

WHY WE DON'T HAVE A PRESIDENT NAMED SMITH
Matthew Alice - Page 8

READER

VOLUME 19, NO. 12 MARCH 29, 1990 SAN DIEGO'S WEEKLY



Buster

BIG
TRICK
CANVAS

Story by Jackie McGrath
Photographs by Paul Stachelek

From the start, Buster worked hard to prove that he's a graffiti artist, not some little hoodlum with a sneer on his face, paint stains on his fingers, and a spray can concealed under his jeans jacket. Buster is the nom de plume, or perhaps more correctly, the nom de guerre of Jesse Ortiz, 22; he carries a business card and an album full of photos of his

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

On some credit cards, almost all Mastercard and Visa, there is a small, multicolored reflective square. What is this? It is a small chip for decoration. Why would it be on all types of Mastercards and Visas? Does this little "chip" contain any information?

Kendo

San Diego

The only message the little chip sends is, "Just try and counterfeit this one, smart guy." The square doesn't contain your entire credit history or a miniature consumer profile of the cardholder; it's only there to act as a foil for those creative folks with the urge to bypass the banking system and make their own cards. The square is a reflective hologram — very basically, a picture that appears to be three-dimensional and to move as you turn it in the light. You need a laser-beam generator and some other special equipment to create the illusion, the kind of gear credit card issuers figured would be too difficult for counterfeiters to mess with.

Visas and Mastercards aren't manufactured by the financial institutions that issue them; they're purchased from companies that specialize in stamping and printing the plastic cash. Odds are that your hologrammed cards show the image of a bird winging into the sky. And if you hold the card at just the right angle, doesn't it look like the bird's flying away with a beak full of fifties and hundreds? Maybe that's just my imagination.

Dear Matthew Alice:

Well, it's an asparagus season again. And I finally have to find out the answer to this question: Why does asparagus make your urine smell funny?

Curiouser and Curiouser

Downtown

A question that returns every spring as



faithfully as the vultures return to Hinkley, Ohio. And one, I'm proud to say, that was finally and definitively answered right here in San Diego, in the chemistry department of UCSD back in the mid-'70s, when we can only assume, grant money was much easier to come by. The metabolic process that digests and disperses the nutrients in the asparagus combines some of your chemicals with specific asparagus components to create S-methyl thioesters, compounds formed when certain acids meet molecules of sulphurous alcohol. And thioesters smell funny.

It should be noted that you're not only a select group that produces the effect. Stashed away on some chromosome or other, you have the dominant asparagus gene that controls the chemical reaction.

Dear Matthew Alice:

Having always been proud that I share the most common surname in America with millions, my question is, if there are so many Smiths, why hasn't one been elected

president? Who among our namesakes has come the closest to the highest office in the land?

Jeff Smith

San Diego

It's even worse than you thought. No Smith has ever been vice president either. But the answer to your second question depends a lot on probability: Is it more likely that Democrat Al Smith, the first Catholic candidate ever to run for president, could have defeated Herbert Hoover in 1928 — or is it more likely that President Thomas Jefferson, his vice president George Clinton, and the Speaker of the House of Representatives each would have been rendered unfit to serve, leaving President Pro Tempore of the Senate Sam Smith of Maryland to assume the highest office? (Actually, in 1805, when Sam Smith became Senate president, there was no established line of succession to the presidency beyond the Vice president. Congress was free to elect a president, if the veep was incapacitated too.) The Sam versus Al choice for "closest to the presidency" is pretty much

of a toss-up. I'd say, Al Smith, a four-time governor of New York, was beaten decisively by Hoover, 444 electoral votes to 87.

But the Smiths have often been bridesmaids. Back when vice presidential candidates ran separately from presidential candidates, John Calhoun beat William Smith for vice president (1828, 171 votes to 7). Bill tried again in 1836, and this time, to add insult to injury, he was beaten by a man with the second most common name in America: Johnson (Richard M.), 146 to 22.

Six different Smiths have held eight different cabinet posts since 1805; but only two of them were in office recently enough to be eligible to succeed to the presidency through the legally mandated line of succession. C.R. Smith was Secretary of Commerce under LBJ, and William French Smith was attorney general in the first Reagan administration. W.F. was seven heartbeats away from the presidency; C.R. was ten. Bona fide long shots.

But perk up, Jeff. How's about we count Captain John Smith, the famous member of the Jamestown Council in Virginia in the first decade of the 1600s, back before there even was such a thing as a president. At that time, he was probably the most influential non-native American on this side of the ocean. And having learned from Nancy Reagan that we can elect whom we like, but the one who answers to the president gets the last word — consider Abigail Smith, married to John Quincy Adams; Margaret Smith, Mrs. Zachary Taylor; and Rosealynn Smith, wife of Jimmy Carter.

As for question number one, why no Smith president? Maybe 'cause Al Smith is the only one of your kinsmen who wanted the office enough to become a candidate. The Smiths may need some assertiveness training from the Johnsons (two presidents, three vice presidents).

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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Spring has only just sprung — but Summer is already upon us. Lambhead '70s disco march **Donna Summer**, that is! The BAD GIRLS, first EVER exhibition of PAINTINGS, DRAWINGS, and LITHOGRAPHS (opens this month at Old Town **CIRCLE GALLERY** — driving home, to a disco beat, Circle Five Art Corporation Chairman and Founder **Jack Solomon** invites query: Who knows the mystery of why so few of us are touched with sparks of genius and prodigious talent? ... So how, indeed, Jack!

THE OPENING RECEPTION for the "Faure"



Donna Summer and friend

like" artist/producer queen was a benefit for the San Diego Repertory and Shogakukan theaters — with an ad campaign running the floor and PRICE TAGS OF MORE THAN FORTY-THOUSAND DOLLARS (it's as little as \$1800 a month), you know Ms. Summer WORKED HARD FOR THE MONEY! And had for artistic co-sponsor, too! For literally minutes the Grammy-winning rainforest pressed flesh and posed for *faux* poses among enthusiastic WINE-sipping fans, engaged in *honest* *live* CONVERSATIONS about her artistic inspirations — "I don't usually have any ideas when I start a painting. I just let it come out" — and pushed her way to the privacy of the gallery's OFFICE without as much as a bodysuit to help her One wild-eyed disco-dancer, his back to a "hilly colorful, refreshingly naive" canvas entitled **Jazzman**, was startled to find the black wool raincoat-dancer did tapping at his "beep, beep!" She commanded, softly evoking the refrain of her hit song "Bad Girls": "Scuse me! Can I get through?" At the last, unthinkingly, stepped slowly away from the canvas, to *bell* Donna chimedly pushed his shoulder forward and SQUEEZED FAST. "She... touched me," said the star-struck youth. And not just him — curly hairs

of BLACK WOOL from the artist's un-disco-dy fashionistas HIPPS clung to Jazzman's impasto prodded. Hit after hit from Donna's back-to-back number 1 double album prompted patrons to burst unexpectedly into song. Among the bursters: LOUNGE SINGER **ELLARY LAWRENCE**, currently booked at Serrano Serrano del CHI CASA DEL ZORRO! Also naming the crowded artwork and scribbling a list, at Circle Gallery's BARBARA COOK's suggestion, of *helpful* *hints* for the artist was SAN DIEGO MAGAZINE art critic **MAUR LUXON**. The cheery, diminutive reviewer was "pleasantly surprised" at Ms. Summer's efforts, he confided: "I like her technique and her strong sense of color. Her composition, however, isn't, but, or three figures, centered on the canvas, full face to the viewer's 'in hand.' Lops sided 'a charmer' in Summer's abstract grey-green canvas *Tokyo Love Song*, his suggested to the canvas reviewer that this might be due to the sharp corners of window screen sticking up from the work's surface. Meanwhile, SALESPERSONS doctored the fall-walled around the room, explaining how Donna's paintings were in many ways a WARNING! THROUGHOUT of her experience in the fast-paced, cutthroat world of disco music. "In this, we see three women with open red mouths, obviously

ON THE LIZ LANG'S TOWN

BY 7:35 p.m., the queue to enter **ROSE'S** was 15 minutes long. But **TIMES FLIES** when your company's WITTY! WHO? shared a beefy **SAN DIEGO STATE** student, gesturing to the **OLDIE** **SOD** across the street, "would open an **IRISH PUB** across the street from **ROSE'S** O'GRADY'S?" "SOMEONE WITH BALLS," quipped a man in festive **GREEN PLASTIC BOW TIE**. "He's got somebody light a pint, or what?" "No, you just **FLATTER!**" "LET'S GO!" a **Spanish**-child coltured under the student. **TIM TIERED** of WAITING, to GET IN! I have to go... "Mr. Bowtie rolled his eyes at the student with comradely-of-the-oppressed smirk. "Women suck," he observed.

A minute of waiting turned to ten-of-minutes, the thirty revelers grow restless. "This is war!" declared one impatient fan. The crowd considered **VIOLENCE**. "Let's **ROSE** 'EM!" said Mr. Bowtie. "TECHNICAL!" Everyone! Rush the **ROSE'S**! **INTIMIDATION**: "Hey, bouncer! You're a fool! Get her outta there, she's making a lot of herself!" "Yeah, she's showing everyone her tits!" A woman in shorts, cleave-covered suspenders and a **headband** with **chambray**-tapped antennae snatched by Mr. Bowtie's thought turned from **REVELATION** to **ROMANCE**: "Hey, babe, come here and lemme grab your **shambray**!"

Oh, sweet memories! The merry band who stride across the street five abreast, gaily "showing the hell" in evening merriment, singing, "We're HERE because we're HERE" — the tune of *Adult* *Lang*... The woman in the **OLDIE** **SOD** who revealed that that bar is owned by the same people who own **ROSE'S** ("This is the quiet, conversational bar," she said, as a **herald** was heading up on a man's shoulders and sent the light fixtures swinging)... the **SAN DIEGO STATE** **CHEERLEADER** who regaled the crowd at **ROSE'S** by performing a series of **TANDEM** **CARTWHEELS** down the middle of the street... THE **SUNNER** OF NEAR **VIOLLENCE**.



Revelers at Rose O'Grady's

PEDESTRIAN COLLISIONS witnessed, between 7:30 and 8:00 p.m., I.E. — the **FREQUENCY** OF **"BRUSH BARS"** provide hours of **harmless merriment** — This **advertiser** piloted camp at the corner of **ADAMS** and **34TH** STREETS, right in the traffic flow between **ROSE O'GRADY'S** and the **OLDIE** **SOD**!



Great American Meat Out/Past Of Life Celebration

departing couples 5... The **largest** **STACK** OF **DISCARDED** **20-oz. PLASTIC BEER CUPS**, at 8:00 p.m. 7... Exhausted, our shoes sodden with a mixture of festive **GREEN BEER** and the **SLICK** **STRUNG** someone had thoughtfully spread along the curbside, we headed cautiously back across **ADAMS AVENUE** towards the **Livings**. The

ROSE'S queue had grown. "Man, this SUCKS," one **Camryn**-gambler whined, winging his bottle in the air for emphasis. "I already perked the **FUCKING** **CAR**!" "So probably a good place same," mused his quart-size-bottle-of **Budweiser**-sipping dame. "We gotta be able to find our way home!"

THE **DAY** **AFTER**: a day of reflection, a day of

remorse, "a day" suggested one **ROSE'S** bouncer, when so many people come to drink off their **HANGOVERS** we're just as crowded as the night before. Some, however, discard the **shambray** and view to turn over a new leaf — an organically grown leaf, the curbside, and the self-righteous turned out en masse for the **GREAT AMERICAN MEAT OUT/PAST OF LIFE CELEBRATION** on **hoy** **MISSION** **DAY**!

They congregated in a grassy square surrounded by booths displaying photos of **ANDAL**. **YOUTUBE** selling **GRAN COUNTRY** sale **green MACROBIOIC PASTA SALAD**, **OSBORN** **Vegetarian** Boy Scout **Troop** **CAROL** **CHIT COOKIES**, and running continuous **REGINA** tapes ("But where," complained one **bald** of miss, "is the state of the cow with the **man's** head?"). **Large**, **leathery** **DOGS** gambled about and sniffed each other freely, **large-breasted** **TEENAGE** **BOYS** in **natural** **clothing** played "So... So..." — to the distress of **NEW-AGE** **FAMILY** **UNITES** attempting to picnic placidly on the grass. **Budweiser**-sipping **BEACH** **WOMEN** and **deadheaded** white girls alike "shades" tirelessly to the **REGGAE** **MUSIC** of **deadheaded** white-boy band **Bug** **Neck** **Pass**. **Dr. UNIVERSAL**.

amusement, a blonde toddler persisted in breaking free of his father's grasp and running pell-mell towards the guitar's amplifier — prompting **Passer** party-choked-but-apparently-lame-as-a-bear-on-lead singer to remark, "There child will ruin on **Franny** **Musky** **strut** brain thee about!"

Oddly, despite evidence of ecology-mindedness at the proceeding, **Liz** noted a distinct **ABSENCE** OF **TRASH** **RECEPTACLES**, and had to hand her **Camryn** soda can and organic corn chip baggy back to a man in the **D.R.** **People's Food** booth for disposal. Even organizers, please note! The afternoon's most touching moment, perhaps, was **VBS** **vegetarian** **disc** **rocker** **John** **Saint** **James's** testimonial speech. As he habited audience members nodded in solidarity or drifted away to initiate impromptu **FRISBEE** **TOURNAMENTS**, the enlightened **leaf-chewer** detailed his conversion to a **meatless** **diet** — and a political position of **lower-life-form** **advocacy**: "I **hate** **people** **suck**. They're just **crustaceans**. They can't feel anything. And I **loved** **them**. Because I wanted to believe them! Their class would snap at me in **moral** **agony** as I **dropped** **them** **into** the **boiling** **water** — but I **believed** **what** **people** **said**!"

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PINS

Sing As You Go Under



Illustration by
GARY STATION

Eleonor Widmer

must confess that although I was married, had two sons, acquired advanced degrees, and enjoyed an exciting career, I often defined myself in terms of my breasts. Whenever I saw Marilyn Monroe on the screen, I thought, "Well, she's got nothing on me."

In addition to well-to-do breasts were the cysts that dominated them. The condition, common to many women, is called cystic mastitis. In my case, 80 percent of the mass of my breasts were cysts. Early on I was told that in highly dense, fibrous breasts, cancer might later develop. For this reason I did self-examination every week and had a mammogram once a year.

When ultrasound was developed for breast examination, I lay on my stomach in a hospital with my breasts floating in water, watching on a screen as hundreds of pictures were taken of the interior of my breasts. What did I see? Lumpy, oatmeal. A mass infiltrated by lumps. But there was no malignancy anywhere. Three and a half years ago I came home from

a twin, entered my bathroom sideways, and leaved with my armpit on the right-hand side. I saw in the mirror that my skin sagged. The skin wasn't puckered as I had been warned it might be but gently slid forward. I made a face because I thought I must be gaining weight. Nevertheless, I lifted my right arm. Immediately I saw the outline of a lump no larger than a pea.

It was so high up I didn't connect it with my breast at all. But the second I felt it — hand, anything — a wave of panic swept over me. I went to the phone at once and managed to get my gynecologist. My first words were: "Dr. Alan, I've found a lump and I'm hysterical." He answered: "I'll tell you whether or not you should be hysterical." But the next afternoon, as soon as he had examined the lump, I saw his eyes twitching. He had been my doctor for many years and knew my condition well. He said, "You need a mammogram immediately." I left the office he added, "Promise me that even if the X-ray is negative, you'll have a biopsy." I nodded without speaking.

For at least 20 years I had been going to the same radiologist, and the office had a record of my mammogram year by year. On this day, high-speed film noted for its accuracy and detail was used. The lump at the tail of my breast didn't show up. The X-rays were identical to the ones of the year before. My gynecologist was phoned. He requested another X-ray. Again nothing appeared in that area. Dr. Alan spoke to me and gave me the name of the surgeon he had studied with many years ago. "We're lucky to have a doctor of his caliber in this town," he said. "Make an appointment immediately."

The radiologist shook his head. "Your doctor is unnecessarily alarmed. I've consulted your X-rays for the last several years. There's no change."

I went home and did exactly what Dr. Alan told me. I phoned the surgeon. He was doing trauma surgery and agreed to find ten minutes to see me the next day. I didn't sleep much that night and sat at my phone the next day, waiting for the nurse to tell me when the surgeon would be free. The call came shortly after noon. It wasn't necessary for the nurse to add, "Please don't be late."

I checked a great deal as the surgeon examined the post-sedated lump. He wasn't looking at me. He said, "It's very hard. It's worrisome, again." "That God, don't take me from my children," was nicknamed "The Silver Fox" because of his premature grey hair and good looks. I was too upset to notice.

We made a date for a 9:00 a.m. biopsy on Monday morning in the outpatient center of the hospital. I didn't phone my sons, who live in another city, or my sister because I didn't want to alarm them. But I prayed a lot.

At that time I had my own radio talk show on one of the major stations, every Saturday between 4:00 and 6:00 p.m. Whenever I went off the air I always said, "Until next Saturday at

I phoned my two sons. They said in unison

when they heard the news, "Forget your

vanity. Have both breasts removed."

the same time, this is Eleonor Widmer saying. "Good night, my darlings." That Sunday on the words "Good night, my darlings," my voice broke.

