a company and going

out telling people to stop buying their product."

Griffin counters that the guild is entitled to muster whatever force it can against the company during the labor dispute. "That is the history of conflict between labor and capital, isn't it? At some point, some leverage needs to be brought to bear. We would wonder why the company would continue to institute pay cuts in the form of increased health insurance costs on the very people who produce their product at a time when they have record profits."

Though Klein denies it, the guild's Griffin claims to have internal circulation figures that show the boycott is exacting a toll. "A newspaper that should be up 7500 in circulation over last year is down 7500. That's a 15000 swing in circulation, and that's come in the time since this labor dispute has started."

Some in the guild, including president John, have suggested that the company may soon consolidate the evening *Tribune* and the morning *Union* into one so-called "24-hour" paper (morning and evening papers under the same masthead). In that scenario, company management would want a short contract in order to begin the resulting massive layoffs as early as 1994.

The suggestion of such a retrenchment here,

however, brings a vehement denial from Klein. "That's strictly out of Ed John's hat. In the first place, even if we were going to do it, he wouldn't have any knowledge of it in any way. You can't say forever and forever, but it's certainly not a part of our discussions during this negotiation."

Despite the festering labor dispute, which most observers both in and outside the company say has clearly damaged worker morale, there seems little doubt that both the *Union* and *Tribune* continue to prosper financially. "They are picking up more work than — it's unbelievable," says Marty Walsh, who has firsthand knowledge of the plant's production volume. "They put color on both sides of the paper, they put color on the jackets that they wrap the inserts. I haven't seen a slow time, really. I don't think this newspaper is hurting for advertising money."

It is the future, however, that many in the American newspaper industry are worried about. For example, ten years ago the *San Diego Union* claimed a daily circulation of about 196,000 countywide. By the end of 1988, that figure had grown by about 60,000 to 255,000, according to data supplied by the Audit Bureau of Circulation. But in the meantime, the number of households in the area has increased by

almost 180,000 (from 662,400 to 840,000), meaning that the newspaper has failed to keep pace with the region's buoyant economic growth. "The evening *Tribune* is in even worse condition, actually posting a 3300 circulation loss, down to 22,000 in 1988 from 25,000 in 1980. Advertisers who pay top dollar for newspaper space seek as much penetration of area households as they can get. Based on Audit Bureau of Circulation figures for the U-T's combined daily circulation, that penetration fell from 45 percent in 1980 to 45 percent in 1988. During that time, however, circulation for the *Sunday Union* has increased."

Nationally, the statistics are even worse. While the number of daily newspapers has declined, circulation remains flat, while circulation of weekly papers, especially those in the suburbs and certain specialty vehicles, is climbing. And since television and radio remain strong competitors for advertising dollars, the daily papers find themselves caught in the middle.

But Klein says that the U-T's forthcoming investment in its new plant and distribution network proves Helen Copley's commitment to the future. "I think it's a tribute to her that she's given us the resources to expand our coverage."

Mart Potter, a reporter for the *Tribune* from 1978 to 1981, was a political consultant before becoming a regular *Reader* contributor last year.

And we have plans not only for the distribution centers, but for other modernization techniques which will enable us to do even more as we grow." That's why, Klein insists, the labor unions will have to compromise. "To leave some leeway so that as new techniques come into the business, we can deal with them and take advantage of them."

The Newspaper Guild's Jim Griffin asserts that new machines alone are not the answer to the problem of circulation erosion. "The real answer to competing with the *Los Angeles Times* is to put more money into the product, the writers, and people who we represent who sell ads and deliver newspapers on time. The answer to market penetration is better news coverage."

Whether the future holds, though, pressman Marty Walsh can't help but long for the days of the past, for the glory days of the *Colombian*, *McCormick's Chicago Tribune*. "After the colored died, there was no longer a paper that was fighting for individuals or their rights. It now became a mass, money-making item for the people that were running it. That's all they cared about. They no longer cared about people."

Mart Potter, a reporter for the *Tribune* from 1978 to 1981, was a political consultant before becoming a regular *Reader* contributor last year.

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BY JONATHAN SAVILLE

This is an article principally about dramatic structure.

The specific subject is a play by Mark Lee called *Rebel Adrian Deep Into Chad*, currently receiving its West Coast premiere at the Carver. The mode of this play is realistic—that is, it belongs to that century-old tradition purporting to give a sociologically and psychologically accurate portrait of people, institutions, and events in contemporary society. Fantasy, poetry, theatricality, the supernatural, the spiritual, dreams, visions, the world of the imagination in general—all this is resolutely excluded, just as it was in Ibsen's *Ghost* (1880), Gerhart Hauptmann's *The Weavers* (1902), and Gertrude Stein's *The Last Days* (1902), to take a few famous examples, or in virtually any television drama in its own age of polished and reserved theatrical realism.

The dramatic situation of a play like Lee's—one of the common fashions in realism—is taken from today's history, which it seeks to make more immediate and vivid by investing individual fictional characters to take part in the historical events; it is the sort of material one reads about in newspapers, illuminated (the author hopes) by personalization.

Since type of play has been so long established, and all its formal devices have been so thoroughly explored and exploited, one cannot expect any specifically aesthetic excitement in any new example of the genre. What one has to look for is the playwright's skill in managing the well-known instruments of his craft, and the inherent interest of the social psychological-historical material to which the craft gives theatrical shape.

First a few words about the material itself. The setting is East Africa in the early 1980s, the chief historical events touched upon are the violent oppression, rebellion, and civil war in Uganda under the regime of Milton Obote; and the chief characters are foreign journalists covering the African situation. A young American journalist, working as a stringer in Uganda, has written a story about some guerrillas that has (as only he himself knows) resulted in the destruction of their village by government troops. His desperate shame and guilt drive him to conceal his unwitting complicity in this slaughter. His bureau chief in Nairobi (the capital of adjacent Kenya), cynical, disillusioned, aging Englishman, knows something is up and tries various ploys to get the secret out of the younger man, including prying him with liquor and prostitutes. Here, I think, is the fundamental structural weakness of the play. Every play has a throughline: a series of actions, connected by cause-and-effect, fueled by conflict, and driving forward toward a resolution. It is this throughline that dynamically engages the audience's attention, the urge to see what happens next and how things will come out. In a serious realistic play, the throughline ought to coincide with the developing emotional and moral life of the characters. We ought to be asking not only "How is the story going to turn out?" but also "How are these characters going to develop, in regard to their problems and conflicts? What are they going

Bad Form



Richard E. Land, Jim Phipps

to learn? How are they going to change?" The throughline that would truly respond to the human situation in Lee's play would show the two journalists—what happened to the young man seeking a story in Uganda, finding the guerrillas, writing the interview with a sense of triumph, making his unwitting error (that is, revealing the name of the guerrilla village), learning of its terrible consequences, recognizing his guilt, struggling with it, accepting it, suffering from it. This is a profound story-structure known as tragedy. The underlying

Director Adrian Hall puts flesh on the play's backbone, but it is the wrong backbone.

motive force, giving momentum to the outer and inner actions, would be the conflict between the self-centered, optimistic, blundering, very American journalist and the merciless, grinding, destructiveness of modern African history. The outcome would be tragic: the young man must live with his unmitigated guilt forever, and the people of Uganda will go on living (and dying) in their endless nightmare.

Mark Lee, of course, knew all this—it was he, after all, who chose the material, and it was he who used it to embody the view of Uganda history and of moral responsibility I have just summarized. Unfortunately, he, like his hero, made a big mistake—not moral in Lee's case, but dramaturgical. He decided not to dramatize the Ugandan events but to begin the play afterwards, setting the entire action at the older journalist's house near Nairobi (effectively designed at the Carver by Kent Doney, with suitably realistic costumes by Christina Hamilton and unobtrusive but subtle lighting by Chris Parry), where the young man

Uganda, and to the younger man's resistance and resentment.

Even this tension is undermined by inept plotting. By the end of the first act, the young man has already revealed the substance of what he has done, confessing it to one of the protagonists. The dramatic revelation of hidden guilt has been done; the province has been the truth, and so do we. The older journalist, however, does not, so that for much of the second act he goes on with his prying. When he does finally find out, what is new to him is old to us, and in spite of a few significant details that are added in this second exposure of the same truth, the power of dramatic revelation is greatly diminished.

The retrospective method in dramatic structure has its uses, but it also has its dangers. To make it work, it must be justified by more than mere movie-revving. In murder-mystery plays, the justification lies in the intricacy of the concealments and revelations. In *Gods of the King*, our greatest murder-mystery play, the justification lies in the fact that the detective, uncovering the truth of the past, turns out to be the murderer he is seeking. In *Ghost*, the force that has kept all the sins of the past secret—the pressure of middle-class respectability, with its mendacious denial of what human beings are really like—is in fact the central theme of the play. But in *Rebel Adrian Deep Into Chad*, this narrative method has no dramatic function. It thins the story's meanings, rather than unearthing them; and it is not even handled well on the purely technical level.

The themes are indeed to be found, but they too are imposed in an artificial manner, instead of being allowed to grow naturally out of the material. Above all, the characters in this play are treated to a very large extent as repositories of moral and political themes, rather than as human beings whose inner moral and political situations and reactions to them with the unpredictable freedom of living people. The two journalists and the two protagonists are chiefly focal points of situations, little more. With only occasional exceptions, the playwright has given the actors very little of a mysterious inner life to work with, very little real identity other than the social roles the characters play and the circumstances they find themselves in. The characters, as written, carry the play's themes efficiently—the responsibility of journalists, the racism and superciliousness of whites in Africa, the coloring of the African character that results from political disruption and economic misery, the monstrousness of modern Ugandan history—but there is not much else to them. The human elements—the spontaneity, the uniqueness, the personal flavor—have to be supplied by the actors themselves, a burden they bear up to unequally.

Richard Kestelund, an old hand at such things, uses all the tricks in his comendous bag to present the older journalist as flesh and blood, with a particular voice, a particular pattern of muscular reactions, an identifiable manner of standing, sitting, holding up a bottle, dialing a telephone. The impersonation works pretty well, but at times one cannot help seeing through it, being aware of the skillful technique that is trying to disguise the basic thinness of the characterization. Jim Phipps, as the younger journalist, is evidently

far less experienced in these old actor's tricks and is left with scarcely anything to convince us of his character's reality, especially since his emotions tend to seem put on rather than authentic. Rose Weaver, as the more cynical protagonist, carries her part off by sheer vitality and charisma, of which this actress has a lot.

The only halfway good role, however, is that of the other protagonist, a trained refugee from Uganda, whom Cheryl Francis Harrington plays with a relatively high degree of variety, manner, and emotional complexity. The ethos of this character, her humor, and—most engaging of all—her imagination, and the ironically yet longingly fancies herself an American girl out on a date, give her a human substantiality unusual in the play; there seems considerably more to her than the illustration

of a thesis, and one feels that her character has at least the potential of opening up to deeper layers of being. Playwright Lee is here at his best, and this talented actress makes the most of the opportunity.

But in the end, even this character falls victim to the playwright's insufficient command of structural technique. Only at the very end of the play, when everybody knows the young journalist's secret, does the throughline rapidly flick over to the location it should have been in all along, and the question is posed, "How will these characters cope with what they have at long last found out?" Having wasted so much time on an artificial conflict, the playwright has little time left for the real ones, so that he has to rush through them in a haphazard and unconvincing way. Suddenly,

all the characters are demonstrating their inner nobility, a quality that has been pretty much invisible to us in what has gone on before. Both the protagonists, filled with righteous indignation, renounce the white man's money (this is itself a structural error, an unnecessary repetition of the same melodramatic gesture, which dilutes its effect). The younger journalist, who wanted to forget about his dreadful mistake, is now all at once willing to admit everything in print. The older journalist, who is implicated in the affair because he let the damaging story go through, all at once—and without any previously established character traits to motivate such an action—affirms his own moral uprightness by accepting his part of the guilt.

It is a universal THIS conclusion (a wag 1

know made up this acronym for "triumph of the human spirit"); it is to be used when the triumph is phoney and sentimental, rather than a hard-won truth. Whatever there had been human in these characters has thoroughly evaporated, and we are left with nothing but a phony moral exemplar about "stepping up and taking your punishment. A morally unexceptionable conclusion—but it is not the thought of the play that has led us to it. The playwright simply wanted it, whether the characters deserved it or not, and whether the structure of the action made it necessary or not.

In short, Mark Lee has something like an important and valid play here, but he has not found the proper dramatic form to give his subject the life and truth it warrants. □

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They get what they need and descend into *Bud Influence*: the unpleasantness in the barroom, the helpful stranger, the lost wallet, and we're off and rolling. (Hibbard's recent novel, *How to Succeed in Business Without Really Trying*, is a perfect example of the unimprovability of the life-after-death moment, also utilizes a lost wallet to get things rolling.) Curtis Hanson sees himself apart from most of the drinkers at this party, the party of the lost wallet, the party of necessity — his use of a soda straw, if you please, and his refusal to slurp and to splash and to get himself soaked. If the plot of this one is more straightforward and less clever than the others, it's also more subtle and more sticky stuff; it also never gets as careeningly out of control. And it puts together a uniquely leak-proof set of circumstances where the characters can't just go on believing that Hanson will believe in them, but, high-mindedly that disinterested fascination is a strong enough force to need no bolstering from "sympathy" and "identification," keeps his characters from being too much like the other types. And that is doesn't matter much that

Three-Pointer



Bad :

I have still not warmed up to James Spader (specifically to his funeral-parlor voice: token of the New Sensitivity, now that he has moved up from supporting roles where it was token of the New Soullessness), here playing a possibly ulcerous yuppie with a critical short-

Hanson keeps his characters at arm's length by keeping them as "types."

age of "killer instinct." Kathleen Wilhoite, who is increasingly confused and scared, sees every scene she can get a finger on. Nor does it matter much that Rob Lowe, as the informal tutor in "killer instinct," can't act.

