

CITY LIGHTS: ANALYSIS OF A **DOG RIOT**, WHITE-ELEPHANT **THEATERS**.  
**BOB PETERSON'S** CHARITIES, WHY **HEROIN** IS SUCH A DEAL

# READER

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SAN DIEGO'S WEEKLY

## I RAN DRUGS FOR UNCLE SAM



STORY BY NEAL MATTHEWS  
ILLUSTRATION BY TOM VOSS

### MAP POINTS AND SECRET MOVES OF THE CONTRA WAR

The DC-3 airplane, heavily guarded by uniformed Panamanian soldiers, sat on the far side of the jungle clearing at Penonome, 60 miles southwest of Panama City. Its cargo doors were wide open and chocked tight against the fuselage. The right engine idled slow and rough; the left engine was shut down for the loading operation. Soldiers in two Jeeps outfitted with .50-caliber machine guns guarded the plane fore and aft. One gunner trained his weapon on the loading crew; the other .50-cal was pointed at the cockpit and the unarmed American flight crew.

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# CITY LIGHTS

## BAD DOG AT WELLS PARK?

BY BRAD CANLEN

It's something they should teach every class in the police academy: Never shoot a dog in a crowded park on a Sunday afternoon with a Little League game going on nearby. Unless, of course, you have no other choice.

The incident in Wells Park on March 18 can easily be summarized: dog bites cop, cop shoots dog, crowd turns on cop. But the details of the incident are not so clear, choosing a place to lay the blame is difficult. It depends on whose version you believe.

Captain Dorsey Cullen, El Cajon Police Department.

"There's no reason for me to think that the officers acted improperly. A number of the witnesses did not

**"In the next cloudy moment, the gun was fired and a once fluffy, pumpkin-colored dog lay lifeless on the ground, still attached to his bright red leash."**

realize the circumstances involved. They didn't become aware of the situation until they heard the shot."

Wells Park has had a number of problems over the years with transients, according to Cullen. The 38-acre park on East Madison Avenue is popular with drug users, drunks, and people who have nothing to do and nowhere to do it. Families also use the park's baseball field and playgrounds. Exactly which group Richard



police units arrived. The crowd was soon dispersed, but not before someone stole the keys to the animal-control truck. Fernandez, who had seven outstanding warrants, was arrested for felony assault on a police officer. While in the police car, he tried to kick out the windows. Fernandez's friend was also taken away.

Margaret Heit, letter writer to the Californian.

"On Sunday, March 18, I took two of my sons to Wells Park for a birthday party. It was a beautiful day and the people were friendly and peaceful. Peaceful until the senseless provocation by an animal-control officer led one of our sons to another."

"I was there! The animal-control officer was the instigator, and she was the one using the four-letter words. The man did not approach her, nor did he back her up towards her truck."

At one point this man, later identified as Richard Fernandez, threw his arms up and said, "Then I'll leave." The animal-control officer continued shouting. The police officers arrived and began physically abusing Mr. Fernandez. Fernandez became unglued and began to yell and scream.

When the officer, Rick Whitman, made contact with the suspect, Fernandez tried to walk away. Whitman reached out to grab him, and Fernandez bit him. The two men got into a scuffle, and the dog bit the police officer several times. Fernandez praised his dog's behavior. Meanwhile, one of Hernandez's friends swung a baseball bat at the animal-control officer. At that point, according to Cullen, the situation had become

Fernandez fits into. Cullen won't say. But he does describe Fernandez's criminal record as "extensive" — he's been arrested several times on charges that include drug offenses and carrying a loaded weapon in public.

Fernandez was inside the park's community center with his show dog when a park employee told him to leave. (Dogs are not allowed inside the building.) A few minutes later, when Fernandez's dog was seen running loose in the park, animal control was called. Fernandez, who was intoxicated, became aggressive. He and his growling dog backed the animal-control officer up against her truck. She reached for help without

mentioning that the guy was drunk. A single police officer responded. When the officer, Rick Whitman, made contact with the suspect, Fernandez tried to walk away. Whitman reached out to grab him, and Fernandez bit him. The two men got into a scuffle, and the dog bit the police officer several times. Fernandez praised his dog's behavior. Meanwhile, one of Hernandez's friends swung a baseball bat at the animal-control officer. At that point, according to Cullen, the situation had become

dangerous. Whitman had to protect the animal-control officer and also subdue the suspect and the dog. So he took his gun out of his holster and fired one shot, killing the dog. Fernandez became unglued and continued hitting the officer.

A crowd of people soon gathered; some of them had been sitting in baseball bleachers in yards away. Approximately 70 bystanders began taunting, yelling at, and throwing the two police officers. Whitman radioed for backup, and numerous

police units arrived. The crowd was soon dispersed, but not before someone stole the keys to the animal-control truck. Fernandez, who had seven outstanding warrants, was arrested for felony assault on a police officer. While in the police car, he tried to kick out the windows. Fernandez's friend was also taken away.

not addictive," he claims. He continued to work after the airport job wound down in January of 1989, using his own truck and tools to do home remodeling. He parroted five or six sellers on Market Street, some users, some illegal migrants. Eventually, all Steve had to do was drive into the area and park, and the sellers would climb over to his car window. This went on for about six months, while Steve continued to bring in money from construction jobs. Then gradually, he began to meet the car transactions.

There are two kinds of heroin here: cut brown powder, which is heroin cut with some other substance, and tar, the essence of the opiate. Once Steve got around the tar, which is much stronger stuff, he started shooting up every day. "I could still work, in fact I left more like going out and taking on the world than ever before. But certain days I'd have too much and wouldn't go out." Eventually, the old days outnumbered the work days, and the money started dwindling. He was doing one-quarter of a gram of tar every day by the time his son was born. Steve found that he'd panic if he woke up with no heroin in the house. He'd be in agony if he had two more hours without shooting up. He realized he was trapped.

But what could he do about it? He had tried quitting cold turkey once before, and he knew it caused him to "have a heart attack." Narcotics Anonymous wouldn't work for him either, because heroin is an addiction you really can't stop without the help of another drug. "No need, methadone." The epileptologists have a program that will pay for an addict's methadone treatment, but the person also gets a good dose of

So began Steve's pattern of buying a \$20 bag about once a month. "As a casual drug, heroin is

hiding place, inside his mouth. Steve usually bought a \$20 bag, and they ended up sharing it but didn't use the same needle; they bought two needles for \$5 from one of the dealers who sells them on the street.

So began Steve's pattern of buying a \$20 bag about once a month. "As a casual drug, heroin is

A glass of methadone, a bag of heroin, and the economies of getting clean

looking for some marijuana. Steve has always been good at finding drugs — "You drop me in any town with a population of at least 1000 people, and I'll find you some good dope" — so he and the other guy ended up down town at 11th and Market. Somebody approached them selling chula, Mexican slang for heroin, the seller was trying the balloons in their custody

One thing San Diego has all over Missouri is the excellent quality and price of heroin.

How did a 30-year-old family man reach this predicament? Steve came west thinking the work was good here, and he was right. Soon after arriving in 1988, he was making \$24 an hour helping to build the new customs terminal at Lindbergh Field. He lived in Ocean Beach then, and, as has happened all his life, he'd get the blues once in a while. "If I'd had a few Valiums to get me through the depression, I'd have never started up heroin again," he insists. "But you can't get nothin' from doctors anymore unless you're dyin' of cancer."