Sunday was difficult. I seemed to be waiting through water. The hardest part was not being able to call my children. On Sunday night, the Emmy awards were being broadcast. I tried to distract myself by watching. I said over and over again, "That God, don't take me from my children." They are too young to be without a mother.

Monday, a woman friend drove me to the hospital. One of the physicians in the emergency room was a good friend of mine. He came in to see me, and my colleagues, who knew me from my column, pressed around to shake my hand. It was so comforting and cheerful as could be. Inside I was crying. The Silver Fox applied a topical anesthetic, right at the site. I could feel him digging. There

was a renewal of anesthetic. He spoke low, comforting me. I knew if it were an ordinary cyst it would pop right out. All of that digging put me on guard. I said, "Doctor, what do you see?"

He replied, "I've been wrong before." "No you haven't," I said. "What do you think you see?"

"I think I see cancer. We'll know in a few minutes."

Before I was completely sewn up, the lab report was sent in. "I'm sorry," the doctor said. "It's cancer." He gave me the name of the oncologist who would treat me after my surgery. I was numb with fear but not surprised. I had always wondered, given the condition of my breasts, if I could escape cancer. At home I tried to reach other of my sons. They weren't in. I phoned my sister who lives in Vancouver, Canada. She said, "What? Oh my God!" and hung up. A few minutes later, my brother-in-law called back and told me she would fly down

the next day. I telephoned my husband and then my therapist.

What role did my psychiatrist play in this? Before specializing in psychiatry, he had practiced medicine for eight years. In his office he gently asked, "If X-ray can't penetrate your right breast, how can a penetrator your left? You have no tool that can diagnose your progress. The two breasts are one organ separated by a breastbone, and each of yours is full of cysts. You're always asking your doctors what advice they would give if their wives had your condition. If you were my wife, the decision would require lots of courage. But I would recommend that both breasts be surgically removed."

I knew that he was right. So then I made the hardest phone call of my life. I phoned my two sons. They happened to be together about to watch Monday night football. One was on the main phone, the other on the extension. They said in unison when they heard the news, "Forget your vanity. Have both breasts removed."

The next day I went to the oncologist. Dr. Bala. He discussed my options: a lumpectomy to remove the lump and radiation or chemotherapy afterward; removing just my right breast and all of its lymph nodes (a radical mastectomy), saving the left breast with the understanding that it would have to be removed in due time to give my body balance. He explained how different I would look in my clothes after surgery, especially in an evening gown or bathing suit. I raised up my hand and, using control, added, "I know you have to say this to me, but please don't talk to me about bathing suits and evening gowns. You know as well as I what I need."

He was young, brilliant, empathetic. He took a deep breath. "And what do you need?" "I need a bilateral mastectomy, both breasts removed. Because X-ray can't penetrate my breasts, because 80 percent of the mass is cysts, because my breasts are so dense the human eye can't detect what's inside them from one inch to another." I knew that I sounded like Susan Hayward, but I cried out. "The most important thing is that I should live. I can't leave my children. It's too soon. It's absolutely too soon."

He came out from behind his desk to sit beside me. "I was afraid to make the suggestion immediately," he admitted, "afraid of upsetting you. But that's exactly what your type of breast surgery is." He pressed my hand. "I'll pay for you."

On the day of my surgery, all of the doctors called back and told me she would fly down

(continued on page 14)

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Brick

(Continued from page 1)

art work, including the abstract mural he painted for the San Diego Automotive Museum in Balboa Park and the tops he completed for a local Top 40 radio station. Still, he gets little respect from cops and security guards. Truth is, Buster will always value the walls of a building more for their size and texture, their ability to serve as blank slates for his imagination, than for anything that could possibly be inside them. Last December, a security guard tried to chase him away from what he and other graffiti artists refer to as the California Street walls, near the Santa Fe railroad tracks, just north of downtown San Diego. "I go, 'What do you want?'" Buster says he asked the guard. "He goes, 'What are you, some kind of pun?' You think you're a badass trying to mess with me?"

"I don't like the direction it's going. I'm not seeing what I would consider art."

Actually, Buster had permission to paint at the site. He'd met late last summer with the manager of Cousins Warehouse, just east of the railroad tracks, and showed him his portfolio and asked if he could practice his art on the massive retaining wall behind the store parking lot. The manager gave his approval easily — and only to Buster. But soon a whole flock of young graffiti artists and hangers-on were gathering at the site, turning the wall behind Cousins, as well as the back wall of the tracks, facing Cousins, into a lot of color and design. Some called it art. Others just called it trouble, big time.

Eventually, almost every square inch of the two walls was covered with spray paint — an impressive medium, to be sure, but one whose practitioners take great pride in the precise drawings they are able to create. It's all a matter of can control, they say. The walls drew curious onlookers and photographers, who cautiously stepped out of their cars to see the urban art work: simple cartoon characters, outlined in bold, dark lines; black-and-white portraits of singer/dancer Paula Abdul and of a female body-builder; the torso of a robot; big block letters filled

with colors that fade into each other; a sinister creature clutching the strings of a marionette; examples of the often-illegible, interconnecting letters once known as wildstyle; and other samples of the New York graffiti style that West Coast kids have been imitating for more than a decade.

And the graffiti was not confined to the two walls, each of which measures more than 250 feet long. It was scrawled over dumpsters, over two long-forgotten refrigerators lying on the ground and filled with empty spray cans (their nozzles removed to keep younger kids from spraying the leftover paint on the walls). A silhouette of a human figure was painted on the cracked concrete lot, where more graffiti spread like a rash in every direction. Spaghetti noodles of color stretched across an abandoned Plymouth, covering even its broken windows, its four flat tires.

Buster was the pioneering artist at the California Street walls, but that doesn't mean he's ever been king of the walls. That distinction was earned a few months ago by Sale (pronounced like the Japanese beverage). Sale is the nickname used by the leader of a graffiti crew named No.

Sale is 20. He wears three gold hoops in one ear; his curly hair is cropped short, except for the braided tail that rests on the back of his gold turn-down. As of last fall, Sale confined most of his wall art to the California Street walls, the place where he earned the title of king by battling the former king, Quasar. Inside knows that a battle is a contest to determine which spray-paint artist can create the best piece. And they know that a tagger is a young wannabe artist who scrawls his name everywhere (on buses, electrical boxes, fences, storefronts) to get up, be

recognized. They know a boy is an unskilled amateur — not really an artist at all — and that a tagger, the lowest of all earth crawlers, destroys artists' pieces or fraudulently claims others' pieces as his own work by signing his name to them. They know "who can rock the walls," as one artist describes it, and what it takes to be king.

In his battle against Quasar, Sale painted a giant jack-in-the-box. The Q on the front of the box left no doubt that the boy was Quasar. In the background, Sale painted a gray castle and in the foreground a handful of bright red, blue, and yellow children's play blocks. Quasar painted "San Diego King" in highly stylized, interconnecting letters for his battle piece. But he quickly conceded that Sale had won with his impressive mural.

Quasar, who spends 40 hours a week cooking meals at Children's Hospital and most of his free time spray-painting walls, always figured he'd have to relinquish his title someday. Quasar is 23, the self-described old man of local graffiti artists, and he says it's only natural that the work of older artists will continue to be superseded by that of younger ones at the walls. "If society doesn't kick us out of here,"

Sale, though, resents any suggestion that graffiti art is just for kids. "Aerosol art is like a disease," he raps. "Once you start, you can't stop. I'll be doing this art form probably till the day I die." Expecting him to quit at the threshold of adulthood is "like telling Gaijin to stop [painting] when he's 40. That's bull."



Sale



Rome



Diego

Last summer, shortly after Buster started painting the wall behind Cousins, store manager Ken Bond was approached by police press charges against the spray-paint vandal or vandals at work there. "We gave the authorization to a Mister Ortiz to do nice murals," Bond told police. But he was alarmed if the growing number of youths who had painted Buster since last summer. "I don't like the direction it's going," said Bond ominously. "At this point, I'm not seeing what I would consider art or something that would enhance a wall."

And a few days after Bond made those comments, it was Sale and Quasar and about a half-dozen other guys stood around, casually surveying the Southwest Safety and Supply wall, a well-dressed man emerged from Cousins. The man called across the railroad tracks to the artists, asking if Jesse Ortiz was present. No, he was told; he asked them to have Ortiz contact him and left.

"Well, there goes the wall," said one of the youths. "Don't look good," warned Sale. They worried out loud whether the manager meant to take the Cousins wall away from them. After all, police had visited the site the previous weekend, after one kid threw a can from a spray can at a passing train. "I don't think he'll take it away," said one bear of a kid. "Quasar knows what the consequences will be." The artists and their entourage of taggers and assorted other followers knew they had a good deal going here, and they did not wish to lose these two walls they'd taken

by storm.

Grffiti art has long been associated with trains: in New York, early writers fled subway trains and tunnels with their art. Buster talks fondly of the time several years ago when Croydon, a well-known L.A. graffiti artist, came to San Diego. Together they painted the locos of freight trains that passed through town, hiding under the stopped trains when watchmen emerged, swinging lamps. The California Street walls held romance, at least for these youths, a romance enhanced by the Antrals and freights that regularly pass between the two walls.

"It's not fair for that guy Buster's stuff to stay here forever. He ain't great. He bites most of his stuff."

Buster, a loner who eschews membership in a graffiti crew, would have been content to keep the Cousins wall to himself, though that proved impossible. Buster says he tries to not even let other artists' styles influence his work, though some of the other young artists talk behind his back and claim that he bites (steals) some of his ideas for murals and lettering styles from others.

Fred Brouse, owner of Southwest Safety and Supply, was also alarmed by the graffiti art that appeared about three months ago on the back of his building — without his permission. When he confronted the youths at the time, he warned them he'd call police and hire a security guard if

he discovered tagging anywhere on his building but the back wall.

So Buster stenciled "No Tagging Please" onto the sides of Brouse's building. He didn't have enough paint to cover over the tags that already blighted the sides of the building, so in some cases, he sprayed the warning right over the tags. Brouse was impressed by Buster's efforts and by some of the art work. "For the time being, I'm turning the other cheek," he said at the time. "They're not into destroying property. They're looking for a place to express themselves, really. They're out there with respect, [protective masks] on and the whole business." Brouse said, affably. "It's very interesting to me; they'll come in and paint something, and you'll figure it's gonna stay there. Strangely enough, someone comes in and paints right over it."

But the graffiti artists understand that transience is the flip side of the spontaneity inherent in much of their art. Buster explains: "It's part of the wall life. When I paint on that wall, I know I'm gonna be gone over sometime. If they can do better than me, if they can do a better piece, then go ahead and go over me. As long as it's good."

In late February, one of the murals on Cousins' wall depicted the span of a freeway bridge; its pillars were 3-D letters spelling out "Buster," painted with gray and blues to look like cracking concrete. Street lamps painted into the piece shed a plum glow, and a full moon completed the scene. Buster has a photo of the piece, but the bridge mural itself was history because it had some stuff on it.

Members of Wall Power Crew painted over it with a large "WPC" — a throw-up — a simple one-color design inside a dark outline. WPC didn't even bother to finish the throw-up. The destruction of his elaborate work stung Buster. "When I'm gone over the way they did it, that hurts me. They just did a little one-color piece. I thought they were going to do a top-to-bottom,



Southwest Safety and Supply piece by Zoda

side-to-side piece. They go and do this little throw-up. It makes them look bad. Why'd they do it? 'Them guys, they heard you were coming, so they went over me,' Buster said. "They did it out of jealousy because I had some stuff on it."

"It's not fair for that guy Buster's stuff to stay here forever," muttered 15-year-old Dye of WPC. "He ain't great. He bites most of his stuff."

But even Sale was critical of WPC's deed. "That's just a throw-up," he sniffed. "It looks trashy."

All that remained of the bridge mural was the dedication Buster had included: "To Julia, my

aerosol heart, from your father, 1990."

Julia, Buster's two-and-a-half-year-old daughter, figures prominently in other wall art. Late one afternoon, Buster climbed into his prime-gray '89 VW bug to take a look at an illegal wall he's painted, illegal since he never gained permission to paint on it. Julia's photo, encased in a red plastic heart, is attached to the dash. The VW rides low to the ground, and Buster drove very slowly over the railroad tracks, car metal scraping track metal every inch of the way. Heading toward Old Town, following the line of the railroad tracks, Buster says he knows of two San Diego graffiti who are writers, as graffiti artists call themselves. One goes by the name of Pastel, he says, adding, "She's pretty good. She could take out some of the toys. L.A.'s got some good girls [graffiti artists]. I want to see some good girls getting up."

Buster stopped the car where the railroad tracks meet the junction of freeways 5 and 8. The name Julia is painted in big chrome-blue letters on a six-foot-high retaining wall behind a motel. There's also a big red heart with the words "Happy Valentine's Day Julia." Twice while painting that wall, Buster recalls, police drove up, in a San Diego squad car and a state police car. Neither officer approached him or spoke, but both watched him intently.

(Continued on page 18)



Crowder wall



Southwest Safety and Supply piece by Zoda



Zoda

Brick

(continued from page 17)

Buster was standing a few feet from his Old Town wall, talking. A wood barrel, stiff with a coat of black paint, rested atop his head. He wore a jeans jacket, on the back, he had air-brushed a lifelike portrait of Laila Jackson. On one sleeve is painted "CAP" the tag for the originator of throw-ups. His jeans were splattered with paint, and he wore one gold hoop earring.

The garage door next to Buster's art work is littered with Linda Vista Crips' scrawls. "They just trashed it."

Buster said his dad once worked as a sign painter and drew Disney characters in his spare time. But his dad now lives in a convalescent home, ten years ago he collapsed in the backyard while gardening. A stroke left him paralyzed on the right side. Buster and his mom tried to care



Face by San Diego King crew

for his dad at home for a few months, but the work proved too hard for the two of them. Buster once filled his dad's room at the convalescent home with his own paintings, but all of them, he said, were later stolen.

Buster and his mom live in the same modest Linda Vista home where the family's always lived. The two interests that dominate Buster's life are evident in his room. His own canvases cover the walls, including an African mask-like oil portrait of the face half yellow, half black and linked by full, red lips. A drawing table and coffee cans full of colored markers are in one corner. A Fisher-Price stove set, a doll in a stroller, and other toys take up most of one wall. Photos of Julia all around. Julia spends three days a week with Buster and the rest of the time with her mom. Buster's former girlfriend, who lives down the street from him.

Out back there's a rusting Chevy and a shed where Buster keeps the protective masks he wears while painting walls, as well as his paints.

a sport jacket that looks as if it could stand up alone, it's so stiff with bright smears of acrylic paint. A chalkboard hangs inside the shed. When writers come over, I don't want them tagging up my buildings," says Buster.

Behind a cluster of auto shops a few blocks from his home, Buster has painted what graffiti artists call a permission wall. A prehistoric bird appears ready to dive from a tower at the edge of a cliff that's dripping with vines. A prince riding a huge white rat is poised to rescue a damsel held in the clutches of a genie who's materialized from a gold lamp. There's a green Medusa crawling with snakes, words reading, "Why have I dream if you can't live your dream? Only you can make it happen." Also "San Diego" in orange and brown, interconnecting graffiti letters, beset by a character with Mr. Spock's ears. But someone has scrawled "LVC" over the word "Diego," and the garage door next to Buster's art work is littered with Linda Vista Crips' scrawls. "They just trashed it," complained Buster, who vows to paint over the gang graffiti.

There's plenty of chest-thumping, survival-of-the-fittest, boy-who-would-be-king rivalry among local graffiti writers. But if there's one thing they all agree on, it's that society has wrongly pegged them as gang members and equated their elaborate designs with the careless scrawls of gangbangers staking out turf. "So many people stereotype us because of our medium," complains Daze, one of Sale's crew



members. "Man, I'm so against gangs and drugs and stuff," (both Sale and Daze are members of the Guardian Angels.) "It makes me so upset to have someone claim they're a graffiti artist and they're in gangs," Daze continues. Sale openly ridicules the name gangsters choose for themselves. "To be called Goofy or Lazy... sounds like people from Snow White and the Seven Dwarfs," he says. "Writers—they have real cool names, like Dazh. They're harder." He prefers the nicknames like Buster, Daze, Dyst, Quaker, New, Kex (as in "cure"), Zook, Romeo, Ochi, Cuzh, Vapoz, Sule, Fire, Lost, and Penguin, and the names of the others who frequented the California Street walls.

And the writers always try to restrict their battles to the walls. Recently, there was a stand-off at the railroad tracks between Daze and another member of No Suckers Allowed and the Underworld Kings. One guy claimed he could paint a piece far superior to the other guy's. Then one guy was accusing the other of mixing fun of the way he talks. Soon, one side was challenging the other to a fight. "Daze goes, 'No man, I don't fight,'" says Buster. "He goes, 'I just...'" "Daze's version of events is similar. 'If you wanna go against me,' he told his opponents of the moment, 'we'll just paint... I wish everything could be settled that way.' We had to break it up," says Buster, who says

he warned the others. "If you guys fight, everyone thinks that when it's time to battle, that's what it's going to lead to, fighting. They all agreed and said, 'You're right, you're right.'"