It matters a little more that this entire exercise is what our apparent nookie (or means of support), in reality, is a plot device, a plot, not a post-coital device, as in a Hitchcock plot.

whipping up suspense over what *has* happened rather than *will* happen). And as ridiculous as it might be to have to say, it goes to show what movie thrillers in general have come to, that it seems here such a relief and a joy that no apparent corpse pops up again after it has

[illegible]

The story proper, filled out with such small-

scale oracles as a beetle crawling into a sleeper's ear and playing Sousa on the eardrum, is abundantly interesting, mainly because it takes its time and allows us to settle in to its special pace and ambience. Even at that, it's a little hard now to understand the compellingness of the expedition: a preliminary conference at the Royal Geographical Society in London raises expectations of, or yearnings for, an expedition more in the line of Jules Verne: mountains of the moon indeed! (It devolves on the native medicine man to voice our own nagging question - why can't the river simply be followed upstream along its banks? - and be

[illegible]

"Once upon a time there was a guy named Joe," begins the movie maladroitly called *Joe versus the Volcano*. Hmm. "A guy named Joe..." Curious that that phrase happens to be the title of the movie which Steven Spielberg just remade as *Minority Report*, and that the

SHOP! SHOP!



Mountains of the Moon

present movie happens to have been produced under Spielberg's Amblin emblem. Curious but a dead end. "Once upon a time" is the more revelatory phrase. This is to be a fairy tale, you see, and it will end, no less explicitly spelled out, "happily ever after." Between those lines, in the directorial debut of playwright and screenwriter John Patrick Shanley (*Moonstruck*, *Five Corners*, *The January Man*), there are several eye-widening romantic visions: a Manhattan city block lit up like a literal Christmas tree; the spreading sunrise on a California beach; a yacht bedecked with Chinese lanterns under a crimson

moon. That sort of thing might have been nice in itself, but in combination with everything else it's simply a small part of Too Much. Example: as the hero trudges up the *Caligari*-esque path to his dismal post at a medical-supply factory, he passes a sign that says: "A new generation of surgical tools." Funny enough. But then he passes one that says: "Home of the rectal probe." And then there is a third sign that grinds the joke still further into the ground. What were meant, in other words, to be toppers come out instead as bottomers.

dialogue that reveals character, and that wastes no time at all, but that also there again does not seem to be any real purpose to it.

Unreliable. His story, to do with a hypochondriac diagnosed as having a fatal "brain cold" and hired as a human sacrifice to an angry South American deity, is a little more than the sum of the ridiculous, the preposterous, the exaggerated, and the inexplicable. In short, the unallowable-in-the-first-place. You would have thought that, being very badly, but not very stupid, he would have been able to enable you to want that. Tom Hanks is Joe, which immediately extinguishes the desire in a lot of us. Meg Ryan plays three different roles for no apparent reason other than to induce us to sign the contract. (That all women really look alike to us here, that any one of them would do as well as another, does not seem to be a very good reason either.)

Unreliable. The movie is a series of bad movies to be counted, Georges Delerue very now and then comes out with a bit of musical accompaniment which stirs the heart nearly as much as it reveals the heart if it is accompanied nothing.

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LOCAL RECORD REVIEWS

BY JOHN D'AGOSTINO
MIKE KENNELLY
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THE EVENT
(This Is the Event)
(Voxx Records)

This album isn't a '60s parody, its archetypal self-promotional cover design and title notwithstanding. Nor is it, exactly, a '60s tribute. This music has, in fact, no emotional distance from the era of its inspiration. Four songs into *This Is the Event*, I had forgotten I was listening to the work of a band who, judging from the cover photos, weren't alive when *Quadrophonia* was released, much less *My Generation*. I momentarily believed, in my reverie, that this was an album from the mid-'60s, or maybe some printed, unrecorded recording by an actual band from that era—more fondly remembered decades. Often when a band enters the '60s mode it's convenient for them to liberally quote the work of their heroes. It is *the* '60s, after all, the Duke of Stratosphere. Band and listener alike get to share a giggle and wallow in memories of more musically inventive times. Occasionally in the music of the Event, something like a direct quote can be detected — "The Game" sports a verse melody reminiscent of *Self* over who and a guitar solo that uses "The Lion Sleeps Tonight" as a motif — but with no self-consciousness. It's as though those

reminisces, or a "nostalgic rave," but musicians transfusing great, often overlooked American music with the sanguine blood of youth. Lip service paid to such trailblazers as Billie Holiday, Jelly Roll Morton, and Bessie Smith usually comes in the form of re-issue liner notes and in spotty, commemorative segments on music-awards shows. But it doesn't mean a thing if you can't hear 'em swing. On *Roll 'em*, Tobacco Road pays tangible tribute to these jazz legends by peppering the songs on some dusty, vintage blues.

The current lineup features Sue Palmer (piano/vocals), Preston Coleman (bass/vocals), Sharon Shufelt (drums/vocals), April West (trumpet/vocals), and Phil Shoptoff (trumpet/cornet/vocals). They put the match to the match on a driving read of the 1933 tune "Your Member's Son-in-Law," which was in Holiday's early repertoire. The Road's version sounds like the Gene Krupa band riding herd on King Oliver, and Shoptoff tosses off a couple of sultry verses before jumping out of the way of some dangerous blowing. Shoptoff's own hat-off to Charlie Parker, "Crazy 'bout the Bird," adds new wrinkles to the revived (Mashallah Transfer, Rare Sill, Al Jarema, Bobby McFerrin) tradition of vocalizing hip riffs.

On Morton's "Pretty Lil' (1929), the band demonstrates its textual malleability in a keen re-creation of ensemble music borne of the piano's idiosyncratic properties. But perhaps most impressive is Tobacco Road's arrangement of "Morn'g Swing," in which the sextet deftly carries the sway of this 1932 jam even though they lack the physical heft of Morton's Kansas City Orchestra, whose roll call at the time boasted future greats "Hot Lips" Page, Ben Webster, and Count Basie.

By mostly concentrating on the wide swath of music played between the world wars, Tobacco Road assures a diversity of moods and instrumental arrangements that keeps their live shows, and *Roll 'em*, hopping among the chapters in the classic-jazz style book. For example, the veteran Coleman's requiem, Louis Armstrong-ish vocals on

"(We Got) Fish for Supper," "Drinking Beer," and "Nagasaki" provide a backhauled complement to the women's deferential singing on the Bonwell Sisters' "The Object of My Affection," Ray Charles' "Jumpin' in the Morning," the 1942 oddity "Cow-Cow Boogie," and the 1936 crooner "I Had a Dream 'Till You."

But accurate phrasings, muted horns, quaint rhythmic accents, and the employment of "period" vibraphone are just the accompaniments of the band's homage; what makes this music smoke is an obvious affinity for the emotional and psychological urges behind the explosion of American music in the first half of the century. This is a nice surf.

— John D'Agostino



MARK LESSMAN
More or Less
(Cockle Records)

Reviewing middle-of-the-road pop/jazz/fusion records has long been a stigmatizing task I succumb to reluctantly: not much pleasure can be gleaned from condemning the tepid and bland. The rare endeavor that can conjure a trace of surprise or excitement, like Mark Lessman's *More or Less*, makes the task less repugnant. Lessman has so rounded and swarthy a tone on tenor sax and such a felicity through his frequent solos that he nearly singlehandedly accounts for this album's qualified success.

The accompanists are all accomplished, but their contributions here seem demure, even diffident. The album emphasizes ensemble unity rather than frenetic improvisation, which, given the generally non-threatening compositions, was a

correct decision. The songs contain the little melodies and light-funk rhythms characteristic of the genre but with far less meandering flab. This is not a style of music that demands a deft show of support, but on its own terms, *More or Less* rises demurely above its

— Stephen Esmédina



LIFE OF WRYLEY
(Independent cassette release)

The four songs on this release strike a happy accord between straightforward pop-some and controlled eclecticism. Reminiscent of Jefferson Airplane vocally and Janner Van Beethoven in their writing and playing, Life of Wryley invests their pop-rock with equal parts of youthful exuberance and well-oiled professionalism. Respectable work for a band that's only been together for a year.

They get in your face immediately with the first tune, the sultry riff-rocker "All My Troubles Are Gone." Lead vocalist Eric Morgan is a major asset, strong and assured, and this song serves up a foot-pedal melody for him to belt out. "Just Paul" follows, and it's a prize, tying up its bizarre in-joke lyric —

Then there's Paul
He's kind and short and he's not very tall
Doesn't say much at all
'Cause he's just Paul

— in an appealing folk-rock wrapper and helping itself to a trademark Peter Buck lick in the process. The choruses to "Cold Rain Snowing," a haunting melody tossed with cocksure confidence between band members, presents a strong case for this band's right to their fair share of airplay.

Each of the members sings (in addition to Morgan, who also plays rhythm guitar, the band consists of Miles Kinney on lead guitar, Ben Farkas on bass, Jenny Penny on background vocals, and drummer John Maury), and they enjoy the heck out of it. A moment of particular abundance is the stream of "Harmony" during the looping "Kettle Jig" — check out Penny's little-girl squeal — and that's the word I would have chosen, too, to describe the familial sense of unity

evoked by Life of Wryley's songs. Consider this tape as an entree. It's impressive and grows more so with each listen, but it's hard really to like it out on stage (Miles Kinney's guitar work is a marvel). Yet he's playing like crazy, so you have to excuse not to go and hear them.

— Mike Kennelly

THE PALADINS Let's Buzz!

(Alligator Records)

After they were signed to the respected blues label Alligator Records and given sugar-daddy underwriting and promotional support by

plugging into the "Miller (Beer) Genuine Band Network," the rockabilly Paladins could have been forgiven had they assumed a more businesslike posture. But if guitarist Dave Gonzalez, bassist Tom Nix, and drummer Brian Fabry have been compromised, there's no sign of it on their new—

It's still warm vinyl, Let's Buzz!

Indirectly or otherwise, the Alligator affiliation might have influenced the album's bluesier tone, but ultimately it's the band that deserves credit for producing a robust, coarse-grained effort in an era when a lot of rocky acts have either completely shed their skins or have



THE PALADINS
Let's Buzz!

acquired a novelties princess. Gonzalez's fretwork remains the trio's most common-sensical calling card. On *Let's Buzz!* he pours his blood-cured tone over hot embers of West

Coast jump blues, back-country slink, and roadhouse funk, which producers steam with the acid bite of Creedence-in swamp gas. Gonzalez's guitar is the kind of all-purpose machine you might see hawked at a Del Mar Fair booth: it beats out time, chords and stacks chords, goes jaw to jaw with his own vocals, and ties country-blues knots around Nix's and Fabry's rhythmic must. His solos on "Keep On Lovin' Me Baby" and "What Side of the Door Am I On" achieve a balance of expressive eloquence and transient madness that usually are the domain of the great axemen. The title tune suggests a hybrid of

the Yardbirds' "I Ain't Got You" and the Cream-ified version of Willie Dixon's "Spooky," and for the first time in this band's history, at least, there are apt references. *Let's Buzz!* boasts the rarest gift that characterized white British blues of the mid-'60s — before that subcategory became a mere bauble of post-invasion fashion. Young hands who think high energy can be a convenient camouflage for a lack of talent would be well advised to check out the Paladins' next egg. In the meantime, *Let's Buzz!* is the grumpy cranks the Paladins have been building up to for years.

— John D'Agostino

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ORCHESTRE NATIONAL DE FRANCE

The La Jolla Chamber Music Society series of visiting orchestras continued with a concert by the Orchestre National de France at the Civic Theatre. Lorin Maazel, the orchestra's music director, conducted an all-Beethoven program: the Overture to *Fidelio*, and the Fourth and Fifth Symphonies.

There were three distinct elements in this concert, each of which may be talked about separately: the orchestra, Maazel, and Beethoven. To begin with the orchestra, it must be said right off the bat that the French have never produced a world-class orchestra — who knows why? There is certainly no lack of first-rate French musicians, French musical culture in general is at a high level, and France (after all) is France. But while there have been a number of decent French orchestras in modern times, France has (and has had) nothing really comparable to the Berlin Philharmonic, or the Vienna Philharmonic, or the Concertgebouw, or the Philharmonia, or the Leipzig Philharmonic, or the great orchestras of Boston, Chicago, and Cleveland. Can it be the problem, as Charles De Gaulle remarked in another context, of a nation with 600 kinds of cheese? In any case, the Orchestre National turned out to be an excellent (if not a truly distinguished) orchestra. Its

ensemble is good, although not quite as consistently precise as one is used to these days, the by no means numerous occasions on which the seams showed were, alas, crucial (such as the first upbeat of Beethoven's Fifth Symphony). The woodwinds are lovely, with a distinctively French suppleness and warmth; the horns are a bit ragged; the upper strings are a bit asemic. Not to make an invidious comparison, there is no area in which this visiting orchestra is superior to — for example — the San Diego Symphony, and there are certain elements in which the Orchestre National is definitely inferior to our local orchestra. When the Orchestre National visits, one realizes how far the San Diego Symphony still has to go, but this recent visit by the French produced no such reaction.