Steve was depressed in December 1988 when he met a guy who was

It's so cheap, in fact, that it's a better buy than methadone, the synthetic opiate used to wean heroin addicts from their habit. He's dying to get off heroin, but when he checked the prices of a

## THE NOD DAYS

BY NEAL MATTHEWS

Steve had his well-done this morning, so he can talk now. He never buys enough heroin to cop a heavy nod anymore, because he wants to stop using and he doesn't have the money. He hasn't been working. He's had to sell some of his tools, his most prized possessions, just to get the \$8 he needs every day for his get-well. This stress off the pain in the bones, the aches in the muscles, the sleeplessness. "I get \$8, I'm out the door."

To get out the door of his small East San Diego house, he has to pass his wife and nine-month-old son. It's for them that Steve wants to quit shooting heroin. He wants to take them back home, to Missouri, and buy a fix-up trailer on a few acres of land, with chickens and a garden, just like it used to be. "We were in a two-story farmhouse for \$60 a month, no landlord. Here, this place is \$350 a month, plus utilities. The cost of living here is so high." But on the other hand, a dime bag of heroin here would cost about \$40 back in Missouri. One thing San Diego has all over Missouri, Steve says, is the excellent quality and price of heroin.

It's so cheap, in fact, that it's a better buy than methadone, the synthetic opiate used to wean heroin addicts from their habit. He's dying to get off heroin, but when he checked the prices of a

detoxification program a few months back, he might as well have been shopping for a Porsche. He was told it would cost \$45 for the first day of a 21-day program; the second, third, and fourth days would cost \$22 each, and then it'd be \$12 a day for the last 17 days. "That \$45 is a brick wall, man. A brick wall. Hell, some days I wake up, and \$8 might as well be a million. See that black-and-white TV there? That used to be a color TV. See that Marantz? It used to have two nice speakers beside it. I'll probably be selling that Marantz today."

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# CITY LIGHTS



E.O. Peterson: no good deed goes unwarmed

## FOR A GOOD CAUSE

BY MAT POTTER

Robert Oscar Peterson is primarily known for three pivotal events in his life: founding the Jack In The Box hamburger chain in 1951, selling it for \$40 million in '67, and marrying one-mayor-then-councilwoman Margaret O'Connor in 1977. The Mayor of San Diego (then 30) and Peterson (then 61) at a lavish ceremony in the south of France launched San Diego's power couple on a journey that ultimately carried O'Connor to the top job at city hall.

Since O'Connor took over as

major four years ago, Peterson, who has suffered from periodic bouts of leukemia over the past decade, has been cloistered from public view in their Point Loma mansion. But the inclusive, multimillionaire, who once began short-lived divorce proceedings against O'Connor in 1985, says he is an avid supporter of his wife's public career and isn't reluctant to back it with cash.

One major contributor to the mayor is the tax-exempt R.P. Foundation, a philanthropic entity set up by Peterson 20 years ago to administer his charitable contributions. With a total net worth of about \$1 million, the foundation does out around \$200,000 a year to a variety of Peterson's favorite causes, some of which are also dear to O'Connor.

## PROBLEMS PROJECTED FOR EMPTY MOVIE HOUSES

BY PAUL KRUEGER

When former Mayor Pete Wilson moved up to the U.S. Senate in 1982, he left local taxpayers with an inadequate sewer system that will cost more than \$2 billion to upgrade. Former City Councilman Mike Gotch saddled San Diegans with the unpopular Belmont Park oceanfront shopping mall. And Gloria McColl, who lost her council seat last year, will probably be haunted by the North Park Theater forever.

Though city officials repeatedly warned that the dilapidated building would be a terrible municipal investment, McColl insisted that federal grant money be used to buy

the 60-year-old theater on University Avenue and spare it from demolition by its owners. Her persistent arguments that the building would serve as a centerpiece in the redevelopment of the surrounding midtown neighborhood eventually swayed her council colleagues, who last November approved the \$925,000 real estate purchase.

City officials recently recommended that an additional \$363,000 in federal funds be spent to correct several major structural problems, including a roof that is so poorly anchored to the walls that it could be blown off in a heavy



A million dollars' worth of optimism — the North Park Theater

## VINYL FRONTIER CLOSING

BY THOMAS K. ARNOLD

There's an acute vinyl shortage in San Diego record stores, and it's going to get a lot worse. For more than a year, the 17 local Warehouse stores have been playing out long-playing record albums (LPs) in favor of cassettes and the increasingly popular compact discs (CDs) — to the point where LPs are now available only at the Warehouse in the college area, which has a limited selection of fewer than 50 titles. Vinyl is also disappearing from the racks of the 12 local Sam Goody stores, although some outlets have a few LPs left, the corporate word is don't reorder. And last summer, the three Warehouse Tower Records emporiums snatched LPs from the center aisles and replaced them with CDs.

The reason is that the demand for LPs is going down, down, down. "A year ago, it was between 12 percent and 15 percent, now it's

between 5 and 8 percent, and it's dropping steadily," says David Estes, the Sacramento-based Tower chain's Southwest regional manager. "My guess is that they're lucky if they last through Christmas."

Faced with this waning demand, record companies are cutting back on LP production. At Warner Brothers Records, for example, roughly 30 percent of all new releases currently come out on cassette and CD only, by the end of the year, says Warner spokesman Bob Merlis, the figure should be up to 25 percent. And the new releases that do come out on vinyl, Merlis adds, are subject to increasingly limited press runs. That's because LPs now account for a mere 1 percent of Warner's overall album sales; cassettes account for more than 60 percent, and CDs, 30 percent. In the five-day period ending March 28, Merlis says, Warner sold 153,000 copies of the

new Depeche Mode album nationwide: 88,000 cassettes, 62,000 CDs, and just 3000 LPs. "The demand is getting less and less, almost by the hour, and we're concerned about retailers bailing out of vinyl completely, leaving us with a lot of returns on something we can't sell anywhere," Merlis says. "We don't want to relose."

**"We don't want to relose 8-track, where one day they just didn't sell anymore and there were millions to take back."**

8-track, where one day they just didn't sell anymore and there were millions to take back. "Tower's David Estes has already felt the crunch: "Last December, our number-one seller was the new Milli Vanilli album, and we just couldn't get it on LP," he says. "It was in production, but it wasn't being produced in sufficient numbers."

Record companies are also cutting back LP pressings of older



Vinyl dealers

would add a cracked concrete beam that supports a brick wall above the jobs. But the council refused to spend the money, and McColl's successor, John Hartley, says no repairs should be made to the theater until a committee of North Park residents decides on a use for the abandoned building. Hartley also elicits the idea that a private developer can be found to purchase the building and spend \$3 million on the badly needed renovations.

While the North Park citizens' group discusses the theater's future, the city property department is using some cash left over from the purchase to make minor emergency repairs. The electrical system is being upgraded for the installation of a burglar alarm, which will help

**The electrical system is being upgraded for the installation of a burglar alarm; a sump pump will be installed to clear the basement of stagnant rainwater.**

deter the vagrants and vandals who break into the building; the exterior staircases will be cleaned and secured; and a sump pump will be installed to clear the basement of stagnant rainwater.

This very situation doesn't depress Carol Landman, a North Park resident who helped McColl persuade the council to purchase the theater last year. "I wanted to preserve the options for that building, because if it's

demolished, you'll never have the opportunity to make something of it," Landman says of her successful lobbying effort. She still believes that a community fundraising campaign or a partnership with a yet-to-be-found real estate developer will restore the building. "How can I be optimistic?" Landman asks rhetorically. "Well, I'm optimistic about everything."