Romeo, given his tag by his brother Picasso, is leader of the Underworld Kings. Like a lot of kids who are part of the hip-hop culture of rap music and graffiti, a culture that in past years included break dancing, Romeo wears his hair short on the sides and top and long in back. Anyone who has taken the trolley out of downtown

"You got a lot of people in these crews that say they're graffiti artists. All they are is just taggers."

has probably seen a mural painted by Romeo and a friend last year on a small gully, at 12th Avenue and Market Street. Interconnecting letters filled with swirls of color and outlined in a shade called true blue spelling out "San Diego." A palm tree, a boy character, skyscrapers, the words "No Toys."

On a quick tour, Romeo and two of his friends point out two graffiti walls: the Euclid Avenue trolley station, completed by Quaker and some buddies in '86 with a commission from the Metropolitan Transit Development Board, whose directors wisely figured permission walls would earn respect of youths who might otherwise deface the station with unsightly graffiti; and an unsupervised, free-for-all graffiti wall called "The pit," just east of the trolley station. The pit is nearly a block long and, in sharp contrast to the organized series of murals at the trolley station, is full of spontaneous throw-ups, slogans, and characters. "This one's all U-punks who sell out your own crew! Suckard! Sayin' peace to my real homies," reads one that lists Case, Sok, Shock, Tropic, and Spy presumably as the homies.

"Personally, I think Romeo's better'n Sale," confides Lost, whose teeth are swaddled in braces, as they leave the pit. "It's just that Romeo has trouble sometimes getting paint. But he's more creative."

In front of Romeo's home in Logan Heights,



Face-over-of-Cousins wall

there's a retaining wall filled end-to-end with blue and pink letters spelling "Memories," complete with painted-on starbursts of reflected light. Romeo dedicated the piece to an 18-year-old girl who had lived on his block and who died in a car crash last December.

Romeo, 16, a student who buses to Point Loma high to avoid the gangsters in his own neighborhood, is asked, the inevitable "What's your name and when you grow up?"

"I want to work in real estate," he says, but art, not graphics, fixed estate. "This is just my hobby, and I want to take it to the limit." But, says Romeo, "I just don't want to live how I live now. I want to live different."

In contrast, Buster definitely wants to make it in the art world (after he becomes king locally, that is, he thinks Sale and Quaker should battle again and that he should take on the winner). Next to his genre-and-white-rat piece, Buster painted his true name, Jesse Ortiz, his home phone number, and two others where messages can be left for him. One number will reach the Centro Cultural de la Raza in Balboa Park. Centro director Victor Ochoa notes that very few graffiti artists will ever make a living at their art, but Ochoa holds workshops for the kids, urges them to wear masks to avoid the toxic fumes from spray paint. And he's got the connections Buster needs: Ochoa has helped the younger artist land several

art commissions. Buster also has made a friend of graffiti guru James Prigoff, co-author of *Spray Can Art*, and regularly sends the Sacramento author and photographer photos of his own pieces. "I really feel strong about my art, and I don't want to let it go," Buster says. "I'm looking at my future. Should I stick to what I want to do, or should I go out and get a job?" Buster doesn't have a high school diploma. He was kicked out of his senior year because he skipped school too much. And he doesn't know if it's worth his while to go back for the diploma.

While at his house, he takes his brexit off for

(continued on page 20)

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Brick

(Continued from page 15)

the first time, and it's suddenly clear why he wears the hat so often. Vestiges of a mohawk, growing out. Ah, adulthood, paths chosen, haircuts abandoned. "I can't walk into Target and get my film developed with a mohawk," he says, incredulous that anyone should even ask why he hides his skull.

Buster worries there aren't enough serious graffiti artists in town. "You got a lot of people in these crews that say they're graffiti artists. They

get their name tagging right along with yours. All they are is just taggers, someone that just hangs with a crew. ... I don't like to waste my paint on tagging."

Zodak, the 15-year-old artist who painted the monster with the marionette at the California Street walls, was out tagging along G Street with some friends earlier this month and was busted at about 11:30 p.m. for violating curfew. But the cops didn't take away the kid's markers. Zodak's art work, including an impressive sketchbook, full of muscled bodies and a wide range of lettering styles, seems to show the makings of a graffiti king.

Tagging is what younger writers do to get up, to be noticed. "That's how you establish yourself," says Daze, 20, who attends Southwestern College full-time and takes care of kids part-time in a latchkey child-care program.

But tagging is done less and less with age, partly because most kids are savvy enough to know that once they're 18, any new criminal convictions become part of the public record. One writer, who still tags occasionally, especially when he's angry about something, says, "Really, vandalism is no great crime. You could tag your name a thousand times, and when you're caught, you're caught for only that one tag. If they try and make you pay for all [past vandalism acts], they can't do that, because that's the way the law is."

Two years ago, Sake says, he dropped out of high school after getting in trouble for a graffiti spree that caused extensive damage to San Diego sanitation trucks. Sake claims, with a straight face, that he went along with his friends to the city yard but didn't do any tagging. When the sprees made the TV news, Sake says, "Teachers were like looking at me all screwed up. I just

dropped out 'cause I couldn't take the people there. They'd look at me like 'you screw' 'cause I do aerosol art — I don't like to use [the term] graffiti art."

After he dropped out, Sake says he spent his time tagging everywhere his paint and markers found a flat surface. "That's all I did. I didn't work. I racked [stole] my paint."

But lately he's been making payments to his mom for the shiny black '92 Mazda she bought for him. He works 40 hours a week as a "maintenance artist," he laughs, tending the grounds of a church in Casa de Oro. When a writer tagged the church building, says Sake, "I told him not to do it anymore, because I work there. I was like, 'Damn, now I gotta clean it up.'" Sake plans to get his high school diploma. He wants to be a cop, like his older sister, a San Diego police officer. "She's real tough and stuff. People

respect her."

As a cop, he'd have to bust young graffiti artists, not "That's true, but it's a job. That's what I said about this art form. To get good, you have to do it legally. I don't have a place like this [the California Street walls]. I had to go out and risk getting caught every night."

Buster didn't do it. Sake didn't do it. Neither, apparently, did any of the regular artists who worked the California Street walls. It wouldn't have made sense for any of them to do it; they all knew the price they'd pay. Fred Brouse, the owner of Southwest Safety and Supply, had said he was turning the other cheek, allowing the artists to paint the rear wall of his building. Well, in early March some vandals spray-painted that cheek. The vandals tagged all around that building. They also sloppily scrawled

names like "FTL" (Fuck The Law), "Amel," and "Filipino Prides" all over three of Cousins' trucks and, according to Cousins' manager, jumped-started one of the trucks and rammed it into a wall. They also smeared graffiti on several nearby businesses the same night. Their handiwork caused several thousands of dollars in damage and brought the curtain down on the California Street walls.

"I have changed 180 degrees," said Fred Brouse, angry. Owners of half a dozen businesses in the area got together and planned their counterattack, and they have more paint than the vandals. The graffiti-busters painted a two-foot-wide, light-yellow swath the full length of both the Cousins wall and the back of the Southwest Safety and Supply building. "No more," they painted below the swath on Southwest's building. A few days later, the graffiti art work was completely obliterated with a fresh coat of paint.

The businesses pooled resources and hired a security guard to keep any graffiti — art or anything less — off the walls. "I'm out to stop 'em," swore Brouse. "If I have to arrest them, I'll arrest them. If I have to prosecute them, I'll prosecute them."

Buster, accompanied by Javi MTV/Raps drifting over the phone line, Sake says that he doesn't personally know the youths who vandalized the Cousins and Southwest properties. But, he says, "They're just taggers. They're lower than taggers. They were really stupid. They didn't know what we could lose. That was the only legal wall we had in San Diego County. Everyone's all, 'Where we gonna go?'"

And Buster, he still has his Old Town wall to paint on and is actively searching for more wall space elsewhere. He too battles the vandals by labeling them as taggers and says, "They don't understand what the art's all about."

accused the youths of handcuffing them and generally roughing them up and placed the Angels under criminal arrest.

"I got more hurt than they did," says Sake of the two men he says were smoking crack when the Angels appeared.

With the sounds of 1961 MTV/Raps drifting over the phone line, Sake says that he doesn't personally know the youths who vandalized the Cousins and Southwest properties. But, he says, "They're just taggers. They're lower than taggers. They were really stupid. They didn't know what we could lose. That was the only legal wall we had in San Diego County. Everyone's all, 'Where we gonna go?'"

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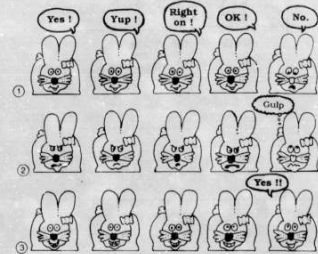
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STONE SOUL

BY JONATHAN SAVILLE

The San Diego Natural History Museum in Balboa Park is exhibiting a collection of Chinese hardstone carvings, pleasing in themselves and interestingly suggestive of the mysterious nature of reality.

One may wonder at first why the Dr. and Mrs. Stanford S. Penner Family collection of what are (after all) objects of art should be exhibited in a natural history museum, rather than in a museum of art. The rationale seems

... the transformation of stone into horses and horses into wind...

to be principally the material out of which these carvings are made: a wide range of minerals (various types of jade, soapstone, quartz, lapis lazuli, sodalite, etc.), which gives them a geological interest, so to speak. Their subjects — renderings of animals, human beings, and religious figures, as well as decorative vessels — suggest quite a different view, and while the general quality of the collection is by no means at the level of (for example) the priceless jades in San Francisco's Asian Art Museum, there are some truly fine pieces here, worthy of a place in a museum

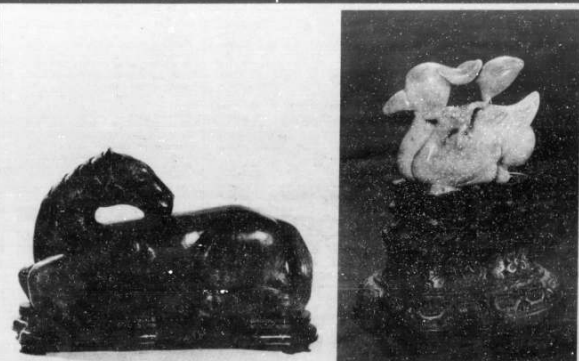
Green nephrite horse

devoted to artistic productions rather than to those of nature. There is, in fact, a thematic meaning in the equivalence (rather widespread in the museum world) as to where objects of this sort properly belong. The underlying idea in all the carvings is a refusal, both aesthetic and metaphysical, to make a clear distinction between the organic and the inorganic, or between the human creative imagination and the products of natural processes. The subject (an animal, for example), the material, and the artist's imagination are integrated in such a way that there is no perceptible as itself, yet each seems to grow inevitably out of the other.

Nowhere in the quite representative collection of animal carvings, which embraces several centuries and several styles, do we see

a figure that could ever be mistaken for the real thing, like those life-size, realistically shaped and painted, commercially produced cars, buses, or Daimlers that Southern Californians like to scatter around in their gardens. The stone itself is invariably insisted upon just as much as the subject: we see not a horse, and not a piece of jadeite, but a composite being that at once horse and jadeite, as well as embodying a particular attitude toward both horsemanship and jade. For these artists, and for the culture within which they did their work, a beautiful piece of semi-precious stone, with its color, its textures, its striations, its lustrousness, has its own soul. In shaping it into the form of a horse, the artist is not converting the inorganic to the organic (or giving the illusion of such a conversion); rather,

he is revealing the continuity of spirit, vitality, inner life, between the stone and the animal. Furthermore, it is the artist's perception — or, more precisely, his own spiritual involvement — that makes this revelation possible. The artist's soul, with its own life energies and its own natural impulse to form, provides the connection between the soul of the stone and the soul of the animal, and it can do so because it too is continuous with that universal organic-spiritual substance. Consequently, each of these pieces (not only the exceptionally fine ones but the ordinary ones as well) evokes long, thoughtful, sensitive contemplation, for each piece offers a comprehensive of silent definition of being, and that definition is radically different from the



Jadeite ducks

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definition tacitly accepted in a modern, Western, scientific, rationalist, utilitarian society.

In their visions of the spirit prevailing stone, creatures, and the human mind, these artists follow two distinct paths, which we may call the path of earth and the path of air. For the mind striding along the path of earth, central reality reveals itself as solid, stable, permanent, rooted in the material of the planet. Such are the Penner collection Fo dogs in white jadeite and green nephrite, stylized, hieratic, firmly standing on their solid plinths; the mythical chicken-like bird in brown and greenish nephrite, rigidly erect, its surface articulated with formal feather patterns on crest, beak, wings, and tail, a creature shaped by its inner life and identity yet at the same time a design in balanced curves and masses; or the Chi'en-lung ram with an urn on its back, in partially translucent, cream-colored jadeite, its stiff formality of posture and the incised stylized patterns on its surface giving the sense that it is planted in the ground, like an unchanging figure of the stony landscape.

This approach, along with its ontological implications, is even more striking in a jadeite water buffalo, reminiscent, in its legs tucked under its massive body, the top of the erect head flat and parallel to the base, the whole creature simplified to its basic forms, and its animal identity made one with its identity as a block of stone, so that even the streaks and lines of the surface have an unselfconscious, buffed double meaning as features of the buffalo's skin and deep inner structural strata of the jadeite. One sees much the same idea in the largest piece in the exhibition, and one of its grandest: a recumbent horse in dark green nephrite, its neck turned backward so that its chin rests on its back, all the vital animal energies harmonized, formalized, and balanced, and the contours of the animal's head, haunches and back at once specifying its mimetic relationship with horses made of flesh and blood and proclaiming its origin in the deep, rich, solid earth.

The other path, the path of air, is represented in this collection by several charming pieces that seem at first to be telling us something very different from what is conveyed by the Fo dogs, the jadeite water buffalo, and the large nephrite horse. There is, for example, the jadeite group of a mother chi'en frisking with two of her kittens or pups (what does one call the young of a mythical deer-horse-on-dragon that looks like a bizarre totemic dog or canine cat?). Unlike the block-like figures I have been describing, this whole composition seems to be in motion, a fluid, swinging, circular motion, with the animals — their jaws agape and ears erect —

virtually bursting with exuberance.

Whereas the stone of the large green nephrite horse seems to impart its stone-like qualities to the animal, or to discover the stone-like qualities in a recumbent horse, here the fantastic animal energies of the chi'en seem to bring out the exuberance of the jadeite itself, an exuberance implicit in the vital, rippling, variegated colors of the stone, which are given animal form in the ambers and dark greens of the mother, with her light greenish fluffy tail, and in the flickering, noddled, light green coloration of the two "pups." Of course, one is still aware of the stone, but this group makes one aware that the stone is alive the way lively animals are alive, and the way the lively mythopoetic imagination of the artist is alive — which is the way rushing, whirling, and flashing air is alive. Even the carved meadow base on which this group is mounted is animated with fluid, curvilinear, Baroque movement, and seems to be in the process of deliquescing or evaporating.

An even more extreme example of this Baroque style is a modern group of three prancing horses in dark blue, white-streaked sodalite, the three in a spiraling arrangement, their legs stretched as though violently running, their manes flying, their heads alert with Dionysiac energy, their essence being the simultaneous transformation of stone into

beasts and of horses into wind.

Perhaps the most delightful of all these pieces offers a sly compromise between the two styles. This is a small carving (in white jadeite with light-green highlights) of a duck and its young. The larger duck, in the rear, is simplified, stylized, static, proudly stoop. The pecky smaller duck, in front, with its head energetically twisted around, holds the stem of a large lotus blossom in its beak, the stem and blossom vigorously rippling (almost flying) upwards to form a witty formal counterpart, in shape and color, to the large duck's head. It is the contrast between the impassive, harmonious earthiness of the larger bird and the active, vigorous engagement of the smaller one that gives this piece its special flavor.

At the same time, one sees in this artistic unification of apparent opposites another example of the basic attitude toward art and reality apparent everywhere in the exhibition. The world of biological nature, the hard, solid, heavy world of minerals, and the shaping imagination of the artist (and of his traditional culture) are all shown to be not only compatible but fundamentally identical, and so, too, air and earth, properly understood, are perceived to be two aspects of a reality that contains them both, and the way up and the way down are the same.

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A Throne for Millie

metaphoric series — was deployed so relentlessly that a slew of incongruous impressions alternately energized the set and begged it down completely. Whenever Jackson would go into gratuitous detail about the pains and pleasures of what a person a day makes, she did so with an erotic ardor that made her a perfect subject for one of her own Nancy Friday case studies about anatomical aberrations. As Jackson noted toward the end of her show, "Have y'all noticed that I always end up an asshole and back in the shit? That be love, baby!"

Presumably, Jackson could claim that poetic license (or licenselessness) affords her the privilege of stretching mere obscenity to the realm of the surreal. But even given the acceptance of such artificial gymnastics, the continual bombardment grew tiresome. What began as disconcerting became boring, the "naughty word" game is infantile and doesn't illuminate anything but an enfeebled performer's one-track mind.