There is Lorin Maazel. Here is one of the world's finest conductors, an extraordinarily intelligent, with wide musical knowledge, impeccable background, good taste, discriminating judgment, a wide repertoire, a great number of recordings with the best orchestras, and a long, admirable, and well deserved career — yet there has always been something marginally lacking in him, an individual fire, a passion rising from the depths, a recognizable signature of the mind. He can always be depended on to do a respectable — and often a fine — job, but his conducting does not arouse adoration, it does not provide unforgettable experiences, it does not make one hear a

QUARTER NOTES

BY JONATHAN SAVILLE

familiar work in a new way, it does not constitute itself as the archetypal or essential performance of any given



Lorin Maazel

None of this should be taken as an unduly negative criticism. Maazel has made solid contributions to the musical life of our time. But the underlying traits of character — at least of musical

... a conductor who never allows himself to become the music ...

character — that have surrounded his music-making with an atmosphere of study, meticulous anonymity were a bit too much in evidence at the recent Civic Theatre concert. The *Fidelio* Overture was thoroughly humdrum, and the Beethoven Fourth was for the most part merely conscientious. The

conducting exhibited several notable virtues, with this orchestra's inherent characteristics efficiently brought forward by the conductor's authoritative hand: great clarity, perfect balance, lucid textures, and an avoidance of eccentricity in tempo, dynamics, and phrasing. But wherever one listened for the wit in a witty passage (as in the scherzo of the Fourth), or the lyricism in a lyrical passage (as in the marvelous slow movement), or the dramatic expressiveness in a dramatic passage (as in the slyly mysterious at the symphony's opening), or the joyful exuberance in a movement such as the finale, what one heard was the wit, lyricism, drama, and exuberance of a conductor who knows that these qualities are there and who knows how to evoke a plausible imitation of them but who never thrusts himself into them fully, who never allows himself to become the music, who never takes risks, who never attempts to give any effect or emotion full value.

This — what shall I call it? — gibes, along with the consequent sense that the music was living but not quite alive, was happily less in evidence during the performance of the Fifth. Once again, one would have been foolish to expect a very high degree of tunefulness, drive, passion, and drama, but Maazel's

understanding of the way this music is put together, and the remarkable things it does, is comprehensive, his technique is thorough, the orchestra is a good one, and the resulting performance was on the whole satisfying, if not electrifying. It was not, I think, as strongly conducted (or as well played) as Maazel's recording of the same work with the Cleveland Orchestra, but it was — at least in the context of this particular concert — good enough.

Which brings us to Beethoven. For Beethoven, in his (as usual) thoughtful and sensitive program notes to this concert, remarks that as the finale, what one heard was the wit, lyricism, drama, and exuberance of a conductor who knows that these qualities are there and who knows how to evoke a plausible imitation of them but who never thrusts himself into them fully, who never allows himself to become the music, who never takes risks, who never attempts to give any effect or emotion full value.

At present, Tijuana is experiencing the same phenomenon that we in San Diego, namely, the era of the "year down." Recently, when my friends and I drove to Tijuana, we could no longer see any parts of the buildings that had once housed La Puerta del Sol or El Tirol del Centro. So much construction was in progress on Avenida Sánchez Taboada, with signs indicating the upcoming sites of new restaurants, that for a moment we thought we were in the Golden Triangle.

Although the restaurant being reviewed today is brand new and serves wonderful food, I urge you to visit it now. The modernization of Tijuana brings with it what I call the "revolving door" syndrome, where one restaurant after another takes over an existing site. I hope that La Escondida (the bell tower) remains open for a long time, but just to cover

BY ELEANOR WIDMER

The Restaurant: La Escondida

The Location: 1801 Avenida Sánchez Taboada, Zona Rio Tijuana (754-541-200)
Type of Food: Shrimp, steak, lamb, ribs
Price Range: Complete meals that include appetizer, soup or salad, entree, plus rice or beans, \$5.00 to \$11.00
Hours: Open daily, noon to approximately midnight

During World War II, when meat was rationed, many San Diegoans drove down to Tijuana to eat at Reno's, which offered beef dishes at reasonable prices. Reno's has been in business 50 years; people could count on its existence during bad times as well as festive ones. Chit's Jai, Coroner, La Escondida, and La Costa restaurants have remained on or close to Boulevard for many years, not to mention the venerable Caesar's Hotel, which claims to have invented the Caesar salad. Although Victor's, famous for its steaks and remoulade sauce, burned to the ground on Agua Caliente Boulevard, it relocated in the Zona Río to its old El Abejito de Guadalupe. La Escondida, "the hidden one," continues at its original location, while Bol Caesar has catered to the sporting crowd for more than a decade.

During recent years, I never had to phone any of these restaurants in advance because I knew days were there, open from noon to midnight, seven days a week. But inevitably some Tijuana restaurants failed, and others, like Reno's and Victor's, have moved. Now, when I visit, I must call first.

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From Noon to Midnight



Illustration by Doug Siegel

your bets, try to eat there in the very near future.

The front of the building resembles an old mission, decorated with ancient-looking bells. However, the interior combines a pitched ceiling and exposed pipes, a nod to contemporary design. Across one wall is an open kitchen as well as a case displaying pastries baked on the premises. Service is extremely attentive and some English is spoken, but the menu is printed in Spanish. I hope that soon English subtitles will be added. My companions spoke Spanish fluently and ordered for us in that language, but you'll get by with the help of the English-speaking waiters.

The price of the entrée includes an appetizer and either soup or salad, plus wonderful hot tortillas that are warmed at the open grill. We began with the complementary appetizer called *amar negro* de chile verde con crema. In northern and central parts of Mexico when you order *negro*, it refers to strips of *chile poblanos*, which are roasted, peeled, and sautéed with onions in oil. At La Escondida, green chiles are used, cut into strips, and then served in a light cream sauce. If you place the *negro* inside a hot folded tortilla, you'll be delighted with the results.

The soups that day were cream of mushroom with spinach and a marvelous, meat-tasting broth filled with fresh vegetables. The salad proved fresh and lively, but Mexican soups are such a treat that you should opt for them.

In the interest of this review, we ordered four meals, each of which cost between \$10.00 and \$11.00. We had all the entrees brought out simultaneously and placed in the center of the table. One of the superior aspects of the service was that fresh plants appeared whenever we needed them throughout the dinner.

We began with baby back ribs (*costillar de puerco*), which were absolutely scintillating in taste and so tender that the meat fell from the bones. These ribs aren't lathered with American-style barbecue sauce but derive their flavor from being marinated and then grilled. You may consider them as an additional appetizer, with everyone sharing a few ribs (\$5.00). Barbecued — namely, grilled — chickens is also available for about \$3.00 and, of course, includes the first course, soup or salad, plus rice and a vegetable.

The easiest items to order are steaks because they bear the same names as their American counterparts: rib eye, porterhouse. Those. We decided on filet of beef on a skewer (*brocheta de filete*), which was first rare and came with a pot of beans that I heartily finished by myself. None of our party were beef eaters, yet we

polished off a plateful in a hurry. The price for the entire meal with large portions came to about \$40.50.

Not a single dish failed to please us, but my friends were especially enamored of the shrimp with mushrooms in butter (*camarones a la mantequilla con champignons*) and mopped up every bit of the tartaragon-flavored sauce. *Camarones*, or shrimp, are also available with *chipotle*, a brown chile, or green salsa and cream sauce. Since I try to avoid cream sauces, we selected our shrimp in melted butter. We may not have come out ahead in terms of fat content, but this dish was delicious. It's one of the most expensive ones at about \$11.00.

The roast leg of lamb (*pierna de borrego*) in a lovely light gray will satisfy lamb lovers. What marks all the meats at La Escondida is that you scarcely need a knife to cut them; if you wrapped a tortilla around any cooked cut, it would almost melt in your mouth. If you prefer lamb ribs, this dish won't meet your expectations because the preparation is analogous to lamb skewers without the vegetables. In our festive mood, we ordered three desserts, two of which — chocolate cake and carrot cake — looked better than they tasted. The deep-dish green apple pie (*el pastel de manzana verde*) made bowls of us all; we had to have signed another check for it. The soups with ease. Our bill came to \$70.00 each without tip, but you can eat la-ryba here for under \$12.00. This is the best Tijuana restaurant I've eaten at since El Turiso (Sixth Avenue) or off Revolucion. The owner of La Escondida was once associated with La Leña, which accounts for the high quality of the food. The same menu is available for lunch and dinner.

To arrive at La Escondida, take the Zona Río road to Paseo de los Héroes. At the second circle, make a left turn, turn right. At the next street, make a left and you're on Sánchez Taboada.

Local volunteer organizations are in need of a refrigerated truck to carry perishable food donated by restaurants and hotels to the homeless. To raise funds for this most worthy cause, an organization called Love's Gift is sponsoring a tea dance on Sunday, April 1, between 2:00 and 7:00 p.m. at Coronado Victoria House, 1000 Eighth Street. Coronado Tickets are \$35.00, and donations will be used toward the purchase of the truck. You won't leave the dance without tasting Victorian sandwiches provided by the Hotel del Coronado, fish specialties from Pesta's gourmet menu from La Meridien, and Mexican fare from Miguel's Cocina, so mention only a few establishments that are participating. For more information call 435-2200, or send tax-deductible contributions to Coronado Victoria House, 1000 Eighth Street, Coronado, CA 92118.

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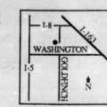
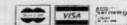
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LISTEN UP!

It's Friday night in Normal Heights. Inside the storefront at 3341 Adams Avenue, the long narrow room is jammed with about 40 people sitting quietly around café tables. A young couple striding by outside stops to peer through the glass. Something unusual is going on: "The Writers' Bookstore and Haven," in conjunction with the Studio for Performing and Visual Arts (at 3135 Adams Avenue), has issued "an open call to artists of all kinds" who want an opportunity to try out their work in front of an audience. The weekly forum is called "Listen Up!"

Last Friday's free-wheeling debut program featured well over a dozen local artists of every stripe. The offerings included short stories, an improvisational dance, several singer/songwriters, an

original theatrical monologue, a videotaped scene from a film in progress, the work of two painters, and poetry of every imaginable type — from the introspective to the humorous to the glib, rip-your-face-off variety.

Bonnie Smithbeck's emotional reading of her personal essay, "My Mother Never Worked," drew some of the loudest applause of the evening. "I generally avoid open readings because they can be so tedious," she said. "But I like the mixture here of having dance and music in there along with the readings." The variation was what was real wonderful — everything from abundant incompetence to scintillating talent, which is what you want," said poet and fiction writer Roy Schneider, who read his disturbing story, "I Know What You Look Like Naked." "You don't just go to see one person, you go to get the cumulative effect and let the

(continued on page 4, col. 2)



Poster for "Listen Up!"

ON THE INSIDE

The aged toaster oven is a smoothly curved metal form covered with cool white enamel. But if you look inside, you'll see the very model of a contemporary home kitchen, with a plump white refrigerator, a

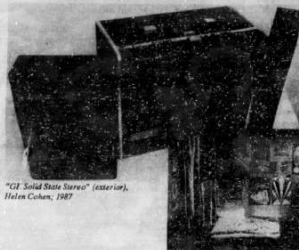
folded ironing board, and a mid-century modern table. This is just one of the reasons why Helen Cohen's one-artist show at UCSB's Grove Gallery is called "Inside Out."

As do so many of Cohen's constructions, the toaster oven reminds us that familiar objects don't exist in isolation but instead evoke surroundings and associations. We have difficulty seeing that toaster oven without seeing it with kitchens and objects found in kitchens. Cohen has just put the references inside the object.

That's also why there's a bakery in a party box, a public bathroom inside a paper towel dispenser, and a hotel room inside a toiletry kit. One might think that Cohen supports dollhouse furniture confusion across the nation with her beauty parlor,

barber shops, bathrooms, and diners, except that the pieces match too well, and the intention look used and lived in, features that are missing in the current dollhouse furniture market. Everything is there, right down to the women's room couch found inside a sanitary napkin vending machine and the pillows scattered over the bedroom inside a poplite pump. Cohen's grasp of detail is rich; it seems almost natural to find a toilet, tub, and lavatory on

(continued on page 3, col. 1)



"Old Solid State Stereo" (exterior), Helen Cohen, 1987

"Old Solid State Stereo" (interior), Helen Cohen, 1987

AN EYE
ON THE FLOCK

This is the tragic story of my sheepshead and how he broke my heart.