Optimism is also the main ingredient in filtering efforts to save two aging downtown theaters. 67-year-old Balboa Theater on Fourth Avenue and E Street went dark in 1986 after the city declared it a safety hazard. A group of preservationists then formed the Balboa Theater Foundation to raise the more than \$5 million needed to refurbish the tile-domed structure. Two hundred fifty San Diegans have since joined the fund-raising effort, but it has collected just \$80,000 to date. A consultant's feasibility study recently commissioned by the group suggests that major fundraising efforts be delayed until

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# CITY LIGHTS

## BAD DOG?

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and was crying and hugging him. Police officers still would not leave him alone. Even after he had been handcuffed, they kept hitting him. "I am a law-abiding citizen, and I am outraged!" The law enforcement officers have one story and the general public has another. But could that many people be wrong? Scott Fallow, aged 31, eyewitness, "I would have been on the officer's side, except for the gun, if he hadn't fired the gun with all of us around."

According to Fallow, the animal-control officer asked Fernandez if his dog had a license, and Fernandez replied that it did. Then she wanted the address of the dog tag. "All of a sudden she got mad. She said, 'Give me the damn address!'" But Fernandez started to walk away. The incident ended, the boy recalls. "When the [dog] owner went to jail all bloody for disobeying the police officer."

Fallow claims that the dog growled at the officer but never bit him. It was a gentle animal that often played with the kids in the park, he says. Fallow admits that chews have somewhat vicious reputations. He himself had a chow, now long gone. It bit his friend Willy, who still has the scar on his thigh. "She was pregnant," Fallow explains.

Friends and acquaintances of Richard Fernandez who were present during the altercation. "The dogcatcher lady just stood there with the rope and didn't even help the cop. And she was smiling too."

"She was smug. I heard her asking for the address. She's had a lot of problems with people in the

park. She doesn't have a nice attitude."

"That lady has given people in this park money, and now they're all ready to turn on her!"



Corina Tapia, the animal-control officer.

"At one point I honestly thought I was going to die. Not from the dog, but from the crowd. We were surrounded by people who were out of control."

This is what Tapia told a police psychologist who interviewed her after the March 18 incident. It was a disturbing event for everyone involved, she says. Officer Whitman realized in a 1991 — a call to all police units in El Cajon and anyone available from other law-

enforcement agencies. Fernandez's friend took five or six swings at her, she says. Fernandez hit one of the police officers right in the mouth.

animal away. Tapia didn't have her pole with her and was afraid to go back to the truck to get it, so the officer was on his own. After the dog was shot, the Little League parents became "enraged." Tapia says, "because the officer drew a weapon with so many people around." But the real threat came from "the locals," as she calls them — the people who live and hang out in Wells Park. "I turned and looked at people in the crowd, and some of those who had bottles cocked in their hands were people I've helped in the past. That really hurt."

If Tapia had known what the final outcome would be, she never would have checked the dog's license. "I would have just gotten into my truck and driven away," she says. It wasn't worth the dog's life, or the sound relations between the authorities and the locals. "I set us back 100 years," says Tapia. More friends and acquaintances of Richard Fernandez: "Fernandez was intelligent. When a cop tells you to grab a handful of grass [sit down], you grab a handful of grass."

"No doubt about it, [Fernandez] was drunk. I was drinking with him." "I think [Fernandez] is still in jail. He flipped out in the courtroom when the DA called his dog a pit bull."

"The dog's name was Pumpkin. How vicious could it be?"

## THE NOD DAYS

(continued from page 4)

religion. There has not a lot of people who are undergoing methadone maintenance, and it

ain't pretty. They're fat, have nothing going for them. They go to the clinic, get their fix, and go home and stay away from the world. I don't want to live like that." Steve wants to go through detox and be done with drugs completely. But the clinic wants cash.

Things have changed since Steve last checked detox prices. The clinic he investigated has since moved from Lyton Street to Greling Drive in Serra Mesa. (The clinic, which can treat up to 300 addicts, may soon be the object of a campaign by local residents who want to force it out of their

neighborhood.) Another branch of the clinic, called the C Street Community Clinic, is located at 1300 California Drive in Golden Hill. A spokeswoman there says the price for detox is only \$22 the first day, \$17 for the next three days, and \$12 a day for the rest of the 21-day program. It was also for the price of their supplier? "Sometimes we hear that that's just a cop-out. It means they really don't want help."

So how do addicts add up pay for treatment? They do whatever they can do. Some go shopping and sell whatever they can steal. They find a way. There are currently 96 people in detox at the clinic paying

## FOR A GOOD CAUSE

(continued from page 1)

who serves as the foundation's chief financial officer. For example, over the last two years, the foundation has contributed — almost \$700,000 to redecorate the mayor's 11th-floor offices at city hall. The expenditure was reported in the foundation's annual tax filings only as "a refurbishment of public building."

Noon Peterson: "It was a pretty bad shock. I think the city ought to have a public hearing on the issue of official visitors. The whole place seems to look right. I just tried to help."

Peterson says he doesn't know the details, and the mayor's office did not return telephone calls, but "visitors to the mayor's inner sanctum report that the decorating work included elaborate designer furniture as well as a new kitchen."

## FOUNDATIONS OPERATED BY POLITICIANS LIKE COELHO HAVE RECENTLY COME UNDER FIRE BY CRITICS WHO SAY THEY ARE JUST ANOTHER WAY FOR INCUMBENT OFFICERS TO IMPROVE THEIR PUBLIC IMAGE.

Since tax dollars weren't used and the job was billed through the design team of Eliseo Delong Ltd., Walter Broderick's services, specific records on how the money was spent weren't kept by the city, according to one official.

Other O'Connor-backed causes drawing support from Peterson's foundation last year included the Soviet Arts Festival, which received \$25,000, and KPBS, the public television station operated by San Diego State University, which got \$10,000. Of the state's local government coverage, Peterson says, "I just think they do a great public service. They do a hell of a job."

In another possible link to O'Connor's career, the R.P. Foundation donated \$25,000 to an epilepsy research foundation started by and named after Fresno Democratic Congressman Tony Coelho, an epileptic himself. At the time, Coelho, who was then House Majority Whip, was spearheading a congressional effort being pushed by O'Connor to have the U.S. government pick up half the \$2.8 billion tab for San Diego's federally mandated sewage-treatment system.

When Coelho abruptly resigned from congress under a cloud of pending ethics charges last June, the San Diego Union reported that his departure had "blow a blow" to O'Connor's sewage-treatment plan; the legislation failed to advance, and city newspapers are now expected to foot most of the bill.

Nonprofit foundation operated by politicians like Coelho have recently come under fire by critics who say they are just another way for incumbent officials to improve their public image and curry favor with voters.

But Peterson, who says he has personally known Coelho for years, denies any attempt to exert political influence. "It gives me a pause in the fact that you guys don't think anybody can do any good anymore without having a golden altar move."

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# CITY LIGHTS

cash daily. Many of the 500 or so on methadone maintenance come in every morning at 5-8, get their dose, and go on to well-paying jobs.

So should I let her and ask where a good store is I can steal from?" asks Steve derisively. "Until you make methadone cheaper than the heroin on the street, why would people take the bus across town, past their dealer, to get a dose that still doesn't get 'em well?" Steve's latest idea is to go to Tijuana, try to buy a bunch of Valium in a pharmacy, and sleep through withdrawal.

## VINYL FRONTIER

(continued from page 2)

"catalogue" albums. Rich Horowitz, co-owner of the three Off the Record stores in East San Diego, Hillcrest, and Encinitas, says 25 percent of the vinyl LPs and indie rock each week are no longer in print, recent vinyl editions include three-fourths of the Bob Dylan catalogue and most albums by Elvis Costello and the Doobie. In September, the mighty Warner-Elektra-Atlantic (WEA) conglomerate, of which Warner Brothers is a part, will release dozens of catalogue LPs — the biggest purge by the biggest label in the business.