Her endless reveling in outsource humor diminished in laughs-per-line as her set wound down.

Guessing what people will find funny — and why — involves a lot of second-guessing, rationalizing, and head-scratching. At this point in her almost 20-year career, Jackson can include herself in whatever direction she chooses, as her commercial status is so marginal.

Her records don't sell, but I don't care. But she is unlikely to win over any more audience by trying to appeal to the lowest denominator in the audience. Quite frankly, her endless reveling in outsource humor diminished to laughs-per-line as her set wound down. By the time she was miming poppy etiquette as a guide for women with no husbands who might be concerned about the sexual orientation of their mates, she appeared resigned to act out the disaffection of a woman who has been able to turn her lack of sentimentality that pervades her best work.

Jackson's incoherence was in ample evidence when she appeared a week ago at Snuckey's. In accordance with the "concept" of her latest record, satirizing — or more accurately, defecating, in both the prosaic and



Millie Jackson

mixture of anger, regret, depression, racial bitterness, and hormonal friction has given way to a put-on on unfocused, belated-rationalization and art behavior. This night, at least, Millie would not have been able to upset Tiger Cove or Jesse Helms.

All of which is a peculiar chance, since at

moments she veered close to elaborating on the eternal conugal impasse ("Love just fuckin' stick"), then versus women ("Men hate the word *mine* when their bitch can say it without them"), the bedroom frustrations of women ("Some of you has gonna the idea your man can't fuck" or "Bitches want to be with old guys 'cause they can remember when they once had that good hot trim"), the assessment of male sexual performance ("I'm not asking you to break the springs in the bed, but it sure would be nice if you gave me some... no, I ain't gonna beg"), the necessity of safe sex ("You don't want to catch nuthin' that belonged to 69 other women"), and a vague intimation of being forsaken while serving for total independence ("I made sure at least my right leg works once a year"). She also threw in a sly dig at "the hardest-working convict in show business" — James Brown — by swallowing her tongue and smacking up people's property, and he said I'm bad for his image!"

But these moments of mirth and irony didn't lessen the embarrassment of Jackson's rambling through the first three rows to "I feel for her!" This sort of stich, when tied to a theatrical game plan, could possibly have been a liberating episode of modern burlesque: all it did for Jackson, however, was prove that if she ever got fed up with being considered "too black" for commercial radio and concert venues, she'd be an immediate favorite at Les Girls. As an icon of a straight guy's sexual ideal, she's an seductively sexy and her aggressive efforts to yoke any and all responses, she has become less intimidating. Now she comes across as a tamed blend of the comedienne Lady Reed (see *Up to the Mountains and the Moon*) and Tina Turner, but neither as fierce as the former nor sincere as the latter.

Perhaps because she feels beholden to a devoted fan club, Jackson underestimates her considerable talent as an old-style R&B vocalist. Her manner of Turner, Ruth Brown, Little Esther, Timi Yore, and Dusty Springfield. Her rap can't sell, but I don't care. But she is unlikely to win over any more audience by trying to appeal to the lowest denominator in the audience. Quite frankly, her endless reveling in outsource humor diminished to laughs-per-line as her set wound down. By the time she was miming poppy etiquette as a guide for women with no husbands who might be concerned about the sexual orientation of their mates, she appeared resigned to act out the disaffection of a woman who has been able to turn her lack of sentimentality that pervades her best work.

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BY JEFF SMITH

The last time Emily Brown was in San Diego, in 1965, she was a shalloon, manipulative, counterphobic bundle of fears posing as an assertive, totally kind woman. She could do a power lunch or go power shopping at Neiman Marcus (that is) with panache. Her motto, usually uttered with a raised fist, was "say in charge!" That was the public Emily. In private, however, this meaty cliche was the woman around every speck of her feelings. She had an almost morbid fear of intimacy, commitment, and the 8 word of the mid-'80s relationships. If a man even threatened involvement, Emily had a full-on panic. She'd propose marriage on the spot. Had a ring and everything. It stifled her with a lot of tabs in restaurants but kept her where she wanted to be in "total control," peris the thought. That was four years ago. Now Stephen McCall's Emily is back in the arena. She's still shallow and manipulative, but owing to some revisions of the play and a softened staging at the North Coast Repertory Theatre, she's beginning to realize her shortcomings.

It never ceases to amaze me how plays are open to so many interpretive possibilities. A simple set of consistent choices can push a reading one way; another set of gestures, body language, verbal stresses and nuances — not to mention changes of costume and lighting tones — and the same script can produce very different, often seemingly antithetical results. When Emily opened at the Old Globe in '86, Madelyn Smith played her as the essence of Yuppiesville. Smith, one of those rare actors so talented that they own your eyes while performing, made Emily proud to be so coldly calculating. Her lack of address to the audience, in which she confessed her tricks and private fears, read like director-room boasts. The result was an odd double-bind: here was this eminently engaging, obviously fearless actress playing a character who was anything but.

The North Coast Repertory Theatre has always had a knack for discovering new talent, and they have cast an impressive newcomer in San Diego, Soana Moore, as Emily. Moore is from the Midwest (where she has worked,

Another Kind of Emily



Soana Moore

among other places, at Chicago's Goodman Theatre), and her reading is a whole horizon away from Smith's. Her smile and Midwestern rather than cold Manhattanite. Moore's Emily is much more torn between work and love than Smith's. She isn't wedded to the idea of ruling the stock market (which is more in keeping with these troubled times), and her addresses to the audience have the

lemons, however. While able to give Emily more dimension, neither director Andrew Bernstein nor actor C.J. Hunt has been able to make Jon Stone — her woman with eyes — anything but bland. It's a wonder what the pair uses in each other. Dale Delinger and Sandra Fagan have the same difficulties with Emily's divorced parents, Hugh and Dierdra, whose only love trait is denotation of each other. Despite

... Jeeves is the personal vail.

Slight suggestion that she is learning to be expressive of her feelings. In a sense, for Moore's Emily, the audience is the occasion for her practice openness. Even vulnerability, a quality that makes the NCRRT ending more touching than the original. Smith's Emily conveyed the impression that her future will resemble her past, she'll power through. Moore's Emily and the NCRRT production hint at the sad possibility that since coming out of her shell was so painful, Emily may go back into it for a very long time.

Pretty much the same script, different slant, different result. The NCRRT production has solved many, but not all, of the play's prob-

lems, however. While able to give Emily more dimension, neither director Andrew Bernstein nor actor C.J. Hunt has been able to make Jon Stone — her woman with eyes — anything but bland. It's a wonder what the pair uses in each other. Dale Delinger and Sandra Fagan have the same difficulties with Emily's divorced parents, Hugh and Dierdra, whose only love trait is denotation of each other. Despite

slantings here and there, in other words, the script's flaws are still apparent (speaking of slantings, the overhead lights in Terry Price's extremely murky lighting design are on such a steep angle they give whoever is spotted in a con-eyes). The production is strong, though, where the script is strong: McCall's — and original director Jack O'Brien's — minimalist scenes that conjure up New York locales in an instant, and a crew of male roles calling for, and receiving (he does), Mark Hovest, Eric Breiner, Joe Tavormina, and Jonathan Gonzalez (and Susan Scher as a friend of Emily's) do

a great deal to enhance the show.

Here's a worthy candidate for the Actor's Nightmare Hall of Fame: the first British actor Edward Duke ever appeared on any stage was in London, in 1980, as the world premiere of his *Jeeves in Charge*. This is a theater piece, based on the writings of PG. Wodehouse, he had been working on for over two years. Shortly before the curtain was to rise, someone told him there were a few dignitaries in the opening night audience. When he heard the list, Duke realized that "dignitaries" was a euphemism. Theatrical RYALTY was out there. Producer Cameron McInosh, Andrew Lloyd Webber, Sir Ralph Richardson, and — oh, sure, make the package complete! — Sir Laurence Olivier all awaited Duke's first performance. "I was a mess," Duke says, looking back. But he can't have been that much of one. In that same year, he earned England's prestigious Sir Laurence Olivier Award for acting, and he has since performed *Jeeves in Charge* over 1000 times in seemingly as many countries.

Due to popular demand, *Jeeves in Charge* is coming back to the Lyceum Stage for a two-week run, starting Tuesday, April 3. Duke built the piece from the novella of P.G. Wodehouse (1881-1975), especially *The Man With Two Left Feet* (1907), *My Man Jeeves* (1919), *The Jeeves in Charge* (1920), and *Very Good, Jeeves* (1930). Duke focuses specifically on the relationship between Bertie Wooster, an eternal 26-year-old, from whose mouth at birth was extracted a silver spoon, and his personal valet, Reginald Jeeves. Jeeves, a reader of Spinoza, debunker of Nietzsche. Now for most people, a crisis is an immensely handsome event. For the aristocratic, overpriced Bertie, it's well — having to abandon, at the behest of Bertie's serene fiancée, with an uncle's X-rayed memory, or speaking before a girl's school, or taking a day at an awards ceremony. These are the crises. Although they may not seem like much to us common folk, they can scare the bejeepers out of the fan-loving Bertie. Fortunately for him, Jeeves is the personal vail.

Through a Ph.D. in Employer Management, Jeeves is adept at getting Bertie (and out of all manner of scrapes). Though a friend of Bertie's who takes liquor for the first time and destroys a pretense of her (and Bertie's) first-rate. Credit here should also go to director Gillian Lyon. I must confess it took me a while to warm to the very humor and the characters. Their troubles having so little in common with my relatives of mine. But with just a few props and changes of costume, Duke and Wodehouse create a whole world of eccentric bloodbaths for whom life has changed little in the last one, and he's able to guide you through it with one of the funniest turns in quite some time. □

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BY JOHN D'AGOSTINO

Paul McCartney was in San Diego last week, and he didn't come alone. He also didn't tell anyone he was coming, and if this is the first you've heard of it, then McCartney's coterie of publicists, agents, managers, and handlers can put their collective back to orchestrating the most successful covert invasion of a beach town since Normandy. The former Beatle wasn't here on holiday. While San Diego slept Thursday night, McCartney and a score of rock and pop superstars collaborated on a top-secret recording session in a hideaway overlooking Mission Bay.

It was an event that would have attracted every media hound and spotlight-chasing in town — that former would have put San Diego on the pop-world map — had not elaborate steps been taken to ensure that its citizens would not hear about it. I was one of the last to know about the super-session, and it was only through an incredibly fortuitous, bizarre set of circumstances that I was let in on the intrigue.

When I was in L.A. to cover the recent Grammy awards, I had lunch with an old friend, Carrie. A week before Christmas two years earlier, Carrie and her then-unemployed husband had been abruptly, illegally evicted from their apartment in North Hollywood, and I had loaned them a sizable chunk of money to them and her two kids off the streets. Not long after that, they divorced, and the loan was never repaid.

Over lunch, Carrie enthused about her new job at Capitol Records. She still wanted to repay the loan once she was financially better off, she said, and in the meantime she would do something "very special" for me as soon as she thought of the "perfect thing." A couple of weeks later, I received a message at the Reader with only an L.A. phone number and the name "April." I shuffled it into my growing stack of unreturned calls and forgot about it. The next day there was another memo, identical in every way to the first, except for the cryptic line, "urgent, urgent, urgent, you won't want to miss this." My curiosity aroused, I dialed the number.

"I work for MPL Communications," said April in a thick British accent that surprised me, and immediately I knew this was the latest in a series of elaborate practical jokes that certain colleagues have played on me over the years. April was not amused at the suggestion, however, and something in her tone of voice and terse language made me realize she was on the level. A little impatiently, she laid out the particulars.

Disappointed and a little hurt by the lukewarm reception to his last several albums, but inspired by the response to his touring show, McCartney was determined to prove that he could still produce a Beatle-caliber album. He was excited about the new song he'd been writing while on tour, and because he and his wife Linda were certain that this material would provide the critical and popular water-

shed McCartney desperately wanted, they agreed he should record a new album before leaving America.

The availability of so many great musicians in L.A. and a long-standing desire to record with the people he'd admired for years prompted McCartney to schedule an all-star session. He'd made many of the "connections" himself as the Grammys, where he'd been given a Lifetime Achievement Award. Other players were contacted on his behalf by recording artists Howard Jones, the Eurythmics' Dave Stewart, and David Foster.

McCartney pulled off the most successful covert invasion of a beach town since Normandy.

McCartney recognized the virtual impossibility of preserving the secrecy of a superstar jam on the recording industry's home turf, so he entrusted his aides with camp with finding a suitable location — one close enough for convenience but far enough away to ensure privacy. After ruling out the Santa Barbara studios of Earth, Wind, and Fire's Maurice White and a couple of places in Orange County, the MPL folks had settled on the fortress-like structure that years ago was the Atlantis Restaurant, on the Ingraham Street side of Sea World.

In its heyday, the Atlantis had been a favorite San Diego retreat of one of MPL's L.A.-based functionaries, who'd heard that the labyrinth of dining rooms and banquet halls was now a semiprivate complex rented out for wedding receptions and business meetings. A quick jaunt south to scout the location confirmed that its spaciousness, plush appointments, relative seclusion, private parking lot, kitchen facilities, and picturesque setting made it ideal for McCartney's purposes.

The all-night session — which would be

modeled somewhat after the ad hoc project in which McCartney produced his USSR-only releases — was necessary to accommodate the participants' varied schedules. It would also allow McCartney a full week's rest before two consecutive nights of concerts in San Francisco. Because he was confident that this as-yet-unreleased album would be his biggest-selling, most talked-about record since 1970's McCartney, the 47-year-old Beatle had decided that a "major portion" of the royalties would go to several environmental groups.

"I must promise me that you will not tell anyone about this, least of all anyone from the press," warned April. "And you are not to identify yourself as being press. You will tell the guard at the door that you are April's assistant. He'll have your name on a master list. If anyone found out that I'd let a reporter into this thing, I'd lose my job. I shouldn't even be doing this, but Carrie's been an absolutely fantastic help on this tour, and I love her. She told me that you are a big Beatles fan and begged me to let you attend. But you must stay out of the way and not bother the musicians and not take notes during the actual recording session. And under no circumstances are you to write about it until well after everyone's left town."

I gave my assurances and hung up, still not completely convinced that I wasn't being had. But a call to Carrie cleared my suspicions, and here I was a few nights later, standing on the same sidewalk where I'd worked as a parking valet in my early college days. Overhead, gold block letters spelling out the generic name "A Place to Meet" were mounted on the rock wall where the scripted Atlantis logo once greeted arriving diners. The color-lighted "dancing waters" fountain that long ago was the mood-setting gateway to Atlantis revelry had been replaced by a red-covered micro-infrared surrounded by a brickish pond in which tubelike Koi nibbled on algae.

Nearby, a somber-looking sentinel in a security uniform peered under an old floodlight like the nightwatchman in a solid prison-camp movie. In between rubbing his gloves hand together for warmth, the guard would mumble into a walkie-talkie to a comrade stationed on the Sea World Drive side of the landscaped roundabout. There, an unattended rental car was parked sideways against the driveway to prevent any misbegotten motorists from entering the premises. The intermittent crackle of static from the walkie-talkies was the only sound to be heard on a quiet worknight.

Nestled in the corner of the private lot where Atlantis and Sea World executives-as-play once stashed their expensive cars were a red Maserati, a silver Lamborghini, two Cretas (one new, one of 1966 vintage), a baker's assortment of BMWs, Mercedes-Benzes, and late-model Japanese cars, and several stretch limousines. These were obscured from the road by pine trees the size and shape of hot-air balloons. But for passersby noisy enough to goose-neck over the knoll-bordered enclosure, the most curious sight would have been two large mobile-recording trucks parked by the side door of the main banquet hall.

The vast, rather drifty Olympus Room had been turned into a makeshift studio, and the scrupulous in-curtain members to the soundstage in the Beatles' "Let It Be" Wide, free-standing baffles were arranged in concentric semicircles, creating a sound-dampening maze. Passage was made difficult by a number of boom mikes, miles of electrical cords, stacks of amplifiers, tone-modifying gadgetry, and used-looking sports bags piled here and there. Against a far wall was a row of tables replenished with exotic-looking food. There were no caters in sight.

I had arrived in the early evening to find producer Gary Orlowski and a stable crew of engineers making final adjustments and running checks on the equipment in the trucks. I'd poured myself a cup of coffee and wandered around the hall, trying to look as if I were there in some official capacity. My presence drew some questioning glances — mostly from Orlowski — but otherwise the assembled luminaries were too preoccupied with their preparations to pay me much attention.

The noise level in the hall grew as more musicians arrived, and by 8:30 the room had the fraternal ambience of the backstage area at a major benefit concert. In all my years as a music critic, I had never seen so many famous, even legendary musicians in one place — not even at the Grammys. My head threatened to swell off its base as I glanced around at the stars that had split into small constellations around the room.