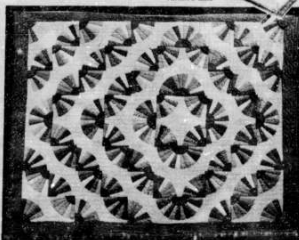
People who have not seen a sheepshead working with his handler to round up a flock of sheep cannot imagine the intimate relationship that exists between master and dog. From a distance, the handler sends out his signals: a phrase ("Away to

me," "Come by, laddie"), a whistle of a particular pitch or duration, a movement of the hand. The dog, perfectly trained, an extension of his master's will, follows the commands as though they were in his own mind. He starts out from the handler's side (the outside), he pauses while the sheep look at the handler (the left), he walks toward the sheep (the flock), he barks on command to get any recalcitrant sheep back into the group (flock barking), he observes the flock from a distance (balance), he moves in a semi-circle from side to side to herd

them together (swooping), he sometimes separates one or two sheep from the flock (kidding), and gradually he moves the flock toward the pen (penning) — and all the while the handler hasn't moved an inch.

For all that to work, the mutual understanding and trust between handler and dog must be total — which is just what it was between my Australian shepherd Angus McElvish the Third of Dundee (or "Sheep") and me. Sheep and I were so good at penning the sheep on our sheep farm back in Scotland that we started to go into sheepshead trials as a competitive sport. We appeared all over England, always winning top prizes, and then when the sport

(continued on page 3, col. 3)



Amish quilt, fan pattern

PLAIN FANCY

Of the many small cultural communities in America, the Amish might be the most familiar and easily identified but the least understood. The visual image is well known: bearded men in dark pants, white shirts, broad-brimmed black or straw hats, driving home-drawn plows through the farm fields of eastern Pennsylvania; the women in long skirts of muted colors, their heads covered by close-fitting white caps, families riding in black,

home-drawn buggies that share country roads with trucks and cars. From outward appearance, Amish communities seem far removed from any semblance of 20th-century living.

In some ways, the stereotype is true. The Amish live without electricity, telephones, automobiles; they conform to a style of life very close to their religious and cultural roots as a 17th-century Swiss-German branch of Anabaptists, humble cousins of the more worldly Mennonites. To the Amish, the family and community are the

(continued on page 4, col. 2)

(paid advertisement)

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Close your eyes for a moment and imagine what your life would be like if you knew you could handle whatever came up.

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Whatever your fears, we can help.

We're the W.I.N. Corporation, and we've been researching what makes people successful for nearly eleven years.

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The W.I.N. training has helped over 2,300 people turn their fears into the power to act.

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One Orange county woman started the training petrified of public speaking. In fact, when asked to address the group, she began shaking uncontrollably. In less than twenty minutes, she spoke to the group of 53 - completely calm, relaxed, and self-assured. And that's only the beginning. She returned home, joined Toastmasters, and went on to win a trophy for best beginning speaker!

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- and more!

You can't eliminate fear - but you can take action.

A great philosopher once wrote, "Courage is not acting without fear - it is acting in spite of fear."

That's what you learn to do at the W.I.N. training.

We can't promise you'll never feel fear again - that would be unrealistic, although many of our graduates report they feel much less often.

However, we can make this promise: you will never again allow fear to immobilize you.

When you do feel fear, you'll be able to face it head on and keep going.

After awhile, the fear itself will spur you on to greater challenges - and successes.

You see, the only way to truly overcome fear is to take action.

That's right. Doing the thing you fear has to come first.

At the W.I.N. training, we give you the knowledge and tools you need to "do it anyway" in spite of your fear. That's the greatest secret: when you take action, not only does the fear diminish - your self-confidence grows by leaps and bounds. You know you can accomplish your dreams, and then nothing can hold you back!

Risk-Free Unconditional Guarantee

Our next W.I.N. training will be held at the Omni Hotel in San Diego on Saturday, March 31, from 9 am to 5 pm.

Tuition is only \$39, and the training is unconditionally guaranteed: if for any reason you're not completely satisfied, simply let us know at the end of the day and you'll receive a full refund.

Seating is limited, and enrollments are accepted on a first-come, first-served basis, so call today. To register, call 1-800-322-8946.

Special bonus for the first 25 who enroll: The first 25 people to enroll will receive a free \$15 cassette tape by the famous author Robert Allen (co-developer of the W.I.N. training).

You can turn your fear into the power to act.
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(paid advertisement)

ON THE INSIDE

(continued from page 3)
the middle shell of the medicine cabinet as a parlor with stuffed chairs when, like a translated Alice, we peer through the reading lamp.

Cohen's San Francisco art dealer notes that the artist wants viewers to become involved with her work. "Touching is essential," he says. "The viewer must put his face up to the work in order to see through the small opening to the interior. Then the magic happens. The pieces are very evocative."

Cohen received her master's degree in sculpture from San Jose State University. She has worked in small scale from the beginning of her career. "Inside Out" will be at UCSD's Gause Gallery from March 29 to April 21. The gallery is open Tuesday to Friday from 10:00 a.m. to 5:00 p.m. and from 10:00 a.m. to 2:00 p.m. on Saturdays. A reception for the artist is scheduled from 6:00 p.m. to 8:00 p.m. on April 6. To reach the gallery, drive north on Gilman Drive to UCSD's information pavilion, where one can obtain exact directions and purchase the necessary parking permits. Admission to the gallery is free. For more information, call 534-2637.

— Robert Leone

AN EYE ON THE FLOCK

(continued from page 3)
moved to America we followed it, with the same success on this side of the Atlantic. So we were looking forward to the trials to be held this weekend by the San Diego County Stock Dog Club. We were expecting to enter the five-sheep Open, of course, not the three-sheep Novice or Pro-Novice competitions - and we were expecting to win!

But this didn't take Hershaupt into account, the team who stole my Shep away from me. A border collie and a beaver too - I've got to admit it. Hershaupt had been a professional sheepdog himself until she went wrong. After several disastrous scores at some of the big sheepdog trials, she divorced her handler and set herself up as an independent dog. She herself never competed.

anyone but just hung around on the outside of the trials, suggesting her tail seductively at the serious competitors. There was nothing anyone could do about it - every sport eventually leads to that kind of thing.

Well, she set her cap at Shep. He tried to snout her - I was his whole life, after all, and the sheep and the trials. But I noticed that his response to my signals was becoming slower, that occasionally he would get distracted out there on the field and I would have to repeat myself. He had Hershaupt on his mind, and he couldn't shake her off.

Things came to a head at our last competition. We were doing a tricky maneuver, with one unusually feisty sheep. From many hundreds of yards away, I gave Shep the whistle that means "eye." At first he obeyed. He crouched down almost to the ground, and with his eyes fixed on the useless flock he began slowly creeping toward them. The sheep were transfixed by that intense gaze of Shep's - no wonder, for this was

strong eye, a gaze so intense that the dog will not look away for anything, not for a noise, not for a flash, not even at his handler. And then Hershaupt, now off her elegant long nose adhering around the side of a helmet, started to give little anxious yelps. I saw Shep strain to keep his eyes glued on the sheep, but that yelp was nagging at him. I tried to reinforce his rubber instincts, his sense of how a civilized dog ought to behave. I gave the strong eye command again, more insistently than before. Hershaupt fought me - she yelped more sweetly, more pathetically, more volitionally; she practically sang. I thought Shep would split in two.

Finally he couldn't resist. He broke eye contact with the sheep, who immediately started to drift this way and that over the field. He gave up brief suffering look at me, a look that said "Goodbye, forgive me" as clearly as if he had

(continued on page 4)

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READER'S GUIDE TO LOCAL EVENTS

OUTDOORS

Pacific Beach Walk, Wetlands
International is organizing a moderately paced walk along the ocean to Belmont Park and then back along the bay. An optional dinner will follow. Meet at the corner of Cas.

Seven and Claret Avenue at 6:45 p.m., Friday, March 23. Bring a flashlight if you have one. Free. Call 231-7463 for more information.

Tree Planting, Adventure 16 is asking volunteers to help plant Christmas trees on Saturday, March 24. The Palomar Mountain pine tree population has been ravaged by the bark beetle, the Girdler pine is being used to replant the damaged areas, since they are better able to resist damage by the insects. Those interested in helping should meet at Dudley's Bakery in Santa Ysabel at the corner of Highway 78 and 79 at 8 a.m. For more information, call 253-2362.

Solana Beach Biding, Wetlands
Barbara Moore will lead a hike in an area filled with docks, shrubs, and songbirds on Sunday, March 24, from 9 a.m. to noon. Reservations are 253-2362.

request for this event since the group will be limited to 22 participants. For reservations and directions on where to meet, call the Nature Company in La Jolla at 499-0871. Free.

Red Walk, don't know the difference between a wicker and a twister? Find out on Saturday, March 24, by joining National Park Service Ranger Claude Edwards on a walk through the trails at the Cabrillo National Monument. Novice and experienced hikers are encouraged to attend. Meet at the visitor center at the Cabrillo Monument at 9:30 a.m. The walk is free, but there is a park entrance fee. For reservations call 557-5450.

Hikers will have the opportunity to view a waterfall along the shore of Lake Murray in an outing planned for Saturday, March 24, from 10 a.m. to noon. An optional one-hour tour of the Alvarado-Fernandez Trail will follow the hike. To go to Lake Murray take the Lake Murray Boulevard exit off 16 and continue north to Kowa Drive, then turn left.

Go through the gate and meet in the parking lot. The event is sponsored by the San Diego Natural History Museum. For more information, call 252-3823.

New Leaves, don't know the difference between a wicker and a twister? Find out on Saturday, March 24, by joining National Park Service Ranger Claude Edwards on a walk through the trails at the Cabrillo National Monument. Novice and experienced hikers are encouraged to attend. Meet at the visitor center at the Cabrillo Monument at 9:30 a.m. The walk is free, but there is a park entrance fee. For reservations call 557-5450.

Geology Walk, the Friends of the Peninsula. Current Presenters are sponsoring a hike on Sunday, March 25. Participants will learn about the canyon's geology and see the person's only known fossil in the waterfalls area. There will be a steep hill to descend and several. Bring water and a lunch or a snack, if you

want to Meet at 9 a.m. under the big power lines on the new Calle Crowsfoot/Santa Valley Boulevard on Legito Ridge in Mira Mesa. (From Mira Mesa Boulevard take Camino Real north until it swings west and becomes Calle Crowsfoot.) For more information, call 464-3378. Free.

A Very "Young" Moon, only 31 hours past new moon phase and only 1 percent illuminated, can be spotted low in the west during the evening twilight (6:30 p.m. to 7 p.m.) on Tuesday, March 27. Hiding vantage points like Solana Mountain, Mount Helix, and Cowles Mountain are good places to observe the "Adiantum" moon, as well as the other 97 percent of the moon's face faintly illuminated by "earthshine".

Ornamental Peach Trees, with glowing white and pink blossoms, are highlighting many a home and in San Diego. Some nice specimens can be seen in Balboa Park around Sixth Avenue and Laurel Street. These and

other "moss-free" trees, with and without white flowers, belong to the San Diego Natural History Museum. Several native plants species contribute to San Diego County's natural vegetation as well as among them hollyleaf cherry, chokeberry, desert almond, and desert apricot. The desert apricot, now showing on the rocky hillside of the Anna Berge Desert, attracts swarms of bees with its sweet-smelling nectar.

DANCE

Line Dance, Country/Western Style, will be presented by the Wild Dancers at 2 p.m., Sunday, March 25, on the House of Pacific Relations

International Cottage stage in Balboa Park. The event is geared for seniors. For further information, call 287-5087. Free.

Lambada Dancing, a workshop offering instruction on the sexy new dance style will take place at the Elks Lodge, 2720 Fourth Avenue, downtown, on Sunday, March 25, from 8 p.m. to 1:30 p.m. For ticket information, call 174-6500.

Cloging Cued Mountain Dancing, the Raitin Chuggin' will sponsor a dance Sunday, March 25, from 6 p.m. to 9 p.m., in the Balboa Park Club in Balboa Park. The cost tells the participants which steps to use, in a

man similar to the core in square dancing. Dances are done alone in a line dance, but there will also be partner dances, big circle dances (with or without partners), and mountain figure dances similar to square dancing. Those interested in participating may call 274-0101 for ticket information. Spectators are advised too.

FILM

"Handed Live on Television 1965-1970", local rock and roll video archive David Peck will present clips of the legendary guitars performing on European television, in Madison

Square Garden, on The Lulu Show (Berthel) and on The Dick Cavett Show, beginning at 7:30 p.m. and 10 p.m., tonight, Thursday, March 22, and Friday, March 23, at 10 p.m. and 9:30 p.m., Saturdays March 24, at 7 p.m., 9:30 p.m., and midnight; Sunday, March 25, at 2 p.m., 4:30 p.m., 7 p.m., and 9:30 p.m.; Monday, March 26, at 7:45 p.m.; and Tuesday, March 27, at 7:45 p.m. This week's "Meet the Artists" features animation Donny Osmond, remembered for Laps the Bachelor and Jay Jackson. For ticket information, call 454-3541.

A Little Bit of Africa, the San Diego Museum of Man will show two films beginning at noon, Friday, March 23. Pygmies of the Rain Forest presents the

will screen at each performance. Showtimes this week are tonight, Thursday, March 22, at 7:45 p.m.; Friday, March 23, at 7:45 p.m.; and Saturday, March 24, at 7:45 p.m.; Sunday, March 25, at 7:45 p.m.; Monday, March 26, at 7:45 p.m.; and Tuesday, March 27, at 7:45 p.m. This week's "Meet the Artists" features animation Donny Osmond, remembered for Laps the Bachelor and Jay Jackson. For ticket information, call 454-3541.