"When we can't sell it anymore, we won't make it anymore," Merlis says. "Once our supply of a title runs out, if our sales indicate that the vinyl demand is minuscule and not enough to justify an ongoing back to press on it, we're going to delete it."

The looming WEA cut could speed up the LP's demise. Tower's David Estes says, "WEA is the biggest company, with the largest market share of any manufacturer, and we're willing to see how other labels will react to this."

explains. "If the fellow WEA's lead, I personally think that's going to be the end of it; we'll try to hang on to some product through Christmas, but by January, we'll definitely be out of the LP."

The LP's last stronghold will likely be independent record stores that carry both new and used albums. At Off the Record, for example, new LP sales are slightly down, but used LPs are selling as well as ever. Even so, says Larry Farkas, Horowitz's partner, nothing lasts forever. "I think the demand

for used albums will continue, at least for a few more years, but it will reach the point where people aren't buying them to listen to, but to collect — just like baseball cards."

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# CITY LIGHTS

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## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice: I've always known the British were eccentric, but there's something about their system that has me completely baffled. I know that the Queen owns all the swans in England, but someone just told me that she owns all the sturgeon in her realm. I have a hard enough time trying to figure out why she'd want those big birds — they can't taste good, eating all those weeds, and I doubt that they lay enough eggs to compete with chickens — but what in the world would she want with sturgeon? Spencer Masberry College area

Back in the Middle Ages, if somebody gave you the royal bird, you'd be mighty pleased and honored. Same goes for the royal fish. Swans and sturgeon have been associated with the nobility in Britain since medieval times — swans favored for their elegance and drumsticks and sturgeon for their eggs. I mean, what's the use of being king if you can't claim all the good stuff for yourself and leave the coots and the cod for the peevish?

There's not much to be said about the sturgeon tradition. The fish apparently was prized for both its flesh and for its tasty roe, it was scarce, it appeared only on the finest of tables in Britain, so the Crown got first crack at it. The tradition and the law about the fish probably date back to the time the Danes ruled England, around A.D. 1000. Though I've not confirmed it, the royal family may have recently relinquished its sturgeon rights. But owning all the sturgeon in Britain is a little like owning all the swans in Cuba. Elizabeth probably won't miss the privilege.

Her Majesty does still have rights to certain mute swans along a 30-mile stretch of the Thames, though. And they're the subject of so little pageantry on the third Monday in July each year — swan-upping day. The history of the event began two millennia ago, when Roman rulers domesticated Britain's mute swans into herds for food and as a mark of nobility. They even gave swans as special gifts. The first record of a king giving



Illustration by Rick Garry

"Games and Flights of Swannes" as a gift dates from 1023, when King Canute bestowed a flock of mute swans on a well-connected family in Abbotbury, Dorset. Nearly 3000 swans, descendants of the original flock, can still be seen there, constituting a major tourist attraction in the area. So fairly early in Britain's history, the mute swan became a semidomesticated bird, only slightly more foodsource than today's chickens, and it was possible to establish ownership of them. Swan farming was profitable business during most of the Middle Ages.

The first serious British royal swan-keeper was Edward IV, who ruled during the late 1400s. When he wasn't busy with the War of the Roses, he spent a good deal of time regulating the keeping of swans with a deluge of proclamations and laws. He formalized the requirement that owners mark the beaks of their birds with a unique swan mark, like a cattle brand, and code all unmarked birds on open land or public waters to the Crown. Owners had to pay the Crown an annual fee for the privilege of keeping swans, and

swanbeaks had to be officially registered as such. You could be jailed for stealing swan eggs, but the punishment for stealing the bird itself was quite unique. The unfortunate swan would be strung up by its bill, its feet barely touching the ground, and the thief would pour grain over the swan's head until the bird was covered by a pile of grain as deep as the swan was long. The thief then relinquished both bird and grain as his fine. Edward did such a thorough job of binding swan-keeping in red tape that he was even forced to establish a full-time swan court to hear nothing but cases related to the birds.

Among the 900 or so swan owners in the 16th Century were two livery companies (merchants' and craftsmen's guilds) in London, the Vintners' Company and the Dyers' Company. Each group had been granted a privilege, a so-called Royalty of Swans, allowing it to keep birds on the Thames River, a location ordinarily reserved for the Crown. Of course, the swans couldn't care less about laws or territories or who owns them, so it was necessary to set aside one time each year:

about two months after the cygnets hatch, to scour the Thames and divvy up and mark the year's new birds. Records from 1509 still held by the vintners refer to the ceremony as the "upping of Swans."

The royal swan-keeper, oarsmen, and designated members of the dyers' and vintners' groups would put on their fanciest uniforms and set out with great ceremony from Blackfriars Bridge in London looking for swan nests. If the cygnets at the nest were the offspring of two swans owned by the same group, then ownership was clear. But the young of a mix-and-match pair were divided up among them. At the time the cygnets were claimed, they'd also be marked — one nick in the beak for the dyers, two for the vintners, and a pattern of crowns for the king. Since the Vintners' Company was made up of wine importers and tavern owners, a popular old-time pub name was the Swan with Two Necks, a corruption of the vintners' mark: a swan with two necks.

Today, 400 years later, the vintners, the dyers, and the Keeper of the Queen's Swans are still rowing up the Thames in July, dividing the swans among them. Swan-upping involves only mute swans. All other species are protected by international wildlife regulations. (All swans, even semidomesticated mutts, are protected in the U.S.) And apparently very young swans, under three years old, make fairly good eating. (They can live 20 or 30 years, perhaps longer.) One traditional recipe for roast swan calls for three pounds of minced rump roast and three minced shallots mixed with salt, pepper, and nutmeg, stuff the swan with the beef, butter it, roast it for about two hours, and serve it with port wine sauce. Mute swan still shows up on special banquet tables from time to time in England.