Former Byrds David Crosby (croissant sandwich in hand) and Roger McGuinn (shared a private joke at one buffet table. Nearby, guitarists Jeff Beck and Jeff "Skunk" Baxter caught up on each other's recent activities, as Beck picked on an unplugged Les Paul. Stellar session musicians Lee Sklar, Waddy Wachtel, and former San Diegoan Nathan East formed a boisterous trio of wisecrackers near a huge amplifier stack. Donald Fagen — in shades —

(continued on page 28)

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28 San Diego Reader March 29, 1990

LETTERS

(continued from page 3)
whatever intelligence you possess. If you want to head-mouth me some more, you know where I work. Look up in the phone book. I'll be glad to listen to you speak for a while, hang up, and have a good laugh.

When Tim is in the wind this weekend, in the company of the people I love and respect, you and your narrow prejudices will be the farthest things from my mind.
Elton Bradford
Lemon Grove

Won't Buy Another Reader

I've never written to a newspaper before, if that is what you call your garbage wrapper, but after reading Roger Anderson's vile article "Dogs on the Map" (February 22), I felt I really must.

People in Boulevard are circulating a well-worn copy of this insidious piece of trash and saying we'll never spend a dime to buy another copy unless you do something to correct your slanted maligning of our beautiful community.

A little over ten years ago, my wife and I decided to get away from the congestion, traffic, smog, and crime in the city. We did some serious shopping for a place to live in the backcountry. Luckily, we found a beautiful community in Boulevard, and we built our home; blue skies, fresh air, no smog, and many wonderful friends. They are industrious, intelligent, conscientious, thoughtful, and generous.

Our Boulevard Fire & Rescue Department is the finest in the state. If you doubt, check with Lifeline, who have complimented our department many times on their outstanding work.

We have more law-enforcement personnel per capita here in Boulevard than they do downtown.

We have the Sheriff, Highway Patrol, and Border Patrol, and they work together like one big family. Among my many friends are attorneys, doctors, a banker, realtor, teachers, artists, and contractors, and Boulevard can even boast a Congressional Medal of Honor recipient.

We have retired military personnel who put their lives on the line so people like Roger Anderson could live in this great country of ours with all its freedoms and liberties.

Unfortunately, he has abused

these fine rights. He reminds me of the fly larva which never sees the beauty of the rose but instead buries itself in filth and dung.
Bert Stites
Boulevard

They're BAD

My neighbors and I just read your story about our area — the county east of La Puente and we are really disturbed by your apparent lack of interest or concern about the place we live. The dump issue is not something to dismiss lightly. We are talking about 600 acres filled with 60 million cubic yards of trash in 30 years and a possible incinerator on a reservation immune from county, city, and state law, and since there are no federal laws on solid waste — so federal law. It would contaminate the water and the air here because the City of San Diego, primarily, cannot take care of its own trash. This issue has brought us all together here — a local group, BAD (Backcountry Against the Dump) has held two successful town meetings, spoken with the U.S. President's office, and appeared on the front page of the *New York Times*, because this issue is so crucial for our survival. We are now being successful in getting one of the finest restaurants in S.D. County, the Chateau Banquet, a famous chocolate-making shop, the

Wisteria Candy Cottage, Zenith Farm, a successful organic farm and alternate community, I could go on and on. Why didn't your writer stop in and talk to these people as well? Your writer appeared totally insensitive to this and dismissed us by innuendo in a bunch of ignorant hicks. We do believe an apology is in order.
Kathleen Jackson
Boulevard

The Good Folks Of Boulevard

I just finished reading a story written by Roger Anderson on Old Highway 80 ("Dogs on the Map," February 22). I had heard that the story was very derogatory to "mountain people." I agree that it wasn't very nice.

If your reporter had checked his facts, I'm sure the tax rolls would have shown the majority of homes are owner-occupied either full time or some are second homes of people from Imperial Valley and San Diego. All communities have their problems, including any neighborhood in San Diego. I moved from Crown Point, San Diego, to Alpine, then to Boulevard. Since in the last two years have been great. New owners with to live in clean air with low crime rate.

I am angry that the citizens of Boulevard appear to look like animals in your piece. The majority of residents are self-supporting, honest, hard-working people with pride of ownership in their homes and community. We don't ask for handouts, when the Sheriff's Department would not supply radios in the sheriff's cars to interact with the Fire Department, Border Patrol, Highway Patrol, etc., the people of Boulevard (The Boulevard Business Association, Kiwanis, and several local businesses) donated enough funds to buy two radios for \$300 to help. We, the business people of Boulevard, would be happy to show some of the nice parts of our own and not degrade it as was done in your paper.
Mary G. Schorfer
Boulevard

Rethink The Thing

I have always thought that the Reader was good only for the entertainment listings and classified ads. The March 1 issue only confirmed my feelings that the people at your paper are not real journalists and have no regard for how to fill the pages of a newspaper.

(continued on page 31)

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(continued from page 30)

I was appalled to come across a section in the Reader where verbatim excerpts of police crime reports were listed ("Crime and Incident"). It sickened me to see the graphic, clinical accounts of suicides, attempted suicides, assaults, and deaths. I was even more upset that, while names of the victims weren't used, their entire address was printed.

I thought of all the family and friends of these crime victims who might chance upon these items. I myself was a close friend of one of the suicides listed in this section, and it was a rude shock to say the least, to see this while I was leafing through your paper looking for some light entertainment.

How is anyone served by reading the graphic details of a suicide or death? Do you really think that people don't have a reasonable clue of how much crime there is in San Diego?

Reputable newspapers don't report on suicides unless the person is noteworthy or the circumstances involve other people. And reputable newspapers certainly don't go into ghoulish detail of a suicide. I ask you to rethink your editorial position on this feature in your paper. Maybe then you could join the ranks of the responsible, ethical newspapers in this town.
Sue Lemke
Hillcrest

Editor's note:
The inclusion of the specific address was not as late been printed. It was our mistake.



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Well, I was wrong. It always astonishes me how word gets around so quickly about these new dining rooms. A month after the restaurants opened, the valets could hardly keep up with the parking. The four restaurants located in this complex are **Paparaszi**, a low-cost Italian restaurant (operated by the owners of Manhattan) that seemed to be a smash hit from the moment it opened its doors; **P.J. Wolf's**, a steak house; **Kiva**, a Southwestern establishment; and **Cafe Japengo**, which offers what they call "Cal-Asian" cuisine. In all of these restaurants, no expense has been spared to create an ap-

Nothing for nothing in this society. Café Japengo is not a museum, and neither the designers nor the chef, James Cleffi, brought in from New York, come cheap. Even if you're careful, you should be aware that at the sushi bar individual items range from \$2.60 to \$3.60, that tuna and yellowtail sashimi are \$8.50, and

I'm glad that Café Japengo is with us. It adds style and panache to our dining scene. Too bad the prices cater to "we happy few." □

through density, roughness,

26

Nonpasta entries are of average competence and

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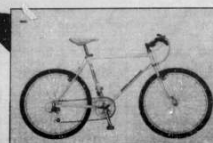


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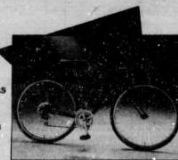
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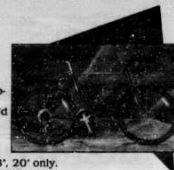
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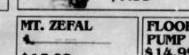
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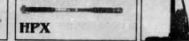
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SECTION TWO EVENTS THEATER MUSIC & FILM



RAILS

The following was reportedly found scrawled on a railroad shipping invoice dated March 29, 1949. A demolition crew using Chula Vista's Southern Pacific depot in 1988 claimed to have found the invoice tucked behind a set of shelves. Local railroad buffy state that the contents appear to be historically accurate.

Hi Durney Bro,

Get you thought I was dead, huh? How have you been, you all. You can tell I'm his oldest boy is still a hobos and enjoying every minute of it. The Japs and Germans couldn't rock me down, and they haven't yet made the yamb ball that can, neither.

Santa Fe depot and engine, 1887

I'm right outside of Bagtown — that's San Diego to you, huh. Got here last night, along with a load of winter luggage from the Imperial Valley. The ride was fine, and why shouldn't it be? Hell, I probably helped pick the stuff I know, I know — when I cut out of Kansas I swore I'd never pick up another box, but I hate my state outside St. Louis in a card game. A man can't live on coal oil.

There were two other guys in the house last night. One of them was a hard case, a real plug ugly kind of fellow, I named one of him. I might bump around with the other fellow for a while. Bill's pretty old for a 'ho, but he knows lots of stuff, even if he is just an.

Okie. God's truth, little bro — the man's been riding the rails since his farm blew away in the '30s.

I guess you want to hear about my trip on this here luxury train.

The line is the San Diego & Arizona Railway — SD&A. The other hobos say it stands for "Slow, Dirty & Aggravating." I'm

(continued on page 4, col. 3)

THE FILMS OF BUDD BOETTICHER

Budd Boetticher's life was like that of his movies. He was a vain athlete who went to Mexico and became a bullfighter. He arrived in Hollywood in 1941 as technical advisor for *Blond and Sinister*, and he stayed to direct dozens of films. In 1960 he returned to Mexico to make a documentary on his friend, the great matador Carlos Arana, and while there Boetticher got a divorce, ran out of money for his

film, spent a week in jail and another in an insane asylum, and had a brush with death. His lifestyle won him the posthumous appellation of "voluptuous" and prompted prospective publishers to return his autobiography with the comment "when you guarantee whether you wish to write a fictional novel or an autobiography, please emphasize some material and we'll be happy to consider it."

Now, decades after its completion, Boetticher's life story, *When a Dignity*, has finally been published. To be in art all and to honor the 73-year-old director and longtime San Diego resident, the Visual Arts Foundation and the Cinema Society are organizing an April 2

(continued on page 3, col. 1)



Budd Boetticher, 1976

XENAKIS THE AVANT

The first work I ever heard by Iannis Xenakis was performed some three decades ago in Florence by an orchestra led by Hermann Scherchen, a great devotee of modern music. After listening to many minutes of colorful but dissonant blasts of sound with no perceptible movement or structure, the Italian audience began to get restless. No song here, no tunes, no sentiments, no drama, no mirror of the human heart, no contact with normal human experience at all — in short, not a bit like La Traviata. They nudged, they

whispered, they talked, they shuffled with their feet, they made nervous vocal noises, they whined, then called out impolite remarks.

Finally Scherchen put down his baton and silently walked off stage. No one ever found out whether the piece was over or whether the conductor had simply slipped in the middle, deflated by the Philistines. How, after all, could one possibly tell the difference between the middle and the end of a piece put together on the model of the kinetic theory of gases, or Bernoulli's law of large numbers, or the calculus of probability, or the theory of finite automata, the congruence modulo 2?

Xenakis was, and remains, the subterfuge avant-garde composer.

(continued on page 3, col. 3)



Iannis Xenakis

THE ESSENTIAL ODETTA

Odetta, longtime purveyor of folk-blues traditions, possesses a commanding singing voice: loud, low, and soulful. She received classical voice training as a teenager, which has caused the occasional folk purist to wrinkle his or her nose. Still, the overwhelming sound evidence proves that she became and remains a stylist capable of conveying the joy and the pain of the spirituals, blues, and work songs that form the bulk of her repertoire.

Born in Birmingham, Alabama, in 1932, Odetta didn't encounter until 1949 the folk music that was to so strongly influence her life. Her father and Harry Belafonte took an interest in the budding young talent, securing engagements for her and spreading the word. Throughout the '50s and '60s she was a fixture on the performing folk circuit. In the early '70s, a bid for rock station touring and recording with an electric band was ill-fated. As Odetta stated in a 1980 interview: "For a while I also wanted to be a superstar but without really knowing it. When it finally came into my consciousness, I could give it up and realize it was never for me anyway."

An aspect of Odetta's artistry that has been sometimes overlooked in the rush to praise her singing is her remarkable skill as an acoustic guitar accompanist. In her versions of "If I Had a Hammer" and "We Gotta Get the Whole World in Our Hands" (both available on the 1973 Vanguard Records release *The Essential Odetta*, which was digitally remastered and reissued in 1987), she doesn't settle for the strummed major and minor triads that would liberally characterize most performers' renditions of such chestnuts. Instead she applies her facile flat-picking technique to a series of richly voiced chords, peppered with dissonant seventh and ninth, and lending an unmistakably earthy flavor to

(continued on page 5, col. 2)



Odetta

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THE FILMS OF BUDD BOETTCHER

(continued from page 3)
 tribute at the La Jolla Museum of Contemporary Art. Boettcher will present a recently restored print of *The Bullfighter and the Lady*, his homage to bullfighting and one of the best films ever made on the subject.

Although Boettcher may be best known for his Ray Ketchum Scott westerns of the '50s, *The Bullfighter and the Lady* is his personal favorite. Made in 1951, it starred his career as a director and was based on his own life as a young actor. It bears the director's trademark humor, unpretentiousness, and brooding



Gilbert Roland, Jay Ferguson, Robert Stack in *Bullfighter and the Lady*.

evening, and a look at one of Boettcher's favorite subjects: the dynamics of a male relationship. Bullfighting also influenced Boettcher's later films, especially the westerns. Randolph Scott and his film opponents were like a bullfighter and a bull — worthy combatants distinguished by pride, honor, confidence, and intelligence. Boettcher, who

made as "killers" to run with major studio features and consequently received little critical attention in the U.S., took French critics such as André Bazin to point out the way the director transcended his restrictive budgets and quick shooting schedules. Today Boettcher's films remain contemporary in the way they deal with timeless issues such as honor and friendship. They also give us villains who are not one-dimensional but rather are likable, moral men who merely are the products of unfortunate circumstances. The films also are noteworthy for the careers they started, including those of Robert Stack (*The Bullfighter and the Lady*), Lee Marvin (*Seven Men from Now*), Richard Boone (*The Tall T*), and James Coburn (*Ride Lonesome*), among others.

The April 2 salute to Boettcher will begin at 6:00 p.m. Monday, April 2, at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For more information call 454-7777.
 — Beth Accomando

XENAKIS THE AVANT

(continued from page 3)
 However audaciously the audience may study his theories, however much they may immerse themselves in the highest mathematics that he sees as the fundamental reality of the universe and of music (and of architecture, which he also practices), however fast they may rush after him, they are always left

(continued on page 4)

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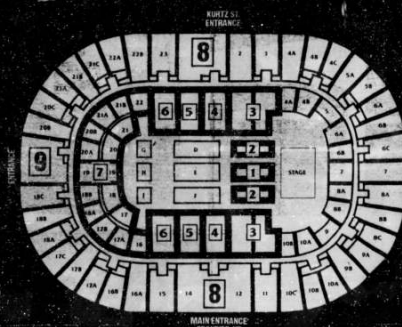
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March 30

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with

DOLLY PARTON

April 1

(continued from page 3)
behind. We over the years, this composer has built up an impressive body of music, mature, dispassionate, objective, mature, uncompromising, unutterably alienating.

One really does not know the extremities of the modern artistic imagination until one has experienced the music of Xenakis. Just such a rare opportunity will be offered at UCSD as San Diego musical explorers next week when the composer will be in residence at UCSD and will participate in a series of concerts devoted to his works. Presumably our local audience will put its minds on the right wavelength: Peribolus and Plans, Maxwell and Balthazar, not Violette and Alfredo. And since we will know what we are getting into, presumably we will refrain from shouts of "Stronoi" and "Che cazzo è questo?" and will actually allow ourselves to listen, for some or (and it is a real possibility) for better.

The residency of Iannis Xenakis at UCSD will open on Tuesday, April 3, at 5:30 p.m. in the East Room of Mandeville Auditorium, with a reception for the composer, an exhibition of his architectural and graphic work, and a performance of his Rebonds a and b for percussionist.

The following evening, Wednesday, April 4, at 8:00 p.m.,

there will be a concert of Xenakis' music in Mandeville Auditorium (works variously for solo violin with classical guitar, solo piano, chamber ensemble, and men's chorus), with a slide presentation of his architectural projects, and a lecture by Xenakis on the subject "Onna and the Origins of Music."

On Thursday, April 5, at noon, two works of Xenakis will be performed and discussed in Mandeville Recital Hall. Sunday, April 7, will feature a concert in Mandeville Auditorium at 8:00 p.m., including works for singers and instruments, piano, electronic sounds (with projected score), and the large-scale An for baritone, percussion soloists, and ensembles.

In addition, Xenakis will speak on "Science, Music, and the Future." On Sunday, April 8, at 5:00 p.m., there will be an outdoor concert at the Salt Institute, including a tubacore supper. One of the three Xenakis works to be performed will be the composer's recent (1989) *Ungue alba, des Uani ven Andronide* for electronic sounds and kites. Finally, the Xenakis week will close with a concert at UCSD's Center for Music Experiment on Monday, April 9, at 8:00 p.m., including works by Xenakis and by UCSD student composers.

Some of these events are free, while tickets are required for others. For further information, phone 534-3329.

— Thomas Arce

RAILS

(continued from page 3)
included to agree. When we came through the desert past a piece of Codiolenen dust called El Centro, I thought I was gonna die from the heat! Couldn't get a wink of sleep, I was so miserable. (I had to watch the safe guy, a guy and two him off the train, just to steal his handle.)