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feel that's what I was put on
Earth to do. But there are
certain issues I have opinions
about. Film's the most power-
ful medium in the world.
I think I should have been
shot if I didn't use this advan-
tage to talk about things that
affect us, being a black
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READERS GUIDE TO LOCAL EVENTS

Road 6.8 at Mission (Coppel) On Friday, March 23, the show will be repeated at 7:30 p.m. at Adventure 10. Tickets: Beach area located at 141 South Cedros (Loma Santa Fe) at Highway 101. For further information, call 251-6165.

"The Jews of Central Europe Past and Present," Moshe L. Rabinowitz, professor of history at the University of Maryland, will speak tonight, Thursday, March 22, at 8 p.m., at UCSD's Lohrman Auditorium. Free, except for a small parking fee.

"Women in the Humanities and Sciences Past, Present, and Future," Joan G. Calhoun, at the Occidental from a panel discussion Friday, March 23, at 2:30 p.m. MacCowan instructor Leslie Strider (biology), Jonathan Katz (physical sciences), Lisa Lane (biology), Gloria Floren (literature), and Dale Luperhield (philosophy) will address women's contributions to humanities

and sciences and the definition of inspiring them into these fields, both on a career and historical basis. The talk will be held in the board room in 79, on the campus. Use Bureau Drive. Admission: Call 757-2121 x260 for more information.

The Weidens of Baja California, the reconstruction and preservation of Baja California's coastal area will be the subject of a slide-film lecture presented at the monthly meeting of the San Diego Audubon Society.

Barbara Mason, CSU Long Beach professor of biology, will speak. The program is free and open to the public and will be held on Friday, March 23, at 7:30 p.m., in the lecture hall of the Natural History Museum in Balboa Park. For more information, call 451-7620.

"Creative Pioneering Today," monotype, single-line, linotype, and serigraph techniques will be taught by Nick Caputo and Linda Norcross, artists and co-directors of Blueprints Editions, Inc., an Orange County printmaking studio. Also, the seminar will help identify various types of fine art prints and will include a slide presentation, questions and answers, and the actual printing of both monotype and linotype. The event will take place at the University Center at UCSD, located in Alcala Park. The speech will begin at noon, Monday, March 26, and is sponsored by the UCSD Environmental Core Project. Free. 533-3072.

"What's Up in Space," NASA astronaut Michael Smith will lecture about her experience in space and her last shuttle mission in November 1989, which featured deployment of the STS-51-L5 satellite and the retrieval of the Long Duration Exposure Facility. It takes place in the Reuben H. Fleet Space Theater's Guyton Borkin Lecture Hall at 7:30 p.m., Saturday, March 24. The theater is located in Balboa Park. For further information, call 236-1213.

"Voices for Peace: Stop Nuclear Testing," a panel of nuclear scientists from the U.S.S.R. and the U.S. will be featured at an anti-nuclear weapons meeting gathering Saturday, March 24, at 7:30 p.m., at the Free University Center, 490 Free Street, downtown (near to the UCSD Medical Center). Keynote speakers will be Karen Unsworth, a representative of the peace and non-nuclear-testing movement from the Soviet Central Asian Republic of Kazakhstan, and Pauline Enrie, an elder from the Western Shoshone National Council. Donations. For further information, call 277-099.

"Sevenship Chimpinians in Africa," Jim Moon, assistant professor of anthropology at UCSD, will discuss how knowledge of chimps' skills in coping with their environment may shed light on the evolution of our own species, beginning at noon, Monday, March 26, in the Hovell Hall classroom at the San Diego Museum of Man. The lecture is free. For more information, call 239-2003.

Worldwide Adventure and Exploration, senior associate editor Joseph R. Judge will discuss "How the National Geographic 'Covers the World'" at 7:30 p.m., Monday, March 26, in the Day Powell Theater at SDSU. Judge's travels and research have taken him to such places as Brazil, Alaska, South Africa, South Africa, China, Hong Kong, Venice, and Jerusalem. Recently he has been at the center of a controversy over the use of Columbia's first landing in the New World. Free. 594-5204.

"A Year in the Life of a Himalayan Climber," Adventure 10 Outdoor Travel Center presents an overview of Himalayan climbing. Alan Baines, who will have a slide-film lecture on his successful 1987 Sherpa Mount Everest Expedition and also provide insight into the culture of the Sherpa and after tales of their world travel. The event will begin at 7:30 p.m., Monday, March 26, at Adventure 10 located at 4602 Avenida Camino Road in Mission Valley. For ticket information, call 283-2314.

Soviet Journalist Yuri Romanov will speak Wednesday, March 28, at 7:30 p.m. at the Radisson Hotel, 1433 Camino del Rio South in Mission Valley. Before defecting to the West, Romanov worked as a journalist for Novosti, the Soviet news agency, which has specialty was planning false news in the Western press, a process known as disinformation. For ticket information, call 594-5903.

"The Dollars and Non-Cents of Today's Art Scene," who are some painters commanding astronomical prices for their work? Who are the players? How are the dealers, auction houses, museums, and the news media involved in this hype? Author and cultural historian Alan Galdabini-Maque will share some of his answers Wednesday, March 28, from 7:30 to 9:30 p.m., at the Admissions, 1025 Wall Street in La Jolla. For ticket information, call 454-5612.

Earth Day Science, the USD Earth Day Coalition presents a speakers' series addressing local, national, and global environmental issues. Next Thursday, March 29, David Spauldore, director of the Earth Island Institute, will address "Preservation of Natural Resources" in the Campus Theater at UCSD in Alcala Park, from 7 p.m. to 8:30 p.m. Free. For more information, call 260-4600 x2675.

"Paper as Medium," the Pam B. O'Leary presents a slide-film lecture by artist Martha Chantler. Wednesday, March 28, at 11 a.m. Free. The gallery is located at 907 First Street in Escondido, in the Lombard Shopping Mall. 942-3148.

Comedy, Andy Rosen headlines tonight, Thursday, March 22, through Sunday, March 25. Don Barthel is the opening act. David Spauldore does the middle act. Monday Night Live on March 26 features a headline and an opening act, plus a showcasing of professional talent. Ted Joseph opens on Tuesday, March 27, with support from Anna Wine and Rob Jacobson.

IN PERSON

"Rebel Without a Cause" the South Performance Center presents Joe Howard in an evening of stand-up comedy, songs, and songs illustrating his experience in growing up gay and Catholic in a small Maryland town and his life as an actor in New York.

Performances will begin at 8 p.m., Thursday through Saturday, March 22 through 24, and on Sunday, March 25 at 2 p.m. The South Performance Center is located at 825 Eighth Avenue, downtown. For ticket information, call 282-1465.

Comedy, Andy Rosen headlines tonight, Thursday, March 22, through Sunday, March 25. Don Barthel is the opening act. David Spauldore does the middle act. Monday Night Live on March 26 features a headline and an opening act, plus a showcasing of professional talent. Ted Joseph opens on Tuesday, March 27, with support from Anna Wine and Rob Jacobson.

Regular showtimes at the Improv are Monday through Wednesday, 8:30 p.m., Thursday and Friday, 8:30 p.m. and 10:30 p.m., Saturday, 8 p.m. and 10:30 p.m., and Sunday at 8:30 p.m. The Improv is located at 872 Canyon Avenue, Pacific Beach. For reservations and ticket information, call 483-4533.

More Comedy, Don Gurney's Comedy Nine tonight features Dan Horn, Marvin Bell, and Barry Friedman, tonight, Thursday, March 22, through Sunday, March 25. On Tuesday, March 27, it's a smoke-free scene with Clark Kipling hosting a comedy showcase. Beginning Wednesday, March 28, Karen Haber, Don Gurney, and Donny Morris are scheduled to appear, through April 1. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2108 El Camino Real, suite 104, in Oceanview. For ticket information or schedule updates, call 757-2177.

And More Still, the Comedy 101 at the Balboa Beach Hotel presents Carl Rane, Ron Coleman, and three other comedians tonight, Thursday, March 22, at 8:30 p.m. and 10:30 p.m. Ron Coleman appears Friday and Saturday, March 23 and 24. Barry Neel, Marty Kagan, and three other comedians perform Sunday and Wednesday, March 27 and 28. Showtimes are Tuesday through Thursday, 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy 101 is located at the Balboa Beach Hotel, 908 West Mission for Drive, Mission Bay. For tickets or other information, call 488-6872.

"Laters Up!" Actors, poets, musicians, dancers, writers, and visual artists are invited to show completed works and those in progress every Friday at the Writers Bookstore and Hatch, 1341 Adams Avenue. Reservations, at 8 p.m., donation requested. Phone 282-1363 for more information.

Broadway Musical Review, Sonoma State University of La Jolla presents a case of 80 performing musical numbers and reviews, Friday, March 23, and Saturday, March 24, at La Jolla High School's Parker Auditorium, 750 Nueces Street in La Jolla. Performances will begin at 8 p.m. For ticket information, call 456-6150.

"Gotta Sing, Gotta Dance," Cal Calhoun, the Nicholas Brothers dance team, the Rhodens King Band, and others are featured in a 90-minute variety show at 8 p.m., Friday, March 23, and Saturday, March 24, and at 7 p.m., Sunday, March 25, at the Civic Theatre, 202 C Street, downtown. For ticket information, call 278-4497.

Spring Ceremonies, "Flora Canto" is the Spring ceremony which will take place under the Coronado Bridge (near block west of Circle Street and

Logan Avenue), downtown. The festival will feature dancers from Mexico City, Los Angeles, San Francisco, and San Diego, several local poets who will read from their books, and the performance of Acro spring rituals. It will take place from noon to 5 p.m., Saturday, March 24. For more information, call 456-7836.

Book Discussion, the Great Books group will discuss "Of Excellence" from Ramon's Naples and Other Works by Delfino, Saturday, March 24, from 2 p.m. to 4 p.m., at the second floor meeting room of the San Diego Public Library, 520 E Street, downtown. 236-5056.

"The Courage to Heal," local artist Tanya will read from her original works of poetry concerning her experiences as a single mother, her life as a musician, and her thoughts about being abused as a child. Sunday, March 25, at 2:30 p.m., at the East Performance Gallery, 441 Fifth.

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San Diego Reader March 22, 1990 11

San Diego Reader March 22, 1990 1:

READER'S GUIDE TO LOCAL EVENTS

"Surface Reflections/Slanted Truths" Chachones mequetruis by Jerry Bushfield are displayed at the Hula Gallery on the Greenmont College campus, 6801 Greenmont College Drive, El Caim, through Friday, March 23. Viewing hours 10 a.m. to 5 p.m. Monday, Wednesday, and Friday, 10 a.m. to 4 p.m. Tuesday and Thursday, 10:30 a.m. to 4:30 p.m.

"Is a 2 Plus" the subject of a wall will be expressed by 14 local and national artists, working in different media and moods, at the second triennial exhibit in the South Valley Gallery, 135 Fourth Avenue, downtown. Some San Diego artists featured are Deborah Felix, Jeff Irwin, Liza Wilson, Ken Harvath, Tim Buehler, and Steven Buehler. The show runs through Sunday, March 24. Viewing hours are Monday through Thursday and Saturday 11 a.m. to 6 p.m., Friday 11 a.m. to 8 p.m., and Sunday noon to 5 p.m., 231-1652.

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"Seven Sculptors" diverse sculptural works by seven contemporary artists will be shown in an exhibit at UCSD's Mandeville Gallery through Sunday, March 25. The participants are emerging and mid-career artists David Hoffmann, Carol Hepper, Valerie McKim, Craigman Miller, Michael Paul, Tim Remond, and Wade Saunders. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Appetitions..." USO professor James Ruchel's collection of short-lived images of oil on canvas and paper depicts the anatomy of war. His works will be exhibited at the Fendler Gallery through Tuesday, March 27. The gallery is located in the Alcala Park campus in Linda Vista. Viewing hours are noon to 5 p.m. weekdays, 260-4652.

"Nepal's Mountains and Life's Splendor" Southwestern College instructor G. Paula Telle will present a photographic series "Chronicle of the Educational Culture Complex (ECC), 4141 Ocean View Boulevard, East San Diego, through next Thursday, March 29. Viewing hours are 9 a.m. to 5 p.m. Monday through Thursday, 9 a.m. to 4 p.m. Friday, 230-2828.

"Inside Out" Helen Cohen's mid-century modern objects will be on display in the Green Gallery on the UCSD's main campus, through March 29. Viewing hours are Monday through Thursday 11 a.m. to 6 p.m., Friday 11 a.m. to 8 p.m., and Sunday noon to 5 p.m., 231-1652.

"Strength of Spirit: The African American Experience in San Diego" includes 35 photos from the San Diego Historical Society. They offer a glimpse into the lives of African-Americans who lived in San Diego between 1870 to 1930. The photos will be on exhibit at USO, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"San Diego and the Southwest" recent work by local artist Robert Gendel will be on view in Gallery 21, Spanish Village Art Center in Balboa Park through March 30. Viewing hours are 11 a.m. to 4 p.m. daily. The show closes on March 31 at 6:00 p.m., 235-6829.