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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<td>\$1,020</td> </tr> <tr> <td>3.45 ct. diamond 3.25</td> <td>\$3,450</td> <td>\$1,035</td> </tr> <tr> <td>3.50 ct. diamond 3.30</td> <td>\$3,500</td> <td>\$1,050</td> </tr> <tr> <td>3.55 ct. diamond 3.35</td> <td>\$3,550</td> <td>\$1,065</td> </tr> <tr> <td>3.60 ct. diamond 3.40</td> <td>\$3,600</td> <td>\$1,080</td> </tr> <tr> <td>3.65 ct. diamond 3.45</td> <td>\$3,650</td> <td>\$1,095</td> </tr> <tr> <td>3.70 ct. diamond 3.50</td> <td>\$3,700</td> <td>\$1,110</td> </tr> <tr> <td>3.75 ct. diamond 3.55</td> <td>\$3,750</td> <td>\$1,125</td> </tr> <tr> <td>3.80 ct. diamond 3.60</td> <td>\$3,800</td> <td>\$1,140</td> </tr> <tr> <td>3.85 ct. diamond 3.65</td> <td>\$3,850</td> <td>\$1,155</td> </tr> <tr> <td>3.90 ct. diamond 3.70</td> <td>\$3,900</td> <td>\$1,170</td> </tr> <tr> <td>3.95 ct. diamond 3.75</td> <td>\$3,950</td> <td>\$1,185</td> </tr> <tr> <td>4.00 ct. diamond 3.80</td> <td>\$4,000</td> <td>\$1,200</td> </tr> <tr> <td>4.05 ct. diamond 3.85</td> <td>\$4,050</td> <td>\$1,215</td> </tr> <tr> <td>4.10 ct. diamond 3.90</td> <td>\$4,100</td> <td>\$1,230</td> </tr> <tr> <td>4.15 ct. diamond 3.95</td> <td>\$4,150</td> <td>\$1,245</td> </tr> <tr> <td>4.20 ct. diamond 4.00</td> <td>\$4,200</td> <td>\$1,260</td> </tr> <tr> <td>4.25 ct. diamond 4.05</td> <td>\$4,250</td> <td>\$1,275</td> </tr> <tr> <td>4.30 ct. diamond 4.10</td> <td>\$4,300</td> <td>\$1,290</td> </tr> <tr> <td>4.35 ct. diamond 4.15</td> <td>\$4,350</td> <td>\$1,305</td> </tr> <tr> <td>4.40 ct. diamond 4.20</td> <td>\$4,400</td> <td>\$1,320</td> </tr> <tr> <td>4.45 ct. diamond 4.25</td> <td>\$4,450</td> <td>\$1,335</td> </tr> <tr> <td>4.50 ct. diamond 4.30</td> <td>\$4,500</td> <td>\$1,350</td> </tr> <tr> <td>4.55 ct. diamond 4.35</td> <td>\$4,550</td> <td>\$1,365</td> </tr> <tr> <td>4.60 ct. diamond 4.40</td> <td>\$4,600</td> <td>\$1,380</td> </tr> <tr> <td>4.65 ct. diamond 4.45</td> <td>\$4,650</td> <td>\$1,395</td> </tr> <tr> <td>4.70 ct. diamond 4.50</td> <td>\$4,700</td> <td>\$1,410</td> </tr> <tr> <td>4.75 ct. diamond 4.55</td> <td>\$4,750</td> <td>\$1,425</td> </tr> <tr> <td>4.80 ct. diamond 4.60</td> <td>\$4,800</td> <td>\$1,440</td> </tr> <tr> <td>4.85 ct. diamond 4.65</td> <td>\$4,850</td> <td>\$1,455</td> </tr> <tr> <td>4.90 ct. diamond 4.70</td> <td>\$4,900</td> <td>\$1,470</td> </tr> <tr> <td>4.95 ct. diamond 4.75</td> <td>\$4,950</td> <td>\$1,485</td> </tr> <tr> <td>5.00 ct. diamond 4.80</td> <td>\$5,000</td> <td>\$1,500</td> </tr> </table>		25 ct. diamond 0.05	\$250	\$75	30 ct. diamond 0.10	\$300	\$90	35 ct. diamond 0.15	\$350	\$105	40 ct. diamond 0.20	\$400	\$120	45 ct. diamond 0.25	\$450	\$135	50 ct. diamond 0.30	\$500	\$150	55 ct. diamond 0.35	\$550	\$165	60 ct. diamond 0.40	\$600	\$180	65 ct. diamond 0.45	\$650	\$195	70 ct. diamond 0.50	\$700	\$210	75 ct. diamond 0.55	\$750	\$225	80 ct. diamond 0.60	\$800	\$240	85 ct. diamond 0.65	\$850	\$255	90 ct. diamond 0.70	\$900	\$270	95 ct. diamond 0.75	\$950	\$285	1.00 ct. diamond 0.80	\$1,000	\$300	1.05 ct. diamond 0.85	\$1,050	\$315	1.10 ct. diamond 0.90	\$1,100	\$330	1.15 ct. diamond 0.95	\$1,150	\$345	1.20 ct. diamond 1.00	\$1,200	\$360	1.25 ct. diamond 1.05	\$1,250	\$375	1.30 ct. diamond 1.10	\$1,300	\$390	1.35 ct. diamond 1.15	\$1,350	\$405	1.40 ct. diamond 1.20	\$1,400	\$420	1.45 ct. diamond 1.25	\$1,450	\$435	1.50 ct. diamond 1.30	\$1,500	\$450	1.55 ct. diamond 1.35	\$1,550	\$465	1.60 ct. diamond 1.40	\$1,600	\$480	1.65 ct. diamond 1.45	\$1,650	\$495	1.70 ct. diamond 1.50	\$1,700	\$510	1.75 ct. diamond 1.55	\$1,750	\$525	1.80 ct. diamond 1.60	\$1,800	\$540	1.85 ct. diamond 1.65	\$1,850	\$555	1.90 ct. diamond 1.70	\$1,900	\$570	1.95 ct. diamond 1.75	\$1,950	\$585	2.00 ct. diamond 1.80	\$2,000	\$600	2.05 ct. diamond 1.85	\$2,050	\$615	2.10 ct. diamond 1.90	\$2,100	\$630	2.15 ct. diamond 1.95	\$2,150	\$645	2.20 ct. diamond 2.00	\$2,200	\$660	2.25 ct. diamond 2.05	\$2,250	\$675	2.30 ct. diamond 2.10	\$2,300	\$690	2.35 ct. diamond 2.15	\$2,350	\$705	2.40 ct. diamond 2.20	\$2,400	\$720	2.45 ct. diamond 2.25	\$2,450	\$735	2.50 ct. diamond 2.30	\$2,500	\$750	2.55 ct. diamond 2.35	\$2,550	\$765	2.60 ct. diamond 2.40	\$2,600	\$780	2.65 ct. diamond 2.45	\$2,650	\$795	2.70 ct. diamond 2.50	\$2,700	\$810	2.75 ct. diamond 2.55	\$2,750	\$825	2.80 ct. diamond 2.60	\$2,800	\$840	2.85 ct. diamond 2.65	\$2,850	\$855	2.90 ct. diamond 2.70	\$2,900	\$870	2.95 ct. diamond 2.75	\$2,950	\$885	3.00 ct. diamond 2.80	\$3,000	\$900	3.05 ct. diamond 2.85	\$3,050	\$915	3.10 ct. diamond 2.90	\$3,100	\$930	3.15 ct. diamond 2.95	\$3,150	\$945	3.20 ct. diamond 3.00	\$3,200	\$960	3.25 ct. diamond 3.05	\$3,250	\$975	3.30 ct. diamond 3.10	\$3,300	\$990	3.35 ct. diamond 3.15	\$3,350	\$1,005	3.40 ct. diamond 3.20	\$3,400	\$1,020	3.45 ct. diamond 3.25	\$3,450	\$1,035	3.50 ct. diamond 3.30	\$3,500	\$1,050	3.55 ct. diamond 3.35	\$3,550	\$1,065	3.60 ct. diamond 3.40	\$3,600	\$1,080	3.65 ct. diamond 3.45	\$3,650	\$1,095	3.70 ct. diamond 3.50	\$3,700	\$1,110	3.75 ct. diamond 3.55	\$3,750	\$1,125	3.80 ct. diamond 3.60	\$3,800	\$1,140	3.85 ct. diamond 3.65	\$3,850	\$1,155	3.90 ct. diamond 3.70	\$3,900	\$1,170	3.95 ct. diamond 3.75	\$3,950	\$1,185	4.00 ct. diamond 3.80	\$4,000	\$1,200	4.05 ct. diamond 3.85	\$4,050	\$1,215	4.10 ct. diamond 3.90	\$4,100	\$1,230	4.15 ct. diamond 3.95	\$4,150	\$1,245	4.20 ct. diamond 4.00	\$4,200	\$1,260	4.25 ct. diamond 4.05	\$4,250	\$1,275	4.30 ct. diamond 4.10	\$4,300	\$1,290	4.35 ct. diamond 4.15	\$4,350	\$1,305	4.40 ct. diamond 4.20	\$4,400	\$1,320	4.45 ct. diamond 4.25	\$4,450	\$1,335	4.50 ct. diamond 4.30	\$4,500	\$1,350	4.55 ct. diamond 4.35	\$4,550	\$1,365	4.60 ct. diamond 4.40	\$4,600	\$1,380	4.65 ct. diamond 4.45	\$4,650	\$1,395	4.70 ct. diamond 4.50	\$4,700	\$1,410	4.75 ct. diamond 4.55	\$4,750	\$1,425	4.80 ct. diamond 4.60	\$4,800	\$1,440	4.85 ct. diamond 4.65	\$4,850	\$1,455	4.90 ct. diamond 4.70	\$4,900	\$1,470	4.95 ct. diamond 4.75	\$4,950	\$1,485	5.00 ct. diamond 4.80	\$5,000	\$1,500
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80 ct. diamond 0.60	\$800	\$240																																																																																																																																																																																																																																																																																																
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95 ct. diamond 0.75	\$950	\$285																																																																																																																																																																																																																																																																																																
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1.05 ct. diamond 0.85	\$1,050	\$315																																																																																																																																																																																																																																																																																																
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1.25 ct. diamond 1.05	\$1,250	\$375																																																																																																																																																																																																																																																																																																
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<p><b>DIAMOND TENNIS BRACELETS</b> 1 ct. tw. diamond tennis bracelet \$1,750 1.5 ct. tw. diamond tennis bracelet \$2,625 2 ct. tw. diamond tennis bracelet \$3,500</p>	<p><b>DIAMOND SEMI-MOUNTS</b> D1.51 ct. \$2,500 \$2,000 1.00 ct. \$2,500 \$1,000 1.40 ct. \$2,500 \$500 CL weight &amp; prices exclude center diamond</p>																																																																																																																																																																																																																																																																																																	