As if the heat wasn't enough, we had to go through 23 tunnels. I know, cause I counted every one of them. What a pain! Had to breathe in a tunnel, with all the smoke pouring back from the engine; we couldn't close the door for fear we might get locked in, and who wants to try to die? Bill showed me how to wear my handkerchief and tie it over my face. He said the crew on this run had to do the same thing. Nothing but tunnels and switchbacks, the entire ride past these Jacumba Mountains. Track was twisting like a damn snake in a mud puddle. Engineer rode the back of the train all the way through.



You remember the time I got stuck up in the cornwood tree, and Pa had to come get me down? Well, I found out I'm still petrified of heights. Almost lost my beans and sausage when we went over this place called Carrio Gorge. It looked like a mile from where I was sitting down to the bottom of the gorge, and here we are, chugging across on a rickety old engine. Bill got my mind off it, started telling me about the week he spent in the hoghouse up in Los Angeles. They don't like to tramp up them. After Carrio, the tracks dipped down into Mexico at Tecate. The depot's right next to a brewery.

Man alive, the smell was driving me crazy! After a day in the desert, I was ready for a cold mug of beer, believe you me! No, go, though. Bill said we better lay low there, 'cause the Mexican railroad didn't want just a mean in the Americans. We just crawled back in the corner behind the lettuce crates, till we pulled out. The engineer was leaning on the whistle all the way back to the border—those little Mexican kids like to play chicken with the engine! The ugly guy said he's seen plenty go under the wheels. I didn't like the way he laughed. Well, time to go. Don't know when I'll be back Kansas way.

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Maybe I can bear a ride with one of the pupae, freight back through Plaster City, then hook up with the Aschman and Topka. Then again, maybe I'll stay out here for a while. Bill says these freight cars full of cement are for something called a "freeway". They're looking for help to build roads four lanes across. Sounds crazy to me—never will replace the railroad. But if they want to throw their money at me, I'll take it. When the job's finished, it's back on the rails for me! Take care, little tin.

The San Diego Historical Society will host a lecture/presentation on the history of

railroads in San Diego County by James N. Price, local author and railroad authority, on Saturday, March 31, from 10:00 a.m. to noon at the Thornton Theatre in Balboa Park's Casa de Balboa. Seating is limited, so call the Serra Museum at 297-3288 for reservation information.

— Joe Daley

THE ESSENTIAL ODETTE

(continued from page 3)
material that can be pretty nifty in less adventurous hands. Odetta's live performances have

touched all corners of the world and will include San Diego when she performs at the Del Mar Shores Auditorium, 215 Ninth Street, Del Mar, on Saturday, March 31, at 8:00 p.m. The performance is being sponsored by San Diego Folk Heritage, "dedicated to the promotion and perpetuation of folk arts in Southern California." That organization can be reached at 496-4030 if you need more information.

— Mike Kenneally

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XENAKIS @ UCSD

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CONCERT I
April 4, Wed., 8:00 PM - Piano for solo violin (Lionel Negrey), chamber ensemble (CONCERT), solo trombone (Richard Berman), maracas & instruments • XENAKIS LECTURE
SEMINAR I
April 5, Thurs., 12:00 Noon - Student performance of solo cello work (Michael Shuman) & piece for 10 instruments & discussions
CONCERT II
April 7, Sat., 8:00 PM - Works for solo percussionists (Steven Schick), electronics, 2 flutes (Alan Ferber), baritone & piano (Philip Larson & Alan Ferber), baritone, percussion & orchestra (Philip Larson, Steven Schick & the La Jolla Civic/University Orchestra, Thomas Neel, conductor) • XENAKIS LECTURE
CONCERT III
April 8, Sun., 9:30 PM - Music for solo violin (Lionel Negrey), electronic music • Live. Backstage supper available for \$15. Tickets required by April 4 (534-6477)
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San Diego Reader March 29, 1990 8

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92188.

Baja

Movie at the Mar. The Cinema Theater presents *People of the Sun* (English), concerning the historic ruins of Mexico, at 7 p.m. daily. Weekends (in Spanish), an examination of much search for new vehicles and velocities, daily at 4 p.m., 6 p.m., and 8 p.m., and *The First Emperor of China*, tracing 2000 years of Chinese history, at 7 p.m., 7 p.m., and 9 p.m. daily. The theater is located at Pano de las Heras and Javier Mirra, in the Tijuana Cultural Center. For ticket information, call (706) 684-1111.

"Semana Latina in Escondido" (Latin Week in Escondido). Tijuana Cultural Center of Escondido presents an art exhibition at the arts and crafts center, Avenida Lopez Mateo No. 5, from 10 a.m. to 6 p.m., Monday through Friday, through April 11. Beginning tonight, Thursday, March 29, at 8 p.m., local groups will perform folkloric material in Escondido. For tickets on general information, call (706) 684-1111.

Latin American Poetry, music, and song will be performed by singers Cecilia Delfino and Nina Daga at the

OUTDOORS

Yucca de San Diego County from now through May. Year after year, the Mojave Yucca (Yucca schottlandii) sends up a blue flower stalk of white, waxy blossoms from the same base as a rosette of dagger-like leaves. The shimmering where exclamation point that unfolds above Our Lady's Cudde (Yucca whipplei) on the other hand, is a tribute to the plant's imminent death. Mojave yucca is widely distributed along San Diego County's coastal strip and throughout the higher elevations of the Santa Berna Desert. Our Lady's Cudde prefers the scrubby coastal foothills and the drier slopes of the Palomar, Cuyamaca, and Laguna Mountains. The two yuccas coexist in a few areas like Torrey Pines State Reserve and Anza-Borrego State Valley area.

"March Our in the Park" Walkabout International is sponsoring a 10-kilometer link-paved race about Balboa Park beginning at 7:15 a.m., Saturday, March 31. Wear sturdy shoes and meet on the south side of Upper Street at Seventh Avenue. Free. 210-7461.

A Dry Rainfall Season this year on top of less than normal precipitation for the past two years is leading to overwater levels in the country's reservoirs. Some now hold less than ten percent of capacity. The water in Lake Hodges has withdrawn to a point west of the 15 bridge in Escondido,

"Garden Cleanup Day" The Quail Botanical Garden are having a Garden Cleanup Day on Friday, March 30, beginning at 9:30 a.m. The public is invited to bring clippers and shovels to help with the cleanup. A number of such on the premises available for use. Also, on Saturday, March 31, a free guided tour of the gardens will be offered beginning at 10 a.m. For both events, participants should meet at the visitor's center. The Quail Botanical Garden are located at 230 Quail Gardens Drive in Encinitas. For more information, call 436-3036. Free, except for a parking fee.

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while Lake Morena is shrinking to what looks like a puddle. Some fishermen seem happy though. In some of the reservoirs, low water means more fish in a smaller pond, and that makes for more catches. **Marsh-Area Birding**, the Chula Vista Nature Interpretive Center is sponsoring a bird walk at the Sweetwater marsh area on Saturday, March 31, at 9 a.m. The walk will start from E Street and Bay Boulevard (just west of 40) and will take from two to three hours. Bring binoculars if you have them. Reservations are required. Free. For reservations at further information, call 424-2481.

Bird Walk, don't know the difference between a warbler and a towhee? Find out on Saturday, March 31, by joining National Park Service Ranger Claude Edwards on a walk through the trails at the Cabrillo National Monument. Novice and experienced bird watchers 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.

The Annual Green-Golden Tradition of San Diego's golden green-golden tradition is a point west of the 15 bridge in Escondido,

DANCE **Soft Dancing**, open sessions will be held on Friday, March 30, at 7:15 p.m. at the Old Cardiff Church, 230 Birmingham Drive in Cardiff, and at 7:15 p.m., on Monday, April 2, at 4070 Judd Street in Marina Hills. For more information, call 395-0677.

Contest Dancing, an evening of participatory contest dancing will be held at the Torrey Union Methodist Church, 3030 Thorne Street in North Park, Friday, March 30, beginning at 8 p.m. Live music will be provided by John Lynch, John Jacobs, and Jan Law. All dances throughout the evening will be taught. For ticket information, call 576-0716 or 225-8184.

Shake It, Don't Break It, Sheryl Alms and Harvey Clark will give lessons in Latin dances, including tango, mambo, cha-cha, rumba, salsa, and lambada beginning at 8:30 p.m., on Friday, March 30, at the Elks Lodge upstairs ballroom, located at 2732 Nanning Street in San Diego. For ticket information, call 449-6038.

Dance Jam, on Friday, March 30, at 9 p.m., the public is invited to dance free-form to recorded music at the 31 Company Studio, 1251 Fifth Avenue in Hillcrest. For ticket information, call 239-1713.

Ballroom Dancing, the Vans Ballroom dancers will have a dance from 8 p.m. to 10:30 p.m., on Saturday, March 31, at the Vans Ballroom, 1375 East Oak Drive in Vista. The evening will also feature live rock, swing, and Latin dancing. For more information, call 433-5515 or 715-2970.

Dance Recital, 50 dance students will perform ballet, jazz, and modern dance pieces choreographed by San Diego Mesa College instructors next Thursday, April 5, at 6 p.m., and 8 p.m. It will take place at the college theater, located at 7250 Mesa College Drive, Kearny Mesa. For ticket information, call 560-2735.

FILM **"Lost Horizon"**, the 1937 classic directed by Frank Capra will be shown at the East County Performing Arts Center tonight, Thursday, March 29, at 7:30 p.m. The film was adapted from James Hilton's best-selling novel and tells the story of a British diplomat kidnapped and taken to the mysterious valley of Shangri-La in the Himalayas. It stars Ronald Colman, Jane Wyatt, Thomas Mitchell, Maureen O'Hara, and Edward G. Robinson. The center is located at 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Festival of Animation, the 10th annual screening of the best in animated short films from around the world concludes this week at the La Jolla Museum of Contemporary Art's Sherwood Auditorium, 700 Prospect Street, La Jolla. Screeners animated films will come at each performance. Showtimes this week are tonight, Thursday, March 29, at 7 p.m., and 9:30 p.m.; Friday, March 30, at 7 p.m., and 9:30 p.m.; Saturday, March 31, at 7 p.m., and 9:30 p.m. For ticket information, call 454-2594.

Sturgeon's Scrawball Comedies, the La Jolla Museum of Contemporary Art's museum film series continues Wednesday, April 4, with *The Lady Lee*. This 1941 send-up of American social attitudes has con artist Barbara Stanwyck using her wiles on her

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READER'S GUIDE TO LOCAL EVENTS

the Whittier Institute, 9994 Geneva Avenue (in the Scripps Memorial Hospital Complex) in La Jolla. A baroque and contemporary ensemble, the quartet will perform selections from Vivaldi, Quantz, Albinoni, and Frank Martin. Free, for more information, call 450-1280.

Spring Concerts. The New City Orchestra, under the direction of Daniel Ratelle, will perform the Halber Suite for strings by Edward Greg. Beethoven's Symphony No. 2, and the Horn Concerto No. 1, by Mozart. The concert will take place

Friday, March 30, at 7:30 p.m. at the auditorium of House Main Middle School, 4145 56th Street, in the college area. Free. 280-0523.

Indian Music Concert. U. Simons, a practitioner of "Carnatic" or the great south music of India, will perform in concert Friday, March 30, at 8 p.m. at the Mission Middle School auditorium, 1999 Chalmers Drive, Chalmers. Tickets will be distributed by volunteer Shri Shakti Bhaskaran and Shri Padma R. Radha, who will play the mridangam, a percussion drum. For ticket information, call 581-5558 or 283-7328.

"The Goodies." The San Diego Gilbert and Sullivan Company will present the musical comedy about two footloose fellows in Venice who decide to finally settle down, only to have their marriage interrupted by a plot of international intrigue and mistaken identity. The play will take place at the Casa del Pacific Theater in Balboa Park. Performances are scheduled on Friday and Saturday, March 30 and 31, at 8 p.m., and on Sunday, April 1, at 2:30 p.m. For ticket information, call 231-5714.

French Horn and Piano Duo. Conservatory College professors Jane Lann and Ronald Mombelli will present an evening of works by Debussy, Ravel, Darius Milhaud, Stravinsky, and Hindemith. Friday, March 30, at 8 p.m. in the Fine Arts Hall, room 220, on the Greenway College campus, 6800 Cosmopolitan College Drive, El Cajon. For ticket information, call 665-5700 x254.

Horns at the Hall. Everything from Bach and Mozart to Gershwin and Dvorak will be performed by the Canadian Brass Quartet as they appear with the San Diego Symphony in two "Superb" Series" concerts. Guest conductor Carl Hermann leads the orchestra Friday and Saturday, March 30 and 31, at 8 p.m. at Symphony Hall, 1245 Seventh Avenue, downtown. For ticket information, call 699-4205.

Improvational Music. The RISE Performance Gallery will present Terrie, Joe Garrison, Dave Moffatt, and Zedler on Friday, March 30, and Saturday, March 31, at 8 p.m. The RISE Gallery is located at 467 Fifth Avenue, downtown. For ticket information, call 236-1317.

Chorus Concert. A varied program of choral selections will be offered by the Pioneer Chorus, San Diego. March 31, at 7:30 p.m. and Sunday, April 1, at 2 p.m. in the theater at the college, located at 1485 Blue Mission Road, San Marcos. Selections will include Handel's "Judas the Betrayer" and "The Messiah." Also featured will be a tribute to songwriter Irving Berlin. For ticket information, call 744-1500 x2453.

String Quartet. The Alexander String Quartet will perform at 8 p.m. Saturday, March 31, in UCSD's Mandeville Auditorium. The quartet, composed of violins Eric Prichard and Frederick Liffitt, violist Paul Yehoshua, and cellist Sandy Wilson, will offer Beethoven's Quartet, Opus 18 No. 6, Bartok's Quartet No. 5, and Mendelssohn's Quartet in D major, Opus 44, No. 1. For ticket information, call 534-4579 or 278-8497.

Rock Music. Oculis, a legendary figure in American folk music, will perform in concert on Saturday, March 31, at the Del Mar Shores Auditorium, 215 Ninth Street, Del Mar. A professional folk singer for over 40 years, Oculis has developed a reputation that includes spirituals, blues, work songs, and children's songs. For ticket information, call 436-4202.

Bay Side Pop. Harvey and 52nd Street live will perform vintage rhythm and blues, swing, boogie woogie, and show tunes at the garage in Sequest Village, downtown, from 1 p.m. to 6 p.m. Sunday, April 1. Free.

Big-Band Music. Will be presented by a Mission Bay High School Combo at 2 p.m. Sunday, April 1, in the House of Pacific Relations International Cottages in Balboa Park. Free. For more information, call 281-5087.

"What Is Musical Style?" Guest conductor Barry Sillis and the San Diego Symphony will answer that question in the season's last performance of the "Randy Series" concert, Sunday, April 1, at 2 p.m. Sillis will lead the orchestra through five major symphonic styles, using "Happy Birthday" in the style of Handel, Debussy, Mozart, Beethoven, and Stravinsky. The concert will also showcase the talents of 17-year-old

prince Hasek Katsuda, winner of February's 1990 Young Artist Concerts Competition. The concert takes place at Symphony Hall, 1245 Seventh Avenue, downtown. For ticket information call 699-4205.

Alcázar Park. San Diego civic organist Robert Plington will offer pieces by Beethoven, Chopin, Liszt, and others at 2 p.m. Sunday, April 1, at the Organ Pavilion in Balboa Park. Free.

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READER'S GUIDE TO LOCAL EVENTS

"Listen Up!" Actors, poets, musicians, dancers, writers, and visual artists are invited to show completed works and those in progress every Friday at the Writers Backstage and Haven, 3341 Adams Avenue, Kensington, at 8 p.m. Donation requested. Phone 232-3563 for more information.

The Wonderful World of Dreams, the San Diego campus of MiraCosta College will offer a workshop on Saturday, March 31, from 9 a.m. to 3 p.m., in which participants will create poems, prose, and simple art works based upon their dreams. Karl

Elliot and Karen Kenyon, poets and teachers, will preside over the proceedings. Elliot is influenced by the thought of C.G. Jung, whose work he studied at Albert Schweitzer College in Switzerland, and Kenyon is a journalist whose articles have appeared in *Newswatch*, *Redback*, and *California magazines*. Each show opens doors for inspiration. No experience in art or writing is necessary; one need only bring a night dress and art materials to work with. For further information and reservations, call Karen Kenyon at 587-0027, Karl Elliot at 580-0880, or MiraCosta College at 757-2121.

Train Times, the San Diego Historical Society will use a slide-illustrated lecture by James N. Price, noted authority on the history of trains in San Diego County, at the Thornton Theatre, Casa de Balboa in Balboa Park, on Saturday, March 31, at 7:30 p.m. at the Egrecco Cafe, 3831 Park Boulevard, Hillcrest. Free. 297-3055.

Performance Art, artist and painter Karen Finley will give a free performance for students and the public at 8 p.m., Saturday, March 31, in Nuñez Hall, room 100, at SDSU. For further information, call 594-6511.

April Fool's Day, the BlueTies will read selections from Mark Twain and Philip Hearstone on Sunday, April 1, beginning at 2:30 p.m., at the RUSE Performance Center, 447 Fifth Avenue, downtown. An open reading will follow. For more information, call 561-5244.