"We Found It" Works by local artist James Wray and Liam McMahon with assistance from "Installation Artist" Dennis Barlow, will be on view at the Tabakula Gallery, 529 Market Street, San Diego, through March 31. The show features an installation and found objects of the artist's collection. The show closes on March 31 at 6:00 p.m., 235-6829.

"Hommage to Georgia O'Keeffe" Hula Gallery's work will be on display in the Green Gallery on the UCSD's main campus, through March 29. Viewing hours are Monday through Thursday 11 a.m. to 6 p.m., Friday 11 a.m. to 8 p.m., and Sunday noon to 5 p.m., 231-1652.

"Mixed-Media Paintings" by Jack Reilly are currently on display at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"On the Edge of the Unknown" continues at the Southwestern College art gallery through April 4. The exhibition features a group of local contemporary artists influenced by folk art, primitive art, and popular culture. "Chronicle of the Educational Culture Complex (ECC), 4141 Ocean View Boulevard, East San Diego, through next Thursday, March 29. Viewing hours are 9 a.m. to 5 p.m. Monday through Thursday, 9 a.m. to 4 p.m. Friday, 230-2828.

"Still Life in Photography: Image and Idea" 20 works by 14 photographers — Chuck Kneib, Kneib, Hester, and Kathleen — will be on view at ArtSpace at Southern, 2000 La Jolla Village Drive, San Diego, through March 31. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Recent Paintings" a collection of recent landscape paintings by Ronald Brown will be exhibited at the Port Gallery, 2141 La Jolla Village Drive, San Diego, through April 1. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Bombs" works by Christopher Lee and Augustus Sanders will be shown at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Paintings in Glass" in the theme of the new two-story exhibition at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

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"Stretches '90" San Diego's 16th annual public art exhibition offers a unique opportunity for artists to interact with the public. The show includes three specific installations by San Diego artists Larry Chasler and David Engstrom, collaboration Dan Watt, Susan Telling and Tom Telling, and an installation by San Diego artist David Engstrom. The exhibition runs from March 25 to April 1, 231-1652.

"Paintings and Constructions, Part and Present" mixed media by Ken Maters and "Dion Thordahl or Berner" a mixed-media installation will be on display at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"3/4 Day Rockcod Fishing" ISLANDIA SPORTS CENTER, 225 Adults • \$21 Jrs./Srs. (Free parking) For reservations call 222-1154 1551 W. Mission Bay Dr.

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Spaza del Mar

"Bombs" works by Christopher Lee and Augustus Sanders will be shown at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Paintings in Glass" in the theme of the new two-story exhibition at the California Center for the Arts, 4000 La Jolla Village Drive, San Diego, through Sunday, March 25. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

"Still Life in Photography: Image and Idea" 20 works by 14 photographers — Chuck Kneib, Kneib, Hester, and Kathleen — will be on view at ArtSpace at Southern, 2000 La Jolla Village Drive, San Diego, through March 31. Viewing hours are Tuesday through Sunday, noon to 5 p.m., 234-2864.

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"3/4 Day Rockcod Fishing" ISLANDIA SPORTS CENTER, 225 Adults • \$21 Jrs./Srs. (Free parking) For reservations call 222-1154 1551 W. Mission Bay Dr.

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Spaza del Mar

Killdeer and Dogboy: Cabab, Saturday, March 31, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Cherkin Basses, Life of Whyles, and the Dam Don Boys: Spirit, Saturday, March 31, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Isuana Arena, Bay Park: 276-3993.

The Paladins and the Debs: Belly Up Tavern, Saturday, March 31, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Reggie Gibb and Lee and Order: Iguanas, Saturday, March 31, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7335.

Kenny Rogers and Dolly Parton: Sports Arena, Sunday, April 1, 7 p.m., 278-7335 or 224-4176.

They Might Be Giants: Mandeville Auditorium, Sunday, April 1, 8 p.m., UCSD campus, La Jolla, 534-4559.

"Salute to the Masters: A Tribute to Count Basie" featuring Smokey Young and the SMOU Jazz Ensemble: Don Powell Theater, Sunday, April 1, 8 p.m., San Diego State University campus, 278-7335.

Robb McFerrin and Violent: California Theatre, Sunday, April 1, 8 p.m., 1122 Fourth Avenue, downtown, 278-7335.

The Young Dabblers and Liffy Fells: Fibber McGee, Sunday, April 1, 8 p.m., 1461 Garnet Avenue, Pacific Beach, 272-8540.

The Beat Farmers, Paul Kamanski's Contra Sals, Moon, and the Blonds: Bruce Bane Park, Sunday, April 1, 8 p.m., 1281 Fletcher Parkway, El Cajon, 278-7335.

The Crazy 8's: Belly Up Tavern, Monday, April 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Kitaro: California Theatre, Tuesday, April 2, 8 p.m., 1122 Fourth Avenue, downtown, 278-7335.

Are Freshies: Backchannel, Tuesday, April 2, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

Alpha Biondy: Belly Up Tavern, Tuesday, April 2, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

John Anderson: Circle D Corral, Wednesday, April 3, 7 and 9:30 p.m., 3033 Broadway, El Cajon, 444-1443.

Dave Edmunds: Rock and Roll Revue, Saturday, Dave Edmunds, Dave, Graham Parker, and Kim



WINTERHEARTS OF THE ROAD

Let's get serious. There's no reason to get upset about the kind of corporate country tunes specialized in by the **Winterhearts of the Road**, where never a found a disgusting sound. You know what to expect from the sort of thing — harmless, soulless tunes designed to be played in a room to soothe a state of mindlessness in the Southwest's new desert zone about about find another word to call it. A good number of talented musical craftsmen are employed in its backing tracks, the **Winterhearts** cover design is cute and I like the name "Buttano Zone." But what's really important to know is that the two **Winterhearts** parties **Janis and Kristina Asanti** have some voices and harmonies sweetly on a cassette. **Winterhearts** are a can't miss and road along with. Also they're really pretty and they make their own clothes.

The **Winterhearts** unapologetically approach the new album in a significant way their years 11 then, which can't be said of their 1988 cover of the **Buttano Zone**. "There was any question that the **Winterhearts** were anything but a commercial proposition, this answered it. Faced with an actual classic piece of music, they responded with a performance that demonstrated none of the original's fun and energy and with no other attractions to fill their void. It sounded like a legal classic dance version, and with the same tongue-in-cheek to get you to lay your money down. Still, while going to see the **Winterhearts** of the Road Sunday at La Jolla, the **Winterhearts** they're doing live shows may not be the wisest way to spend your cash. It seems showing three-quarters of a year's salary into a one-night stand.

MIKE KENEALLY

Wilson: California Theatre, Tuesday, April 2, 8 p.m., 1122 Fourth Avenue, downtown, 278-7335.

Rush and Mr. Big: Sports Arena, Thursday, April 3, 7:30 p.m., 278-7335 or 224-4176.

The Chick Corea Electric Band: LSDA Theatre, Thursday, April 3, 8 p.m., UCSD campus, Alcala Park, 278-7335.

R.B. King: Backchannel, Thursday, April 3, 7 p.m. and 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

Joint Chiefs: Cabab, Thursday, April 3, 9 p.m., 2812 Ketter Boulevard, 294-9033.

"All-Campus Battle of the Bands, Part 1": featuring **Eds Christ and Sub Society:** Triton Park, Friday, April 4, 8 p.m., UCSD campus, La Jolla.

The Weidens and Death Fells: Cabab, Friday, April 4, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Jewels Iguanas: Friday, April 4, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7335.

Celebrity Skin: Cabab, Saturday, April 5, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Tragic Melodrama: Cabab, Sunday, April 10, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Bohannon and Johnny Crash: Backchannel, Wednesday, April 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

Harry "Sweet" Edison: Elitric, Wednesday, April 11, through Sunday, April 15, Wednesdays, Thursdays, and Sundays, 8 p.m. and 10:30 p.m., Fridays and Saturdays, 9 p.m., 39 p.m., and midnight, Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 459-0541.

"All-Campus Battle of the Bands, Part 2": featuring various artists: Triton Park, Thursday, April 12, 8 p.m., UCSD campus, La Jolla.

Alce Cooper and Danger Danger: California Theatre, Thursday, April 12, 8 p.m., 1122 Fourth Avenue, downtown, 278-7335.

Faith No More: Backchannel, Thursday, April 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

The James Harmon Band: Cabab, Friday, April 13, 9 p.m., 2812 Ketter Boulevard, 294-9033.

"Innovations in Modern Music": featuring the **Donald Strick Quartet** (with funk and jazz), **Diagona Left**, Saturday, April 14, 8:30 p.m., 800 Garnet Avenue, Pacific Beach, 286-4080.

Lee McCulloch: Backchannel, Saturday, April 14, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

"All-Campus Battle of the Bands, Part 3": featuring various artists: Triton Park, Friday, April 20, 8 p.m., UCSD campus, La Jolla.

Social Distortion: Iguanas, Friday, April 20, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7335.

The Unstrung Heroes and Pam and Maggie: Four Seasons Auditorium, Saturday, April 21, 8 p.m., 255 North Street, Del Mar, 436-4030.

Billy Matras: Backchannel, Saturday, April 21, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

The Trailer Park Cannons: Cabab, Saturday, April 21, 9 p.m., 2812 Ketter Boulevard, 294-9033.

Marianne Faithfull: Backchannel, Sunday, April 22, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

Jane Siberry: Backchannel, Wednesday, April 23, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

"All-Campus Battle of the Bands, Part 4": featuring various artists: Triton Park, Thursday, April 26, 8 p.m., UCSD campus, La Jolla.

Hot Tuna Acoustic: Backchannel, Thursday, April 26, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

Curtis Mayfield: Belly Up Tavern, Friday, April 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Scream's Sirens: Cabab, Friday, April 27, 9 p.m., 2812 Ketter Boulevard, 294-9033.

"The San Diego Folk Heritage Annual Benefit Concert," featuring **Joseph P. Tuller and Jonathan Parker, Jo Ann and Larry Sinclair, Brent Russell and Jim Hanes, and Barbara and Bruce Beld, Dave Allen, and Christopher Cunningham:** Del Mar Shores Auditorium, Saturday, April 28, 8 p.m., 215 Ninth Street, Del Mar, 436-4030.

"Innovations in Modern Music," featuring the **Donald Strick Quartet** (with funk and jazz), **Diagona Left**, Saturday, April 28, 8:30 p.m., 800 Garnet Avenue, Pacific Beach, 286-4080.

Alce Cooper and Danger Danger: California Theatre, Thursday, April 12, 8 p.m., 1122 Fourth Avenue, downtown, 278-7335.

Faith No More: Backchannel, Thursday, April 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

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Social Distortion: Iguanas, Friday, April 20, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-7335.

The Unstrung Heroes and Pam and Maggie: Four Seasons Auditorium, Saturday, April 21, 8 p.m., 255 North Street, Del Mar, 436-4030.

Billy Matras: Backchannel, Saturday, April 21, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7335.

The Trailer Park Cannons: Cabab, Saturday, April 21, 9 p.m., 2812 Ketter Boulevard, 294-9033.

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YOUNG M.C.

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NEMESIS

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RECREATIONAL CONCEPT & MERCE PRODUCTION

Restless Heart: Bacchanal, Sunday, 12:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Tom Grant: Billy Up Tavern, Wednesday, May 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The San Diego Blues Festival: featuring the Osborne Brothers and the Lanesboro River Band, Lake Hemet, Oregon, Friday, May 18, through Sunday, May 20, 20430 Highway 78, Santa Ysabel, 782-3501.

Bob Weir and Bob Wasserman: Bacchanal, Saturday, May 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Milli Vanilli, Young MC, and D-Nab: Sports Arena, Friday, May 25, 8 p.m., 278-7133.

Stockton's Wing and Liffey Folk: Fisher McKee, Sunday, May 27, 8 p.m., 1966 Carmel Avenue, Pacific Beach, 272-4540.

LOCAL MUSIC

Club listings are compiled by Ben Jernigan. If you wish to be included, please call 255-8022 Thursday afternoon or Friday before 3:00 p.m. The listings are free.

North County

Beal Street Cafe: 176 North Highway 101, Encinitas, 945-5145. Leroy West performs dinner jazz and variety music from 6:30 to 10 p.m. Friday and Saturday. Reservations are recommended.

Beaver Creek: 12841 East Valley Parkway, Encinitas, 749-7418. C.W. Fennell, country, Friday and Saturday. Rascals, country rock and roll, Tuesday, Wednesday and Sunday.

Billy Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022. Charlie Muscellwhite and Hank and the Hillbillies, blues and rhythm and blues, Thursday, Soul Patrol, Motown rhythm and blues, Friday, the Rebel Rockers, rockabilly, Saturday, Michael's Band, contemporary rhythm and blues, Sunday, the Redneck and Fish and the Seaweed, rock and roll, Monday.