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(continued from page 11)  
 put this green. Many look like amateurs. I walked away convinced they should add a P.S. to that "Amen." Then I saw number 15.  
**#15, PAR FIVE, 500 YARDS** — The kicker about 15 is that the pros are supposed to birdie it. No matter how hard the wind is blowing, the teeing area is adjustable, thus encouraging the pros under any conditions to try for the green in two. So there's the macho factor. Then there's the view from the 15th fairway. Consistently, the CBS announcers act as if their audience has been to the Masters and has the course memorized; they rarely, if ever, explain the circumstances. For example, they'll say, simply, "Calacechia's on the hill at 15!" and take for granted we know what they mean. I didn't until I saw the "hill" in person. It's 45 feet higher than the green, and the view is vertiginous. The prevailing wind's in your face, and the firm green — way down there — looks neither as wide nor as steep as it does on TV. The pond in front is menacing, as is the larger pond behind the left side of the green on number 16.

There is no place to bail out, nowhere to run.  
 So there's the macho factor on 15 and the view factor. Now add the Master's factor. Frank Beard: "[Wild] makes this golf course difficult is the knowledge you're playing in the Masters. You start thinking about the green jacket and the past champions and the millions of people watching on television and the hundreds of photographers and reporters, and all of a sudden you get frightened by a little creek you wouldn't even notice in a normal tournament. You start to think about how much it means, in money and prestige, to be the Masters champion, and the fairways shrink and the greens break five or six different ways, and a tame golf course turns into a lion." Okay, now hit that approach to number 15.  
**#16, PAR THREE, 170 YARDS** and **#17, PAR FOUR, 400 YARDS** — were pretty much as expected. Strenuous is beautiful (though its pond has been dyed an unnatural blue, like watered-down cobalt). Seventeen is a kinder, gentler version of 14. There is no rough anywhere in sight, which recalls an observation Lee Trevino

made that rings even more true now that I've seen the course: "If the Masters had rough, we wouldn't finish in two weeks."  
**#18, PAR FOUR, 405 YARDS** — an anomaly on the course because 13 of the tee shots favor a right-to-left hook, and 18 demands a hard fade through a chute of trees to a fairway that rises radically to the green. I guess anyone who's ever played the Masters in their mind or on a driving range has hit the approach to 18: about 180 yards, uphill. But, much to my surprise, it's not uphill. Hold your arms out in front of you, parallel to the ground. Now raise them to a 45-degree angle. Up there, 180 yards from the end of your fingertips, *that's* your target! The green is 70 feet higher than the tee. Shaped like a large shoeprint, the three-tiered green is very narrow in the middle, maybe two cars wide, and mowed so closely you can hear the putts sizzle. On the small screen, 18 doesn't look like much of a finishing hole. In person, especially when you add in trees, fans, green jackets, and the pompous Ken Venturi calling your shot, it's a monster.  
 My trip to the Augusta National made

for many a revelation. I had no idea the course could be both tougher and more beautiful in actuality than on TV. As a result, I gained new respect for those who play it well. Merely to make the top ten, one must take one's game far beyond its best. I also discovered how hard it is to leave the verdant confines of the course and return to the allegedly real world. This feeling has many precedents, its most famous being centuries old. Across the road from the 18th green, behind the Eisenhower "cottage," is a par-three course every inch as beautiful as the National. A study in stillness, the nine-hole course is a minimalist version of its older brother. White flecks of dogwood, as if dashed by an Impressionist painter, punctuate an otherwise green locale. Everywhere huge trees slump like tired weightlifters from the oppressive heat of a hundred summers. In the center is DeSoto Springs Pond, where, it is said, the explorer camped on route to the Mississippi and the "Seven Cities of Gold" and almost abandoned his destiny. He fell in love with the idyllic scene. He said it was "like Eden," and for days he simply flat refused to leave.

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# Drugs

(Continued from page 11)

The pilot, Wayne Howard, stuck his head and left arm out the cockpit window and waved a small white flag. The soldier in the Jeep waved back and gave a thumbs-up. A line of cargo handlers hurriedly stacked white plastic sacks on pallets; others inside the plane slid the heavy pallets forward and secured them for the 680-mile flight to Costa Rica.

It was early March 1983, about 30 minutes to sunrise. Tish Plumlee, the copilot, was about to begin his third cocaine flight in 12 days from Panama to the secret American airfield at Santa Elena, on the west coast of Costa Rica, just south of the Nicaraguan border. Tish, a member of an all-civilian Black Crew black meaning top secret of American military intelligence operations, had made several trips into Santa Elena in the past four years. The base was a major transshipment point for weapons being furnished by the U.S. to El Salvador and later to the anti-Sandinista Nicaraguan contra rebels. Tish Plumlee (his real name) and Wayne Howard (a CIA-supplied identity) had worked together on these missions, which originated in many parts of the U.S., including the Marine base at Fort Belvoir in the Southern California desert. They had even made secret flights into Nicaragua itself to drop weapons to contra guerrilla units. But their last three trips between Panama and Santa Elena were drug runs, and Tish was beginning to wonder why the Black Crew was suddenly in the drug business. After all, he reminded himself, he was flying under authority of U.S. military intelligence, which answered to the National Security Agency, which, by extension, answered to the White House.

The flight this morning had

been set in motion a few months earlier by the CIA station chief in Costa Rica and bore the Pentagon code name Royal Tiger. "Royal" was the CIA designation for extremely sensitive espionage techniques or missions. Lower than 100 top-level military and intelligence chiefs had knowledge of these operations. Royal Tiger was an airlift delivering military hardware to various Central American jungle airstrips, but this particular flight was different from the others.