Murder Book Store, 2707 Congress Street in the Old Town Mercato, Saturday, March 31, to discuss "Literature and Mystery—A Winner's Place." The discussion will begin at 6:15 p.m. a book signing will take place from 1 p.m. to 5 p.m. Free. 294-9497.

Art, Music and Poetry, actor, theater director, and professor Robert Hufnauer will read selections from his poetry and Lawrence Brault will perform a violin concerto, Monday, April 2, at 7 p.m., at the La Jolla Recreation Center, 615 Prospect Street, La Jolla. For ticket information, call 454-2071.

"Spring Voices" SDSU's Living Writers Series presents Doreen, poet and leader in the Chinese democratic movement, Sunday, April 3, at 4:30 p.m. The talk will be held in Scripps Cottage on the SDSU campus. For more information, call 594-5443.

El Capitan Comedy, Carlos Adams, Kurt Hase, William Lewis, Jim Kells, and six other comedians will entertain Wednesday, April 4, beginning at 8 p.m. at Mc Dr. 598 Broadway, El Capitan. For ticket information, call 442-9696.

Tall Tales and Folk Stories will be presented by the Storytellers of San Diego at Dorey Magpie's Coffeehouse, 3209 University Avenue in North Park, from 7 p.m. to 9 p.m., Sunday, April 1. Donations requested. For more information, call 298-5554.

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RADIO & TV

"Palad—The Morning After" KPBS television news show *Palad* will document Filad's recent and sudden transformation in a capsule, free-market economy, seeking to examine the country's new government and its crash program of economic reform. July Woodruff hosts. The show will air tonight, Thursday, March 29, at 9 p.m. on Channel 15.

Just, Club Dase KPBS television's series of performances by the world's great jazz artists, begins a regular weekly schedule of 12 new and return programs with the Art Farmer Quintet, recorded at Elsinore, performing with saxophonist Clifford Jordan and San Diegoan Mike Wilford on piano, Bob Magnusson on bass, and Jan Plank on drums. The program will air on Channel 15, on Saturday, March 31, at 11 p.m., and will be repeated at the same time on Monday, April 2.

"Triple Play", three award-winning plays will air on American Playhouse on KPBS, Channel 15, Saturday, March 31, at 1 p.m.: *Hannah* tells the story of the relationship between a boy and his grandfather, who is taking medicine in order to maintain a residence at a senior home to be near his girlfriend. *Touch* is a science fiction piece about an android who for emotional support takes the form of a young girl; *Hold* is the story of Sam Lopez and his quest for a job.

"The Innocence" director Jack Chertok's chilling 1991 adaptation of Henry James's *The Turn of the Screw* will be shown on Southcoast Cable Channel 16 on Saturday, March 31, at 9:30 p.m. The movie stars Deborah Kerr as a governess who thinks her three young charges may be possessed by their deceased and allegedly scandalous uncle. William Archibald and Thomas Capron were the scriptwriters.

"Just Rites" every Sunday from 9 to 10:30 p.m., local anchor Lou Carr, owner of Southern California's largest collection of old-time music, duets off his old jax, blues, ragtime, and folk. He and spins them on KSDS-FM, 83.1 MHz, at 10 p.m. from the campus of City College (88.3 FM). Carr's pull in their signal. An easily installed cable hookup to your FM receiver will solve this, no matter where you live in the county.

"Forever Baseball!" an essay on the sport's place in American life will air at 10 p.m. on Sunday, April 1, on KPBS television, Channel 15. Davis Korman Goodrich, John Lydell, Daniel Clavie, Ralph Fasanelli, and John A. Williams offer observations and insights. The program will be repeated on Sunday, April 3, at 1 p.m.

"The Presidency, the Press, and the People" former press secretaries will address the changing role of the press who is the president's chief liaison with the public and discuss such subjects as living and presidential impeachment. The show will air

on KPBS television Channel 15, Cable 15, from 9 p.m. to 11 p.m., Monday, April 2. These offering their observations include former press secretaries Patti Salinger (Kernville/Johnson), Bill Myers (Johnson), John Powell (Carter), and James Brady (Reagan).

"The Hardcore Show" (tired of technology and media's mind?) Split, slam, and rage to an hour of hardcore, thrash, and speed metal every Tuesday night at 9 p.m. on KCR-FM, SDSU's student-run underground radio station. The cable-only station is found at 99.9 FM on Cox Cable and 96.1 FM on Southcoast Cable (you need an easily installed FM hookup, available from cable companies or electronics stores). Anarchy, dude!

SDSU Sports, SDSU's baseball team takes on Brigham Young, tonight, Thursday, March 29, at 7 p.m., Friday, March 30, at 5 p.m., and Saturday, March 31, at 12 p.m., and Cal State Los Angeles, Sunday, April 1, at 3 p.m. All games will take place at Smith Field.

Men's tennis action includes a match against Harvard at 2 p.m., Friday, March 30, on the west courts. The women's tennis team battles Stanford at 2 p.m., Friday, March 30, Chabot State at 10 a.m., Sunday, April 1, and Pepperdine at 2 p.m., Sunday, April 1. All matches will take place on the east courts. Men's volleyball action includes matches versus Stanford at 8 p.m., Friday, March 29, and versus USC at 8 p.m., Sunday, April 1.

Southern Soccer, the locals are in action versus the Dallas Mavericks at the Sports Arena, 3500 Sports Arena Boulevard, beginning at 7:35 p.m., Friday, March 30. For ticket information, call 444-4593.

Hide and Stride, bicyclists and runners are invited to participate in accomplishing either of two 12-mile

Auto Racing, the Cajon Speedway is hosting the "Budweiser 100" for the NASCAR Southwest Tour, Saturday, March 31, featuring excitement, speed, bumps, and plenty of cash and the all-new grand American models. The parking lot will open at 5 p.m., the gates open and qualifying starts at 6 p.m., and the first race begins at 7:30 p.m. The speedway is located at the Bradley offing of Collette Field in El Cajon. For more information, call 448-8900.

Volleyball Tournament, RAD Sports is conducting a volleyball tournament to benefit MiraCosta College in Oceanside, on Saturday, March 31, used teams (four men, two women) will compete beginning at 8:30 a.m. in the MiraCosta College Gymnasium, located just north of Highway 78, two miles east of I-5. Exit from College Boulevard. For more information, call 444-4593.

SPORTS

SDSU Sports, SDSU's baseball team takes on Brigham Young, tonight, Thursday, March 29, at 7 p.m., Friday, March 30, at 5 p.m., and Saturday, March 31, at 12 p.m., and Cal State Los Angeles, Sunday, April 1, at 3 p.m. All games will take place at Smith Field.

HOTTEST STAND-UP COMEDY IN TOWN!



Waterfront Club
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SHOWTIMES: Tuesday-Thursday, 8:30 pm; Friday & Saturday, 8:30 & 10:30 pm
Plenty of free parking • No drink minimum



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Hit TV show, "It's A Living"
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Comedy magician
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**PAT SAJAK
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10 professional comedians
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Buy your show tickets
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Saturday, April 7, 1:00-3:00 pm
Meet Sinbad and the Laker Girls for an autograph party
at Chula Vista Center
For information call 422-7500
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Luce Auditorium (Navy Training Center)
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Tickets on sale at participating military bases, ticket offices.
All seats \$7.00. Children under 6 years FREE!
This event is for military and depends only.
Valid thru April 4, 1990
PJ PRODUCTIONS*

Show, San Diego County auto and factory representatives are bringing the seventh annual San Diego International Auto Show, which will feature more than 500 new cars (37 domestic and international lines), including sports cars from Chevrolet, Mazda, Nissan, and Nissan; convertibles from Mercury and Mercedes-Benz; cars from Toyota, Plymouth

A Wheely Good Time, the San Diego Dolphins are presenting their third annual charity fundraiser, featuring the San Diego City College Knights and members of the San Diego Chargers. The game will be held at the San Diego High School, 1405 Park Boulevard in the Balboa Park area, on Saturday, March 31, at 1 p.m. Tickets are \$10. To purchase a 1990 Chevrolet van, equipped with a wheelchair lift, to be presented to the YMCA to transport physically handicapped children, for ticket information, call 290-5824.

drumming, Irish step dancing, and music from a fiddle band. Scots clarsmen will be present as well as blacksmith demonstrating Celtic art. A demonstration of illuminated manuscript making is also planned. The festival will be followed by a cèilidh (dinner) at 7 p.m. For ticket information, call 583-7349.

155-1161.

Skate for Peace, the United Youth of the World will hold a skating event that will have the participation of 600 to 700 exchange students, host families, and friends from many countries in an effort to promote friendship and understanding from the youth around the world. Highlighting

1

Artifacts of childhood in National City are currently on display in the Thelma Hollingsworth local history room of the National City public library through April. Among the

proclaimed "South
festivities commence
children and adults
to San Diego and b
The ferry will leave
landing pier in Con
For more informati
x4289.

J.P. Nightingale, professor of English literature, teaches American literature, American history, and American culture.

MUSEUM

The museum is located

The Museum of Man, commemorates the museum's anniversary with an exhibit of dioramas with decorative clothing and artifacts showing rituals and celebrations by important part of man's life beginning of civilization.

and whites, at ages ranging from newborn to 114. Facial characteristics of people from

photographs, will be on view May 13. The French photographer follows his extensive travels through Africa, Europe, North Central America, and India. In Balboa Park, the museum daily from 10 a.m. to 5 p.m.; Thursdays till 9 p.m. Docent available on weekends at 2 p.m.

Balboa Park in the Casa de B

collection features 30 carvings from the Ching Dynasty (1644-1912) Ming Dynasty (1368-1644), including a variety of artistic styles, with subjects ranging from mythical animals to Buddhist deities. It through April 15.

"Predators of the Ancient Sea" is an exhibit that contains com-

educational displays on endangered plants, animals, and habitats, as

30

1


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**PARTIES
FOR THE
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We wanted to show the planet we care — so we're throwing a party! Proceeds go to support *Earth Day* — the biggest party of the year in California. **Part on Sunday, April 22, 10:00 am to 5:00 pm.**

MONDAY, APRIL 2
Dance the night away at *Chicago's* on Pacific Beach. Special *Earth Day* night. 10:00 to 10:00 pm, \$4 donation.

WEDNESDAY, APRIL 4
Benefit concert at the *Belly Up Tavern* in Belmont. Music, magic, and more. Tickets: \$5 in advance. Call 442-7886 for info.

MONDAY, APRIL 9
"Think Globally, Drink Locally" at the *Old Columbia Brewery* in downtown San Diego, 6:00 to 10:00 pm. Tickets \$5 to \$10 at the door.

TUESDAY, APRIL 10
Full Moon party on the roof of *Belmont's* in Mission Beach. Come on and hear! 6:00 to 10:00 pm, \$4 donation.

SUNDAY, APRIL 22
EARTH DAY! 10:00 am to 5:00 pm in Balboa Park. Music, art, games, entertainment and environmental displays. **FREE!**

Sponsored by the *San Diego Earth Day 1990 Coalition* in conjunction with *Diego's, Belly Up Tavern, Belmont's, Old Columbia Brewery*.

For more information about *Earth Day* activities in San Diego, call 492-8686.

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**CAJON
SPEEDWAY**

7

READER'S GUIDE TO LOCAL EVENTS

desert ecosystem. The museum, located in Balboa Park, is open from

10 a.m. to 4:30 p.m. daily. Call 231-3821 for more information.
Balboa 18, *Flow Space Theater* and *Science Center*, "Spies: An Adventure in Motion" is a series of hand-drawn exhibits designed to involve the visitor in the exploration of the forces involved in national motion.
A multimedia presentation show, "Spies Over China," explores events taking place in Chinese skydiving thousands of years ago. The show consists of the screening of *The First Emperor of China*, the newest OMNIMAX film showing at the science center, in honor of the Chinese New Year. The film tells the story of Qin Shihuang, who declared himself emperor in 221 B.C. and unified China under a single, central

rule. The film will screen Monday, Friday and Saturday, 11 a.m., 1 p.m., 3 p.m., and 5 p.m. (Monday screenings don't begin till 1 p.m.), on Saturdays and Sundays, 11 a.m. showings are added. The film remains through March.
The OMNIMAX film *Genesis* continues at the science center, taking viewers through 20 billion years of geological history, simulating the development of our planet from one continent to the current seven. *Genesis* will screen daily at noon (except Mondays), 1 p.m., 3 p.m., 4 p.m., and 6 p.m., with an additional 11 a.m. show on Saturdays and Sundays. This film remains through the spring.
"Laserick: Into the '90s" is a new laser-light show featuring modern rock hits from artists like Chicago, Bon Jovi, Depeche Mode, Elton John, Genesis, the B-52s, R.E.M., the Cure, Living Colour, and De La Soul. The show uses modern rock to complement Laserick's abstract, 3-D graphics, and aerial effects. It's scheduled to play Saturdays through Sunday at 9:15 p.m., plus at 10:30 p.m. on Saturdays and 8 p.m. on Sundays and Sundays. The Laserick show "Pink Floyd Returns to the Dark Side" features music from Pink Floyd's *Dark Side of the Moon* album with new laser-light effects. It plays at 9:15 p.m. and 10:30 p.m. on Fridays and Saturdays, and at 6 p.m. on Saturdays and Sundays. The theater and science center are located in Balboa Park. For current show schedules, call 236-1108 or 236-1333. The science center is open from 9:30 a.m. to 9:30 p.m. daily from are extended to 10:30 p.m. on Fridays and Saturdays.

GALLERIES

"Three Years - Three Artists," three Mexican artists' works will be on display at the Inlandia Gallery, 7592 Ivy Avenue in La Jolla through May 1. Juan Manuel de la Rosa creates images on handmade paper, Rodrigo Ramez Phillips' paintings are changed with vibrant colors that fuse with a pre-Columbian influence, and Cuernavaca Rivera paints the earthly landscape he knew as a boy in Mexico. There will be a reception for the artists on Saturday, March 31, from 7 p.m. to 10 p.m. at the gallery. Viewing hours are from 10 a.m. to 6 p.m. Sunday through Friday, and from 11 a.m. to 9 p.m. Saturdays, 456-3922.

Natural Dilemma, world traveler Francis Hunter's paintings of the South Pacific will be on display Saturday, March 31, from 12 a.m. to 4 p.m. at the Seaside Nautical Building, 1245 Scott Street, near Shelter Island. Proceeds from sales of the paintings will benefit the St. Vincent de Paul Food Bank Center. For further information, call 435-2079.

Abstract and Landscape Images by artists Hope S. Wills and Robert Gendin will be on view at the First Unitarian Church, 4000 Front Street, downtown, from Monday, April 2, through April 29. Wills' works focus on nature, color and water in an abstract manner, and Gendin's works in oils on canvas with subjects derived from the landscape of San Diego County and adjacent regions. A reception for the artists will take place at the church on Monday, April 2, from 6 p.m. to 9 p.m. Viewing hours are from 10 a.m. to 6 p.m. Sunday through Friday, and from 11 a.m. to 4 p.m. Saturdays, 286-9030.

Black & Art, wildlife artist Ben Shaw's acrylic paintings on Masonite will be exhibited from Sunday, April 1, through April 30, at the Art Scene Gallery, 4530 Mission Boulevard in Pacific Beach. Gallery hours are from 9 a.m. to 9 p.m. Monday through Friday, from 10 a.m. to 9 p.m. Saturday and from 11 a.m. to 9 p.m. Sunday, 453-4240.

Resonance and Remembrance, the Le Petit Louvre Gallery and Art Center will exhibit paintings by Duane Davis, beginning during April, with a reception scheduled from 2 p.m. to 8 p.m. Sunday, April 1. The Yugoslavian artist strives to recreate

the precision and structure of forms found in Northern Renaissance engravings in his depiction of nature, architecture, and interiors. The Le Petit Louvre Gallery is located at 127 South Chagrin Street in Escondido.

"Natural Dilemma" works by Sierra Club members will be on display at the Lagoon Theater, 79 Horton Plaza, downtown, beginning Sunday, April 1. The art on exhibit will represent the members' diverse experiences of nature and the environment and is presented in conjunction with Earth Day.

April 22, a reception for the artists will be held Saturday, April 21, from 5:30 p.m. to 7:30 p.m. at the theater. Viewing hours are from 9:30 a.m. to 5 p.m. Monday through Friday, during performance Tuesday through Sunday from 8 p.m. to 10 p.m.; and Saturday and Sunday from 3 p.m. to 7 p.m. Call 294-1743 for further information.

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BOWIE April 6	MILLI VANILLI April 23	

PADRES

GREAT SEASIDE MOVIE GAMES

JANET JACKSON

April 23

ERIC CLAPTON

April 23

3450 INGRAM ST. (at Balboa Park)
273-4567

San Diego Museum of Art, over 600 works of art by local students from kindergarten to 12th grade will be on exhibit through April 22 in the museum's presentation of "Young Art '90." The exhibition will also feature artists' demonstrations and hands-on projects as well as a "Culture Trek," which will offer children facts about artists and an history. Viewing hours in the museum are from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission to this show is free but those 16 years of age and younger must pay \$2.00.