JOHN D'AGOSTINO

Kenda Bongo Nip, soul and jazz music, and the Five of the World, world beat dance music, Tuesday, the Nasty Supernova, rock and roll, Wednesday, All-American concert, The Chicago 6, Cleveland jazz, Friday, Bob Long live, soul and swing, Saturday, the Sassy Southern Band, country rock and roll, 6:30-8:30 p.m., Sunday, Terrace Road, country rhythm and blues and swing, 6-8:30 p.m., Wednesday.

BeachWorks/Panache Coffeehouse: 2615 Via de la Valle, Flower Hill Mall, Del Mar, 755-7373. The Joseph Angelino Trio jazz music, 8 p.m., Friday.

Bereilly's Back Room: 2677 Vista Way, Oceanside, 735-5490. Midnight Delight, contemporary, Tuesday through Saturday.

Bugsy's Speakeasy: 380 East Grand Avenue, Encinitas, 782-0933. Newsworld, rock and roll, Thursday through Saturday, the Lazy Rebels, rock and roll, Sunday and Monday live music, Tuesday and Wednesday club for information.

The Cambridge Inn: 1280 East Via Way Vista, 728-2303. Craig Jones, pianist and vocalist, performs jazz and contemporary music and honors requests from 7 p.m. to midnight, Wednesday through Saturday.

Carlos Moraga's: 240 East Via Ranchito Parkway, San Marcos, 449-5122. Bill Miller, contemporary, Friday and Saturday, Song 'N' Soul, soul and participation singing, Monday and Tuesday live music, Wednesday and Thursday club for information.

The Cornal Highlands Country Club: 1445 Palisades Drive, Rancho Palos Verdes, 267-0700. In the Eagle

Nightclub Music, The 40 rock and roll, Friday and Saturday, Carlos Angeles, jazz, Sunday, Gabriel Don Papiola plays jazz music during the brunch.

The Countryville Restaurant and Lounge: 410 Douglas Drive, Oceanside, 735-0800. Karyn, country, Wednesday through Sunday (one session Sunday).

Freddie Louie: 429 West Washington, Encinitas, 745-5533. Specialized contemporary, Tuesday through Saturday, Beau's Trio, contemporary, Sunday and Monday.

Fish House West: 2623 South Highway 101, Cardiff-by-the-Sea, 735-6438. Second to None, rock from the '50s to the '80s, Friday and Saturday.

The Flying Bridge: 1010 North Hill Street, Oceanside, 725-9944. Billy Fowler



Entertainment This Week

THURSDAY
JOIN THE JAZZ GREATS!
JANICE EDWARDS BAND
6:30 - 11 P.M.

FRIDAY
REAL TO REEL. At KFM's Lites Out Happy Hour- 5:30 - 8 p.m.
THE PEOPLE MOVERS. San Diego's favorite Dance Band
9 p.m. - 1:30 a.m.

SATURDAY
THE PEOPLE MOVERS
For dancing into the wee hours
9:30 p.m. - 1:30 a.m.

SUNDAY
BASTI featuring SEBASTIAN WINSTON
Sunday Jazz Brunch, 10:30 a.m. - 2:30 p.m.

TUESDAY
H.M.B. and FRIEND
They're just the start of our Jazz Jam, where top artists from all over Southern California drop by to sit in. 6:30 - 11 p.m.

WEDNESDAY
DR. FEELGOOD and the INTERNS of LOVE
The fix for mid-week blots
6:30 - 11 p.m.

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and Stuart Kiveli, contemporary, Tuesday through Saturday, Don Williams, country and contemporary, Sunday and Monday, Officer's, 945 West Valley Parkway, Encinitas, 449-4522. Mike and Fred, Latin music, Friday through Sunday.

The Crown: 3232 Mission Avenue, San Diego, 757-1771. The Elder, blues performs vintage rock and roll music, Friday and Saturday.

Honeycutt's: 2777 Research Street, Carlsbad, 729-4953. Frankie, comedy and music, Friday and Saturday, Provel, jazz, 4-9 p.m., Sunday.

Henry's: 244 Elm Street, Carlsbad, 729-5244. The Tom Canyon Trio, pop, 40 and country and western music, Tuesday through Saturday, for local blues, vintage rock, Sunday and Monday.

Hilton Hotel: 1035 J Street, San Diego, 535-1500. Derby Lounge and Oyster Bar, The Bob Long Trio, contemporary with pop, lounge, and swing music, Thursday, Hank Easton's Eastern West Band, jazz, Friday and Saturday, Carlos Angeles, jazz, 7:30-8:30 p.m., Wednesday.

The Hungry Hooters: 1980 Bernardo Plaza Drive, Rancho Bernardo, 485-1263 or 566-2400. B. Natural, rock and roll music from the '50s to the '80s, Thursday through Saturday.

The Inn at Del Mar: 1540 Camino Del Mar, Del Mar, 239-1510. Auditions, participation, "Cuban Night", Friday, the Rocky Cole Trio, with John Hunt and Jay Harris, contemporary and jazz, Saturday, Ron Singer, contemporary music on the piano, Monday and Tuesday, Wednesday is "open night", hosted by Luigi Laramoni, singers are welcome. The Rocky Cole Trio performs contemporary and jazz music during the Sunday brunch.

Island's Own: 656 First Street, Encinitas, 944-0223. Tom and Maera Hays, blues and contemporary music, Thursday through Saturday, open mike night, Wednesday.

Jelly Nuts/Oceanside: 1800 North Harbor Drive, Oceanside, 722-0331. The Rockers, contemporary, Thursday through Saturday.

Kelly's Club: 213 10th Street, Del Mar, 481-3001. Eric Keating, jazz and Latin guitar music, 6:30-9:30 p.m., Friday, Christmas Lagered, soulful, contemporary and original music, 6:30-9 p.m., Saturday.

La Costa Hotel and Spa: Costa Del Mar Road, Carlsbad, 438-0611. Passion, contemporary and Motown music, Tuesday through Saturday, with Real to

CHARGE TICKETS BY PHONE 560-8022 OR 278-TIXS TONIGHT!

The Bacchanal

San Diego's Showcase Theater

THURSDAY, MARCH 22

DROP CONTROL
FEATURING **MIKE KENEALLY**
PLUS: **BURNING BRIDGES & FISH & THE SEAWEEDES**

FRIDAY, MARCH 23

THE MARSHALL TUCKER BAND
PLUS: **CROSS-BOWEN**

SATURDAY, MARCH 24 KCBQ

DON McLEAN
"AMERICAN PIE"
PLUS: **DARIUS**

SUNDAY, MARCH 25

SATIRE • BORDERTOWN
SHARK JONES
LIFE OF WRYLEY

MONDAY, MARCH 26 MAGIC 102.1

PAT TRAVERS
PLUS: **JOHNNY QUEST**

TUESDAY, MARCH 27

BANG TANGO
PLUS: **ASPHALT BALLET**

WEDNESDAY, MARCH 28

ERIC JOHNSON
WITH **KYLE BROCK & TOMMY TAYLOR**
PLUS: **RICK GAZLAY**

THURSDAY, MARCH 29

MARY CHAPIN CARPENTER
AND **JO-EL SONNIER**

FRIDAY & SATURDAY, MARCH 30 & 31

ROBIN TROWER
"DAY OF THE EAGLE"

TUESDAY, APRIL 3 BILL SILVA PRESENTS

ACE FREHLEY'S COMET

THURSDAY, APRIL 5 BILL SILVA PRESENTS

B.B. KING

FRIDAY, APRIL 6

THE FRONT
PLUS: **BLACK LIST & FIRE HOSE**

WEDNESDAY, APRIL 11 KCBQ FM

BONHAM

THURSDAY, APRIL 12

FAITH NO MORE
PLUS: **PRIMUS**

SATURDAY, APRIL 14 9IX

IAN McCULLOCH

SATURDAY, APRIL 21

KATHY MATTEA

SUNDAY, APRIL 22 9IX

MARIANNE FAITHFULL

WEDNESDAY, APRIL 25

JANE SIBERRY

THURSDAY, APRIL 26 MAGIC 102.1

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Progressive dance/funk
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SHAKE CITY
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**ASPHALT
BALLET**
(17)
MONDAY 9 p.m. - 11 p.m.
**ISHMAEL & the
PEACEMAKERS**
with guest
MORRIS 9 p.m. - 11 p.m.
**CORPUSCULE
MYSTIC EDGE**
CATCH 22
EVERY WEDNESDAY 9 p.m. - 11 p.m.
Sat. - March 31
GARY'S GARAGE
Sun. - April 1
BASTILLE
TICKETMASTER

Carey's Pub, 714 Garnet Avenue, Pacific Beach, 274-3233. Claret, Claret Drive, vintage rock and roll, Friday and Saturday.
Columbus Hotel, 3099 Mission Boulevard, Mission Beach, 488-1011. Casual lounge. The Horns, rock and roll, Thursday and Friday. The Fabulous May Dots, vintage rock and roll, Saturday. Claret, Claret Drive, vintage rock and roll, Sunday. The Fabulous May Dots, vintage rock and roll, Sunday. The Fabulous May Dots, vintage rock and roll, Sunday. The Fabulous May Dots, vintage rock and roll, Sunday.

Thursday through Sunday: Mid Good, solo jazz piano, 7:30 p.m., Monday and Tuesday. Art Farmer, jazz, Wednesday.
Fisher McGee, 1446 Garnet Avenue, Pacific Beach, 274-3233. The Cornin, solo music, 8:30 p.m., Sunday. Liffy Piffy performs solo music during the Sunday brunch. The Wink Tones, Irish music, Tuesday and Wednesday, 8 p.m.
Hilton Hotel, Cargis Hall, 1175 East Mission Ave. Drive, Mission Beach, 274-4010. The James (Lionel) Band, jazz and rhythm and blues, 6:30 p.m., Friday. Hosted by Bob, June, 5:30 p.m., Friday. Contemporary. Friday evening, The People Men, contemporary. Saturday, 11 p.m. and 12 p.m., 6:30 p.m., Tuesday. Dr. Farquhar and the Intimates of Love, classic rhythm and blues, 6:30 p.m., Wednesday and Thursday, featuring Sebastian Winters, performs jazz music during the Sunday brunch.
Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6811. Ocean Terrace Lounge: Salsa, rock and roll, Tuesday through Saturday, Palm Court, James Parish, piano, performs 5 p.m. to midnight, Friday through Sunday and 5-11 p.m., Monday. Jerry Munk, piano.

5-11 p.m., Tuesday through Thursday. The Vardens, contemporary, 4-8 p.m., Sunday. Cries from Jerry Munk, 4:30-10:30 p.m., Friday and Saturday.
Hyatt Regency Hotel, 8800 University Center Lane, La Jolla, 524-1234. Michael's World Beat, jazz, 8 p.m., Thursday. The High Hoffman Quartet, with Curran Riggs, Mike Wadell, and Sherman Ferguson, jazz, 9 p.m., Friday and Saturday. The Lounge Villa, hosted piano jazz piano music from 9 to 11:30 p.m., Thursday through Saturday.
Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 274-3233. Rockola, vintage rock and roll, Thursday through Saturday. David Bradley and the Maniac Band, comedy and rock and roll, Sunday. Straight Up, rock and roll, Monday. Comanche Moon, rock and roll, Tuesday and Wednesday. The Rock Garden Group plays blues and rock and roll from 4-8 p.m., Saturday. The Blonde Bruce Band, featuring vocalists Johnny Vito, plays lounge, blues, and rhythm and blues, from 4-8 p.m., Sunday.
The Landing, 4200 West Point Loma Boulevard, Loma Point, 223-9158. Norman Clifford and Company, contemporary. Wednesday through Saturday.
The Marine Room at the Splendid Hotel, 200 Spinnaker Drive, La Jolla, 459-7222. The High Hoffman and Rens, jazz, 7:30 to 11 p.m., Sunday and Monday.
The Mexican Village, 120 Orange Avenue, Coronado, 435-6811. Randy Boucher, comedy, performs Sunday through Wednesday.
Nick's PB Beach and Surf Club, 4190 Mission Boulevard, Pacific Beach, 581-3028. The Rock, rock and roll, Thursday. The Redmen, vintage rock and roll, Friday.
Ocean View Restaurant, 1230 Orange Avenue, Coronado, 435-6811. Contemporary, with Ryan Ruff and Gary Telle, performs classic guitar music, Friday and Saturday.
Old Pacific Beach Cafe, 1287 Mission Boulevard, Pacific Beach, 274-7522. The Rhumbstones, vintage rhythm and blues, Thursday. The Stern Brothers, rock and roll, Friday and Saturday. Dr. Chico's Island Sounds, the saleros, and reggae. Sunday. Shondra and the Source, rock and roll, Monday and Tuesday. The Reactions, rock and roll, Wednesday.
Paradise Reg, 9020 Quince Road, Mission Village, Mission Viejo, 223-2333. Four Eyes, rock and roll, Friday and Saturday. These Many Plans jazz music from 5-8 p.m., Friday.
Pondero's, 4650 Alvarado Street, Pacific Beach, 274-7094. Mr. Christine's Nightclub, featuring J. Martinez and his dance music, Thursday. Mission in Motion, salsa dance music from 9 p.m. to 4 a.m., Friday and Saturday. Downtown: Ho performs salsa dance music from 9 p.m. to 4 a.m. Free salsa dance lessons are offered beginning at 9:30, 10:30, and 11:30 p.m. on both floors.
Prestige, 1025 Prospect Street, La Jolla, 454-9711. Tribal Luncheon, jazz and reggae music, Friday and Saturday.
Pulse/Walshed Inn, 950 Prospect Street, La Jolla, 454-9711. Culture Beat. Harvey performs Latin, jazz, and classical selections from 7:30 p.m., Thursday through Saturday, and from 11 a.m.-2 p.m., Sunday morning.
Rita, 4205 West Point Loma Boulevard, Loma Point, 223-9158. Future Music, rock and roll, Thursday. The Red, the Traveler, Salomon, and Sunset Inn, rock and roll, Saturday. International night with Shake City Asphalt Ball, and (17). Sunday. Shondra and the Source, reggae. Monday. Copperhead, Regis, Edgar, and Catch-22, rock and roll, Tuesday.