Tish and Wayne were in the process of sealing 1200 kilos of high-grade Colombian cocaine from the Ochoa branch of the Medellín cartel, which was operating through Panama with the aid of Panamanian strongman Manuel Noriega. The American plane had landed 300 miles from the cartel's drug-running plane was due, too between the cartel and the CIA's local operatives were so close that this kind of precise information was commonly available to the Black Crew. This same intelligence indicated that the Panamanian soldiers would expect the plane's pilot to signal his identity by waving a white flag in his left hand. And although everything looked thick blue smoke over the confused soldiers and their jeeps. The cargo kickers, Dan and Perry, showed the last pallet and two Colombian loaders out of the hold. The plane was turning into the wind when the first of the tracer bullets from the .50-caliber burst past the cockpit window. Wayne

glanced at Tish and grinned. He lined up the plane's wheels in the rut of the dirt strip, and Tish flipped the tailwheel stop. Suddenly a flock of birds sprang up from the forest and winged quickly away from the dirt road that cut through the thick jungle undergrowth. A "Go! Go!" yelled Perry as he stropped himself into the radio operator's seat. He stepped on the

glanced at Tish and grinned. He lined up the plane's wheels in the rut of the dirt strip, and Tish flipped the tailwheel stop. Suddenly a flock of birds sprang up from the forest and winged quickly away from the dirt road that cut through the thick jungle undergrowth. A "Go! Go!" yelled Perry as he stropped himself into the radio operator's seat. He stepped on the

Tish, and a bullet was embedded in the aluminum frame of Eddie's seat. Tish was amazed to look out and see the plane climb the trees by ten feet. He tapped on the fuel gauges, but the needles didn't move, a good sign that the bullets hadn't pierced the fuel tanks. The pilot, Eddie, looked at Tish and said a black smile. Tish was in a deal with a plane and a pilot in 1985. "As long as you finish the job you're on, you can come and go! He'll be gone for two weeks, a month at a time, then he'll be back here for two, three months before he was gone again. Sometimes, all of a sudden he wouldn't show up, and the next day I'd get a call from Costa Rica. It's Bob, saying, 'Hey, Mike, I gotta be down here for a few days.'"

## The slugs sliced deep into the side of the airplane, and everything went crazy. Bullets, ripping metal, and electrical sparks popped and arced around the cabin.

and returned to their per, he as the car raced up the clearing, toward the runway and the parked DC-3. One of the Panamanian soldiers stood up to watch the incoming car. Wayne too had noticed it. He dropped the white flag and shouted back to the American crewers in the cargo hold. "Button this bird up, and let's get the hell out of here, Fast!" Tish reached up and hit the start button and cranked the left engine. It belched twice, blowing thick blue smoke over the confused soldiers and their jeeps. The cargo kickers, Dan and Perry, showed the last pallet and two Colombian loaders out of the hold. The plane was turning into the wind when the first of the tracer bullets from the .50-caliber burst past the cockpit window. Wayne

carphones and fine-tuned the radio to their assigned low-frequency band. Their radio signal would notify ground stations that the plane was on its way out and there was trouble. Wayne peered at the far end of the runway. Tish was hyperventilating by the sight of the wall of trees rushing toward them. The controls were still mush. Tish garbled the throttles with his left hand and called out the air speed as the bird slowly crept past 60. Wayne came back on the radio. "It's going to be tight," he said calmly. The nose was lifting when Tish noticed one of the jeeps pulling along his side of the plane. He saw the gunner rank back a lever on the 50-cal and watched, in slow motion, the hot tracers inch their way toward the nose of the bird. He glanced toward the trees and was certain they weren't going to make it.

The slugs sliced deep into the side of the airplane, and everything went crazy. Bullets, ripping metal, and electrical sparks popped and arced around the cabin. The radio crackled and fire engulfed the plane. Perry grabbed a fire extinguisher and emptied it on the burning wing. Three large holes were torn in the fuselage behind

Three hours later, the American landed at Santa Elena and were met by two DEA agents, Wayne and Tish were de-briefed while another crew unloaded the cocaine. Nearly a U.S. Air Force cargo plane was emptied of its shipment of weapons, and the drug cache was put aboard that aircraft. The Air Force plane then took off for Honduras Air Force Base, south of Miami. Later a ground crew would strip and cannibalize the shakedown DC-3, a venerable bird that Black Crews had down on hundreds of secret missions since the 1950s. Its remains would be carried out to sea on a barge late at night and ditched. This operation was officially closed, and the four crewmen went their separate ways back home to the States.

Forty-year-old Robert "Tish" Plumlee, who has lived in the San Diego area of and on since 1976, has decided to come forward with details of his work as a pilot in Central America during the time the U.S. government was secretly arming the Nicaraguan contras. From 1979 to 1986, he worked on assignments — ferrying cargo and people into the jungles of

Honduras, Costa Rica, Nicaragua, and Panama, sometimes returning to the U.S. with shipments of cocaine and marijuana. Plumlee had a blue-collar job in San Diego. He worked as a planner for the Edling-Robble Plumbing Company in La Jolla. Owner Mike Clancy hired him in 1985. "As long as you finish the job you're on, you can come and go! He'll be gone for two weeks, a month at a time, then he'll be back here for two, three months before he was gone again. Sometimes, all of a sudden he wouldn't show up, and the next day I'd get a call from Costa Rica. It's Bob, saying, 'Hey, Mike, I gotta be down here for a few days.'"

Plumlee sometimes talked about his other life with a couple of the guys around the planning office. "And I thought at first it was a hallucination stuff came out in the papers just like he said," Plumlee co-worker Norm Iahel.

him, he's starting a business that prepares pilots for FAA licensing examinations. But the official background check he did in Central America and the way it changed his perception of the U.S. government continues to dog his conscience. "I believed in the U.S. government, and I believed in what we were doing in El Salvador. We wanted to get that fucker Castro out of Central America, and we had to do it covertly, and we didn't need some congressman's nose up our ass while we did it. But along about 1982, the gun running and the drug running blurred together, and the contra war eventually became a business. I ended up running drug on behalf of the U.S. federal government, Period."

Plumlee says he made drug deliveries all over the American Southwest. And like that Air Force cargo plane he saw leaving Santa

Elm, he says he delivered cocaine on four different occasions to Honduras Air Force Base. At least one other pilot, Michael Torres, has testified in federal court that he flew drugs into Honduras as part of the contra resupply network. Torres is now in prison in North Carolina on an unrelated marijuana-smuggling conviction. Flying CIA-supplied airplanes, Plumlee was able to cross the border into the States unimpeded by U.S. customs, which lifted inspection requirements for such government-sanctioned aircraft. He and his colleagues, many of whom had flown for CIA-backed airst operations in Southeast Asia, used some of

whom, including Plumlee, had even worked together 30 years ago running guns to Cuba, believed that they were working on sting operations for the U.S. Drug Enforcement Agency. "We'd deliver the drugs, and then we'd wait for the bust, and we waited and waited, but the bust never came," Plumlee says. "Come to find out, the drugs were being sold to support the contra, and our government knew it. Our government is crooked, that's what. Every fact, we're a network of greed... Our job was to gather facts related to military affairs, at first. Then we were asked to start gathering information on drugs. Then those same agencies that asked us for the intelligence on drugs started surfacing our men, busting us, calling us a bunch of mercenaries, rogue elephants. I figured, if they'd hang out certain guys to do like John Hill, Eugene Hasensta, or Barry Seal, what would they do to me?"

In the spring of 1983, Plumlee, who had a residence in Denver, approached then-Senator Gary Hart with information about government involvement in drug running in Central America. Plumlee also expressed his concerns that this information had been passed up through proper channels and nothing had been done about it. He met with Hart staffer Bill Holden, giving him a copy of a map of Central America marked with notes, aircraft IDs, staging areas, weapons drops, and contra crossover points from Honduras into Nicaragua. At the time, most of this information was a secret being withheld from

Congress. The map, on which Plumlee continued to make notations for four years, until he quit flying to Central America in 1985, was a form of security for him. He figured that since a copy of it was in Hart's hands, the map would protect him if he were ever shot down. "But that's never came," Plumlee says. "In 1985 and 1986, Plumlee estimates that 60 to 80 percent of his return flights from Central America were drug runs. He figures that he alone delivered some four tons of drugs to his country, flying CIA-funded aircraft on protected flights. And about 50 pilots flew in circumstances similar to his. Plumlee saw and heard about suitcase full of money that were flown south and delivered to the contra leaders. These were enormous circumstances in which to end his 30 years of working for the government as a member of the Black Crews, the super-secret operative attached to the White House as far back as the Eisenhower presidency. "I don't want to be involved in any way with the government again," Plumlee announces. "I am flat-as-dome with this shit."