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21 BLUEGRASS CONCERT / CLINIC featuring "Ranch Party" 7:00 - 9:30 PM	25 FINGER PICKIN' CLINIC 6:30 - 8:30 PM	28 STRING CHANGING PARTY Bring in your guitar and receive a FREE set of strings. Ovens and Tefalene kits will be on hand.
29 Family Folk Concert featuring Paul & Carla Roberts Music from around the World on many instruments 3:00 PM	30 EFFECTS CLINIC NO CHARGE 5:00 PM	\$5.00 in Advance \$7.00 at the door LIMITED SEATING

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Sept. 11, 12

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April 1

Paul McCartney

San Francisco, Phoenix

Dave Edmunds

April 4

George Strait

June 6

The Cult

March 30

Alice Cooper

April 12

Billy Joel

March 31, April 2, 3, 4

Milli Vanilli

May 15

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Sat. March 31, 1-3 p.m.
"Dance Workshop" - Lucy Brown
Mon. April 2, 8-10 p.m. 7-9 p.m.
"Psychic Development: Self Awareness Training" - LOUIE JACKSON
Tuesdays (ongoing) 7-9 p.m.
"Self Help Support Group"
Fridays, April 6, 13, 20, 27, 7-9 p.m.
"Beginning Meditation"
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San Diego Reader March 29, 1990 19

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

Billy Vera and Jerry McCann: Belly Up Tavern, Thursday, April 12, 8 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Allee Cooper and Danger Danger: California Theatre, Thursday, April 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

Paula and the Primers: Rachael, Thursday, April 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

The James Herman Band and the Reddheads: Calhoun, Friday, April 13, 9 p.m., 2022 Fortner Boulevard, 294-9033.

"Innovations in Modern Music," featuring the Blaudius String Quartet (with flute and harp): Doug's Loft, Saturday, April 14, 6:30 p.m., 600 Corner Avenue, Pacific Beach, 286-4090.

Ian McCullough and Elina World: Seawater, Rachael, Saturday, April 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

The One Minute Spirit: Saturday, April 14, 9 p.m., 1130 Buena Avenue, Bay Park, 278-3953.

Satish Lee and the Holy Love: Seawater, Calhoun, Saturday, April 14, 9 p.m., 2022 Fortner Boulevard, 294-9033.

The James Herman Band and the Reddheads: Belly Up Tavern, Saturday, April 14, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Sugar Minott and Shelly Thunder: Belly Up Tavern, Sunday, April 15, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Ventures and the Insect Surfies: Belly Up Tavern, Thursday, April 16, 8 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Carl Perkins: Rachael, Thursday, April 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

OF NOTE



JOHN D'AGOSTINO

Mary Chapin Carpenter specializes in "collegiate country," an offshoot of an anecdotalist's another "most perspective and good of" gal packet and rhyme (not much grooves). By distilling country with the concepts of post grad folk, Carpenter achieves a style that does not bespeak the beer-swilling truckstop habitus so much as the moody English major towering above the truckstop.

The elements in Carpenter's songs are not always neatly fused. "How Do" for example, is a sly-fingering Texas two-step, while "Goodbye Agent" could be easily Jon Mitchell (and is one of the best "other women" songs ever to come out of country—that subject's relative ignorance grounds). But in most cases Carpenter negotiates an appealing truth between pop-country conformity and folk-artistic detachment.

Perhaps because she's from Washington D.C. (the seat of compromise) by way of Tokyo (the capital of profits by accommodation and revision), Carpenter is capable of simultaneously demonstrating her affinity for country and the acuity of her urban compadres. For example, the entire clever takes on song premises without veering into the cornfields of those country songs whose writers are ones are their only interesting feature. Carpenter's an adroit songwriter with an alto like aged port, and her recent album, *State of the Heart*, is as pleasurable a listening experience as one has a right to demand from new-country. *State* performs tonight, Thursday, at the Rachael. *And* *State* will open.

"All-Campus Battle of the Bands, Part 2," featuring various artists: Triton Pub, Friday, April 20, 8 p.m., UCSD campus, La Jolla.

Blackbird Spirit, Saturday, April 21, 9 p.m., 1130 Buena Avenue, Bay Park, 278-3953.

Delaney Bramlett and the Woodpeckers: Belly Up Tavern, Saturday, April 21, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Trailer Park Cameramen: Calhoun, Saturday, April 21, 9 p.m., 2022 Fortner Boulevard, 294-9033.

The Best Farmers and the Mighty Penitents: Belly Up Tavern, Sunday, April 22, 8 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Marianna Fathallah: Rachael, Sunday, April 22, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

Janet Jackson and Chuckell Booker: Sports Arena, Monday, April 23, 8 p.m., 278-TDXX or 224-4176.

"Southern Soul Revue," featuring Johnny Adams, Nipper Brown, Mighty Sam McLean, and Wayne Bennett: Belly Up Tavern, Monday, April 23, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Steve Jones: Rachael, Tuesday, April 24, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

Joe Silberry: Rachael, Wednesday, April 25, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

Eric Clapton: Sports Arena, Thursday, May 3, 8 p.m., 278-TDXX or 224-4176.

Eric Clapton with Robbie Krieger and the Working Wounded: Belly Up Tavern, Thursday, April 26, 8 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

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

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

Seymour: Kresna Calhoun, Friday, April 27, 9 p.m., 2022 Fortner Boulevard, 294-9033.

Curtis Mayfield and Shambles: Belly Up Tavern, Friday, April 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

The Temptations and the Four Tops: Starlight Bowl, Saturday, April 28, 8 p.m., Balboa Park, 544-6743 or 278-TDXX.

"The San Diego Folk Heritage Annual Benefit Concert," featuring Joseph P. Tullis and Jonathan Parker, Jo Ann and Larry Shadell, Ronni Russell and Jim Hays, and Richard and Bruce Field, Dave Allen, and Christopher Cunningham: Del Mar Shores Auditorium, Saturday, April 28, 8 p.m., 215 Nip-B Street, Del Mar, 436-4030.

"Innovations in Modern Music," featuring the Dr. Art Davis Quartet: Doug's Loft, Sunday, April 29, 7 p.m., 600 Corner Avenue, Pacific Beach, 286-4090.

Nile Rodgers: Belly Up Tavern, Sunday, April 29, 8 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

O.J. Ekemode: Belly Up Tavern, Sunday, May 1, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

Dirty Looker: Rachael, Wednesday, May 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TDXX.

Eric Clapton: Sports Arena, Thursday, May 3, 8 p.m., 278-TDXX or 224-4176.

Tatamatt and Substage: California Theatre, Thursday, May 3, 8 p.m., 1122 Fourth Avenue, downtown, 278-TDXX.

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Bugsy's Speakeasy, 248 East Grand Avenue, Encinitas, 761-0902. Live rock and night club for information.

The Cambridge Inn, 1280 East Vista Way, Vista, 726-2503. Craig Jones, pianist and vocalist, performs jazz and contemporary music and hottest requests from 7 p.m. to midnight, Wednesday through Saturday.

Carlos Murphy's, 248 East Vista Parkway, Suite A1, Encinitas, 489-9832. Bill Muller, contemporary, Friday and Saturday, 8 p.m. to midnight. Contemporary music, Wednesday and Thursday, 8 p.m. to midnight. Contemporary music, Wednesday and Thursday, 8 p.m. to midnight.

The Carmel Highlands Country Club, 14455 Philadelpha Drive, Rancho Palos Verdes, 297-0700. In the East. Nightclub. The California, vintage rock and roll, Friday and Saturday, live jazz is featured during the brunch and in the evening on Sunday, call club for information.

The Country Restaurant and Lounge, 426 Douglas Drive, Oceanside, 737-6860. Karaoke, country, Wednesday through Sunday (see section Sunday).

Fireplace Lounge, 439 West Washington, Escondido, 762-9732. Squelched, contemporary, Tuesday through Saturday; Blues, jazz, contemporary, Sunday and Monday.

Fish House West, 3633 South Highway 101, Cardiff-by-the-Sea, 733-6438. Licensed to serve, rock from the '50s to the '90s, Friday and Saturday.

The Flying Bridge, 1103 North Hill Street, Escondido, 721-0944. Billy Fowler and Susan Kline, contemporary, Tuesday through Saturday; Don Timmons, country and contemporary, Sunday and Monday.

Fogarty's Pub, 245 West E1 Norte Parkway, Encinitas, 743-9141. Peter Nune, featuring Gary Farmer and Felipe Delgado, popular rock and roll, Friday and Saturday.

Full Moon Nightclub and Restaurant, 483 First Street, Escondido, 436-7297. The Hightones, funkrock, Sunday, the Night Crusaders, rhythm and blues, Tuesday.

Gilbert's, 945 West Valley Parkway, Escondido, 480-0420. Blues, Latin dance music, Friday and Saturday, 8 p.m. to midnight. Live music, Sunday.

The Grove, 3222 Mission Avenue, Oceanside, 757-7771. The Bear Bros perform vintage rock and roll music, Friday and Saturday.



MIKE KENEALLY

Hessner's, 2777 Roosevelt Street, Carlsbad, 726-6953. Prominent, comedy and music, Friday and Saturday, 8 p.m. to midnight. Contemporary music, Sunday.

Henry's, 264 Elm Street, Carlsbad, 729-0344. The Tony Carmon Trio, top 40 and country and western music, Sunday through Saturday; The Bear Bros, vintage rock, Sunday and Monday.

Hilton Hotel, 3575 Jimmy Durante Boulevard, Del Mar, 792-5200. Daryl Lounsbury and Oyster Bar. The Red Land. The entertainers with hip, boogie, and vintage music, Thursday. Live music, Sunday through Saturday.

The Hungry Hound, 1340 Bernardo Plaza Drive, Rancho Bernardo, 462-2502 or 566-2400. B Natural, rock and roll music from the '50s to the '90s, Tuesday through Saturday.

The Inn at Del Mar, 2540 Camino Del Mar, Del Mar, 259-1252. Audience participation. "Cabaret Night." Friday, the Rocky Cole Trio, with Julie Taylor and Jay Hearn, contemporary and jazz, Saturday; special jazz concert Sunday.

Island's Own, 602 First Street, Escondido, 944-6223. Tim and Maureen Hink, Irish and contemporary music, Thursday through Saturday; open mike night, Wednesday.

Jelly Rogers/Oceanside, 2900 North Harbor Drive, Oceanside, 722-3833. "Chuckie" comedy and music, Thursday through Saturday.

Kelly's Cafe, 213 15th Street, Del Mar, 481-0011. Eric Keating, jazz and Latin guitar music, 6:30-9:30 p.m., Friday; Christine Lagard, soulful, contemporary, and original music, 6:30-9 p.m., Saturday.

La Costa Hotel and Club, Costa Del Mar Road, Carlsbad, 438-0171. Tuesday, contemporary and modern music, Tuesday through Saturday, with Red to Red, jazz and contemporary music, Friday and Saturday only in the Tournament of Champions Lounge; Beverly State, classic, entertainers nights, except Tuesday at 8 p.m., in the International Salon.

Leo's Little Bit of Country, 480 West San Marcos Boulevard, San Marcos, 744-4230. The Carol and Clement country, Wednesday through Sunday (see section Sunday); the North Forty Band, country music, Tuesday; the North Forty Band, country music, beginning at 4 p.m. on Sunday. The Southwestern of the Red perform country music in a special concert, beginning at 5 and 5:30 p.m., Sunday.

Nash and Nix's, 9775 Carmel Mountain Road, Rancho Palos Verdes, 484-4720. Doug Beagler performs adult contemporary music from 7 p.m. to midnight, Friday.

Nite Flare, 6099 Palm Delicias, Rancho Santa Fe, 756-3095. Pat Nash, piano show tunes, Wednesday through Saturday.

Miracle's Cafe, 1953 San Elise Avenue, Cardiff, 942-7934. Peter Pappas, jazz and classical guitar, performs from 8:30 p.m. to midnight, Sunday, contemporary and blues, 7 p.m., Saturday; Eric Keating, jazz and Latin guitar music, 10 a.m., Sunday, open all night, Tuesday, hosted by Steven White.

Mission Inn, 102 East Mission Road, San Marcos, 471-9929. Dave Crook, vintage rock and roll, Friday and Saturday; Sam Thomas and Her Big Band, big band jazz, Sunday, Latin and Latin, country music, Monday; Bob Long, hip, boogie, and swing, Tuesday; the Chicago Six, Christmas jazz, Wednesday.

Old Man Cafe, 2720 Via de la Valle, Del Mar, 756-6814. Notice to Appear, rock and roll, Thursday through Saturday; the Rhumbogues, vintage rhythm and blues, Sunday; Mark Madson, jazz and contemporary music, Monday; Big Bang, rock and roll, Tuesday; Rockville, vintage rock and roll, Wednesday.

The Parking House Restaurant, 125 South Main Avenue, Fallbrook, 728-5438. Good Times, country rock, Friday and Saturday evening.

Pala Mesa Resort, 2055 Old Highway 205, Fallbrook, 728-0953. Greg Hartline, contemporary jazz, and variety music, 6:30-10 p.m., Tuesday through Thursday, and 8 p.m. to midnight, Friday and Saturday.

The Ponderosa Cafe, 12271 Ponderosa Road, Poway, 748-1332. The Sundry Brothers, country, Friday and Saturday.

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Friday, March 30, 9:30 pm
MONKEY MEET
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LIMBO SLAM

Saturday, March 31, 9:30 pm
 "Let's Buzz" Record Release Party
The Paladins
 and guests
FORBIDDEN PIGS
 and
JUKE LOGAN

Sunday, April 1, 9:00 pm
 New Music Night
MAX FABLE
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Monday, April 2, 9:00 pm

CRAZY8

Tuesday, April 3, 9:00 pm

ALPHA BLONDY
 and guests
TALK BACK

Wednesday, April 4, 8:00 pm

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Thursday, April 5, 9:00 pm

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Wednesday, April 12, 9:00 pm
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UPCOMING

Harry Dean Stanton, Billy Swaz, April 8
China Beach Pro Jam, April 11
Billy Vera, April 12
Sugar Minott and Shelly Tonder, April 17
The Ventures, Insect Surfers, April 19
Best Farmers, April 22
"Southern Soul Revue" with Johnny Adams, Nappy Brown, Mighty Sam McClain and Wayne Bennett, April 26
Eric Burdon with Robbie Kriegen, April 26
Curtis Mayfield, April 27
Leanne Hyne, May 9
Tom Grunick, May 16
John Mayall, June 7

THIS WEEK'S AFTERNOONERS —

Chicago 815, Friday 5:30-8:00 pm
Boo Long, Saturday, 5:00-8:00 pm
Tammi Thorne's Hill Paraders, Saturday 5:00-8:00 pm
Savory Bros. Band, Monday 6:30-8:30 pm
Tobacco Road, Wednesday 6:00-8:00 pm

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

Innovations In Modern Music

Peter Sprague
Steve Kujala
John Leifwich
 Sat., March 31, 8:30 pm

Rinaldi String Quartet
 Sat., April 14, 8:30 pm

Dr. Art Davis Quartet
 Sun., April 29, 7:00 pm



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Monday, April 2, 8 pm - midnight, Resta Live'n up with
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Wednesday, April 4, 8 pm-midnight
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near Shomberg	intention of it, once for a while	lack of substance but it is really a peak	fellow narratologic are sitting in their	more romantic (blustery, sugary), the	corporation ("You're talking about the	Hard to Kill — After seven years in a	WAR and to Letter's HOW I WON THE	is instead just dropped on us as a fail	higher causes is still
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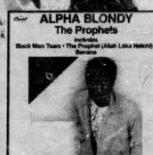
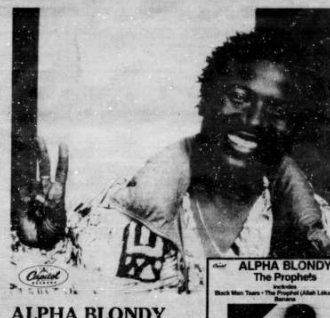


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 American Medical Association, and
 the United States Navy where
 he is interested in arthritis. Most recently he
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 ma, Psoriasis, and Ankylosing Spondy-
 litis, Inflammatory Arthritis, Tendons
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new topics

5. Kata Jacobson, *San Diego*

San Diego Reader March 29, 1990 1

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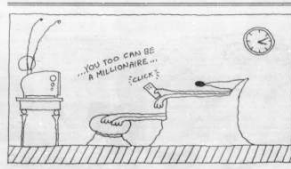
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\$150 OFF

2 K URETHANE PAINT JOB

Relocation Fraud Operating Special

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2 K Urethane Paint Job

3-Year Guarantee

Offer good with this ad. Exp. 4-21-90

\$25 OFF Polyurethane 3-year written guarantee

\$244⁹⁵

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Same as poly-urethane supreme with clearcoat

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FLUIDS	TUNE UP	WASH & WAX
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San Diego Reader March 29, 1990 4

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HORNET 740

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ALL ALARMS INCLUDE FREE

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**Our Basic
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2 year written
guarantee

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Polyurethane**

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3-Year
Guarantee**

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\$319⁹⁵

Relocation Grand Opening Special

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Now **\$349⁹⁵**

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Paint Job**

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