The Rusty Pelicans, 4340 La Jolla Village Drive, La Jolla, 587-1886. Hot Pursuit, with Delene St. Clair and Barry Cahill, jazz and contemporary. Wednesday and Thursday. Perfect Balance, rhythm and blues and contemporary. Friday and Saturday.
Saint James Bar and Grill, 4370 La Jolla Village Drive, La Jolla, 587-1886. Hot Pursuit, with Delene St. Clair and Barry Cahill, jazz and contemporary. Wednesday and Thursday. Perfect Balance, rhythm and blues and contemporary. Friday and Saturday.
The Salome House, 3975 Quince Road, Mission Village, 223-2334. Accompaniment, with Paul Howard, 8 p.m., Friday. Fish and the Seawards, rock and roll, Saturday. The Barry Furst Trio, jazz, 6:30 p.m., Sunday.
Sundrop Lounge, 270 North Mission Bay Drive, Pacific Beach, 274-3234. Ed Ellis and Timothy, rock and roll, jazz, rhythm and blues, blues, contemporary, and oldies music. Wednesday through Saturday.
The Spice Rack, 4155 Mission Boulevard, Pacific Beach, 453-7966. Don Pini, classical and contemporary guitar music, 6-9 p.m., Friday through Sunday.
Terra Technica, 4710 Victoria Street, Ocean Beach, 222-6995. Sonnet, Courtney, Blues, Thursday. Wonderful Broken Thing, rock and roll, Friday. Dark Globe, rock and roll, Saturday. The Phantoms, jazz, Sunday. The Daily Discovers, original rock and roll, Monday.
Top of the Hill, 1235 Prospect Street, La Jolla, 454-7779. Bill Wright, performing. Gershwin, Porter, Schostakovich, et al., or in music, Wednesday through Sunday.
VAC, 2825 Fir Avenue, La Jolla, 456-9799. J.J. French, jazz and classical music performed on the piano 8:30 p.m., Wednesday and Thursday, and 8-10 p.m., Friday and Saturday. Dave Steiger and J.J. French, lounge music and blues, 11 p.m.-1:30 a.m., Friday and Saturday.
Village, 1901 Camino del Rio South, San Diego, 222-4922. The Capitol Records, reggae. Thursday. The music is featured on every other night of the week, club for information.

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Featuring Tony Chen & Filly Fullwood
Stirling Wednesday, March 28, 8 pm - midnight
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Ladies' night! Ladies free between 10 & 11 pm. The hottest DJs in town, Dr. Brian Foxworth & Galaxy Glenn will get you ladies movin' & groovin'!
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Sound Investments: Rancho Bernardo

SpitRoast: Pinnale Lodge
Kelly Spilling: The Fluke Hotel
La Torder: Pinnale Lodge
Don Torder: The Fluke Hotel
Stress: wine: The Best of Napa Valley
The Variations: Hotel del Coronado
Stress: wine: The Best of Napa Valley
Rich Whitaker: Kelly's Park, Mexico
Stress: wine: The Best of Napa Valley
Joshua Williams: To La Vinosa
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Long Line
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Judy Ames: *San Diego Nites*
Kirk Bates: *Nashua's Grossmont*
Brian Baynes: *Blarney Stone Too, Rosie O'Grady's*
Randy Beecher: *Mexican Village*
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
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Sun.




**DAVID BRADLEY
AND THE
MANIAC BAND**

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
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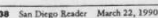
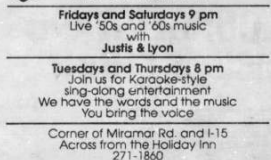
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with little more than
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40 San Diego Reader March 22, 1990

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NAIL SPECIALS

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• Full set of Silk, Fiberglass or Gel	\$45.00	req. \$40
• Pedicure	\$9.99	req. \$10
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EXPERTCUT & NAIL CARE
 SOU area • 6150 El Cajon Blvd. & College Ave.
 288-6261
 Coupon Expires 3-31-90

Turn on our
lights and be
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FAST TAN

We have brand-
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Mon-Fri. 9 am-9 pm, Sat. 9 am-
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Salon TIGI
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Straighten front teeth in as
 little as 6 to 12 months
 • Social life not interrupted
 • Brush and floss as usual
 • High comfort level
 • Surprisingly affordable
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➤ **COSMETIC BONDING**
 • Correct tooth defects such as
 chips, stains, gaps, rotation, root
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 • One appointment, no anesthesia.

➤ **ONE-DAY TOOTH
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\$5.00 CONSULTATION
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There is a definite softening; I no longer have those harsh, deep lines."

And leave without them.

Now we can help you smooth unwanted lines, creases and safely and effectively. We offer several different types of surgical and non-surgical treatments that can help you look your best — skin peels, laser lifts, neck lifts, liposuction and injections with Zylplast® Collagen. These procedures can be performed in any of our offices.

Call us today to arrange your personal consultation.

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Skin Surgery/Dermatology
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San Diego Reader March 22, 1990

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If you choose an ad from the Phone Matches column, use the 5-digit mailbox number printed in the ad to listen to the person's introduction and leave a response. (Even if the advertiser's introduction is not on-line yet, you can still leave a message.) Or you can "browse" through all the introductions and respond to the ones that suit you.

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WASHERS & DRYERS! Large selection! Prices from \$139. All guaranteed. Many colors. Delivery available. Certified Appliances, 3404 Adams Avenue, 280.0601.

San Diego Reader March 22, 1990 21

**A Complete Soft Contact Package
At A Very Fitting Price. Just \$99.**

A complete professional examination. Daily Wear Soft Contact Lens, a disinfection kit, the follow-up examination—everything you need to become a soft contact lens wearer for one low price. All at today's appropriate value. Offer expires 12/31/94.

We specialize in the correction of astigmatism and difficult fits.

Featuring:

- New! Opaque tinted soft lenses \$199
- Extended wear soft lenses from \$129
- Tinted soft lenses from \$119
- Soft lenses for astigmatism from \$219
- Gas permeable lenses from \$165

Dr. David Newman • Optometrist
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TWO TANS FOR \$1

ONE FOR YOU,
ONE FOR A FRIEND

30 Tan Days 39th

offer ends • Second 30 tan days 39th • call for details • With this ad First-time client only

<p>LOS ANGELES 780-756-7878</p> <p>PHOENIX 248-1000</p> <p>PHOENIX 248-1000</p> <p>PHOENIX 248-1000</p> <p>PHOENIX 248-1000</p>	<p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p>	<p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p>	<p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p>	<p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p> <p>IRVINE 714-771-7711</p>
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Lose 6" in one session guaranteed

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\$48 - call for details

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Specializing in

LONG HAIR

- Complimentary consultations
- Affordable prices
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Professional Hair Products
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WE CAN HELP

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Haircuts \$8.00 (includes shampoo)
Hair Coloring \$20.00 (including \$5.00
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NAILS

Full Set	\$20.00	reg. \$25
Fill	\$10.50	reg. \$14
Manicures	\$7.00	reg. \$8
Pedicures	\$10.50	reg. \$14



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***Isn't it about time to
start feeling great?***
Call us.

**FREE SPINAL EXAMINATION
AND X-RAYS**
(if indicated)

Now you can see and feel the difference.

Specializing in automobile accidents, on-the-job injuries, headaches, neck pain, back pain, slipped discs, arm and leg pain.

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CHIROPRACTOR**
2400 Champlain Dr., Suite 1, San Diego
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Office expires 4/5/90.



BODY WRAP & TAN \$55 (Reg. \$75)



- Contoured look by tanning 15 minutes
- Immediately after the wrap
- No diet or exercise
- Lose 4-6 permanent inches in 1 hour - not a water loss
- Eliminates cellulite & toxic wastes
- While you relax



LOSE THOSE EXTRA HOLIDAY INCHES

GEL NAILS

Get more natural nails - \$15

The best gel - \$25

Full - \$35

Manicure and pedicure - \$45

Special \$55

REVITALIZE

60 MINUTE FACIAL - \$25

MANICURE TREATMENT - \$25

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Special \$55 (Reg. \$65)

A 50 MINUTE TAN

REG. \$25

\$15.00 for 50 days

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SHARP IMAGES \$29.95-299.00

5045 Hobson George Rd., Suite 8
Acres from Rose, Virginia PCV, Inc.
Expires 4/5/90 with this ad
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TAG
It's Game

CHALLENGE
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Locusts
Observations center

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San Diego Reader March 22, 1990 39

SUBURBAN TORTURE

By Julie Larson 6/19/90



BARGAIN PROPERTY PRICES. Get your list of 25 cars and other vehicles, including cars, trucks, vans, and boats, at a special price. Send \$5 to P.O. Box 1000, San Diego, CA 92101.

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CARROT. Upgraded, light, bright, custom tile in kitchen. 2 bedrooms, 2 bath. Excellent location. Close to shopping. \$20,000. \$12,000.

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Homeowners

• Full consolidation, carry, push, or
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• 1 day approvals • Low payments
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ALSO HOME IMPROVEMENT LOANS
No equity required! No appraisals needed!

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Save \$4,000
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NEED A DOWN PAYMENT?

We will give you the down payment on the home of your choice in exchange for a share of the ownership.

You make the monthly payments and we both share the appreciation.

You receive 100% of the tax benefits.

Must have clean credit.

Call anytime for information (619) 491-1931

CONFORT CORPORATION

The Affordable Address
In Downtown's Exclusive Marina District

819 UNIVERSITY AVENUE

• Studio-style apartments • Fully furnished • Air conditioned • Color TV, microwave, and refrigerator • Full 24-hr security • Exercise facilities • Laundry room • Secured underground parking available • Close to Horton Plaza, Convention Center, and Seaport Village

Annual income up to:	Rent
\$15,918	\$340 per month
\$19,918	\$392 per month
\$23,918	\$444 per month
\$27,918	\$496 per month

Available to low and moderate incomes only.

MAKE YOUR VISIT TO SAN DIEGO SHINE at the DIAMOND OF UPTOWN!

Nestled in the charming setting of Hillcrest is a cozy new hotel. **STUDIO 819** offers affordable city living with comfortable accommodations for the business traveler, relocating executive or "snowbirds". Our brand-new studio apartments offer you easy access to shopping, restaurants and free-range. And you'll love our ample underground parking.

Stay with us for all the comforts of home!

SOME OF OUR MANY FACETS:

- microwave, refrigerator, color TV, utilities included
- 24 hour front desk reception
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LOOK AT OUR SPARKLING RATES!
• Daily from \$35
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Get a Delco Freedom Battery

- Maintenance-free, never-add-water, no-worry, sealed-for-life battery.
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Minor Tune-Up Special \$35* (reg. \$55)

Our tune-up includes a lot more than check & tune. It includes:

1. Spark plugs
2. Distributor points
3. Check & replace oil & filter
4. Check timing
5. Check coolant system & hoses
6. Check belts
7. Check air filter
8. Check & adjust engine valve clearance
9. Check & adjust engine valve clearance
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30. Check & adjust engine valve clearance

35-point Major Service Special \$69* (reg. \$150)

Extra for flat-topped. Our major tune-up includes:

1. Compression test
2. Valve adjustment
3. Check & adjust engine valve clearance
4. Check & adjust engine valve clearance
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Complete Clutch Job \$179* (brand new parts)

Brake Job Special \$44* (reg. \$80)

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Call for appointment now

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

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297-TINT 23-ALARM

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(Behind Sports Arena, next to Kobey's Swapmeet office)



REMOTE CONTROL AUTO ALARM
\$129 installed
1 YEAR LIMITED WARRANTY

FEATURES:
 • Electronic door opening
 • 1500 Hz siren
 • Panic protection
 • 1500 Hz alarm
 • 4000 Hz horn
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CAR STEREO INSTALLATION PRICES

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• With 2 speakers	\$70.00
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LIFETIME INSTALLATION WARRANTY




279-2434

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(619) 469-0104

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


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EL TRAILER, 19-1/2", self-contained, 6, ready to go, extras, \$3500/best. Low maintenance, also, 274-1248.

EL TRAILER, 1989, 30' Elite. Like new, months, air conditioning, rear bed/bath, rear bath, TV antenna, must see, \$9,750/37.

PH 2000 SEDAN, Rare Classic! 1967, front body, primed and ready for paint. Interior parts, car with extra engine/transmission. An easy restoration, \$800/best. Bob, 39.

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\$34.95
Hauls front or rear
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*2 wheels,
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