## MAP NOTES

1. The map on the story, the samples of Plumlee's map, numbered and his spelling corrected. These numbered notes provide a personal view into the contra war, the intelligence leaks, the drug dealing, and the official government lies. The dates and routes marked on the map appear to support recent contentions of at least one U.S. Senate subcommittee that the upsurge in the importation of cocaine and marijuana in the 1980s paralleled operations in the U.S.-funded

2. This is the Delgado Ranch, a few miles south of San Felipe, Mexico, also called Salavira Prius because

3. continued on page 20

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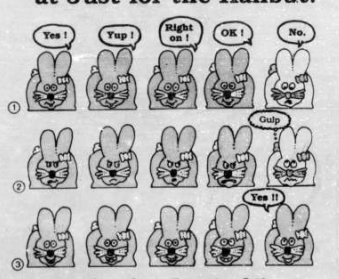
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# DRUGS

(continued from page 19)

of the trees that grow there. This ranch was owned by Mexican drug lord Rafael Caro Quintero, who allegedly masterminded the 1983 kidnapping and torture-murder of DEA agent Enrique Camarena. Plumlee says he made "four or five" stops at this drug transshipment point on his way back from delivering CIA-supplied weapons to the contras and once saw Quintero himself help unload a shipment of marijuana. Toth had brought up from Panama. Plumlee found it intriguing that "the ranch was always heavily protected by Mexican police." Caro Quintero, now serving 40 years in a Mexican prison, was so rich that he once volunteered to pay off Mexico's foreign debt — \$104 billion at the time — if he was given a free hand to operate in Mexico.

Strip on Pacific coast, just outside of Cabo San Lucas

This is one of several airstrips on the drug route between Central America and the California desert and parts of Arizona. Between 1983 and 1986, Plumlee says, he made a dozen or so drug-dropping trips up this corridor, starting in Panama and making stops at Santa Elena, Costa Rica, Puerto Escondido, in southern Mexico; and up through Baja and Mexicali. His delivery points were all over the Southwest. Borrego Desert airstrip. A lack-out place near Humboldt Mountain in Arizona. A strip near Buckskin Mountain, close to the Colorado River. And some abandoned mines beside Tunnel Peak, between Parker and Hanzon City, Arizona. Plumlee says he delivered some 200 kilos of cocaine to those mines during what he thought at first were undercover operations in association with the DEA. "We were documenting the loads and the routes and waiting for the big bust. But the busts never seemed to add up to the amount of cocaine we were bringing in."

Plumlee says that many of the men in the Black Crews he worked with felt extremely uneasy about the drug shipments, and occasionally there was talk of coming forward as a group to reveal publicly the extent of government-protected drug shipments. Their complaints to DEA and CIA contacts often elicited disclaimers that "you've got to keep the big picture in mind" and "you might blow a major sting operation." The FBI, CIA, and DEA seemed to be spring on each other's undercover deals, Plumlee believed, and they were beginning to bust each other's operations.

Plumlee says he once landed in Scottsdale with a load of coke, as had been planned, but an FBI contact who was supposed to be there was nowhere to be found. Plumlee had 1240 pounds of cocaine in a DC-3, and when the contact didn't show, he began to think he had been set up to be busted. While some of the plane's cargo was unloaded and another pilot took off with the rest of the load, Plumlee tried to get in touch with his FBI contacts. "You ever try to contact FBI officials late at night on a weekend?" he asks. "The FBI thought I was some kind of nut." His reservations about hauling drugs only intensified.

That trip had started normally enough, with a weapons run out of an airfield called "The Farm" near McAllen, Texas, on the Mexican border. But he had been instructed to return to the U.S. with drugs. "And here I am a dope runner, and this whole thing was turning into a drug operation. It seemed like we were fighting the wrong war all of



a sudden. We should have been fighting the drug lords who we were in cahoots with."

**3**  
Apples, Oranges, Pears, Bananas, code 6 or 7; The Boss - Customer

These are Black Crew code words used during the contras' resupply effort; the codes date back to the days when covert operations were being carried out in Cuba in the early 1960s. Apples were small arms and ammunition. Oranges were artillery. C-4 explosives, and primer cord. Pears were electronics. Bananas were personnel. "The bananas are delivered" was a code used when, as a government dignitary was deposited on the ground.

Code 6 was the name of the freeway through Central Mexico, across the U.S. border at Piedras Negras, and on up to the Big Bend region of Texas. Code 7 stood for the air route up Baja, through San Felipe and Mexicali, then on to drop points in the Anza-Borrego Desert, Twentynine Palms, or the old Patton bombing range east of the Salton Sea.

**4**  
Rafael Quintero, San Felipe, Mex., phone number, Gacha.

M. Colombo, Penonomé, Panama, 1986

This map note contains a San Felipe phone number that Plumlee says was Quintero's number at the Delgado Ranch. Gacha is the big-time drug lord from Colombia. Gonzalo Rodríguez Gacha, a member of the Medellín cartel and purportedly a billionaire. This note refers to a drug deal Quintero and Gacha did together in 1986 that Plumlee says "must have been related to the contras, since I was involved." At the time, Plumlee knew the names only as the people he was to contact at the ranch. Gacha was gunned down by Colombian police last December.

**5**  
12 degrees E, 84 degree Long., Bluefields NCA, River Bacallo

Bluefields is a port on the Caribbean coast of Nicaragua, one of three harbors mined by the CIA in 1984. Plumlee says that before 1982, he worked mainly on the ground as a military-intelligence operative, writing reconnaissance photographs taken by Nicaraguan, Panamanian, and Honduran natives. This was part of the American effort to document the

buildup of Cuban troops, listening posts, and equipment in Nicaragua after the Sandinistas took over in 1979. "We were in there at Bluefields lots of times trying to shoot pictures of Cuban missile technicians," Plumlee reports.

Among the many rumors that the CIA was frantically trying to check out was the one about the impending construction of ballistic-missile sites on Nicaraguan soil.

This Cuban presence convinced Plumlee, in the early stages, that the contras war was just. He decided he'd do whatever was necessary to halt the buildup. In 1982, Plumlee and four Nicaraguan contras, along with two CIA military operatives, made it to Bonanza, a gold mining camp in northeastern Nicaragua, to confirm the presence of Cuban advisers there and to map the location of radio navigation beacons the Cubans had installed.

Plumlee says his cover, should he have been caught in Nicaragua, was as an American tourist on

vacation from his job working in Central America for a pipeline company, CIG, American Services, a legitimate French company that had contracts to search there for oil and gas. Other people in that operation had cover as journalists.

**6**  
Luis Ochoa, Penonomé, Panama, at villa next to river. Previous Vesco and Rojas prop. 6-9-83

Plumlee says that Jorge Luis Ochoa, a Medellín cartel member, sometimes stayed at a villa between Rio Hato and Penonomé when he was sending shipments out of Panama. Plumlee's impression at the time he wrote this note was that the villa was

actually owned by members of the regime of former President Anastasio Somoza, the Nicaraguan dictator ousted by the Sandinistas in 1979. Black Crew scufflebust had it that the villa had been owned previously by Nixon crony Robert Vesco, the financier who had secretly contributed cash to underwrite the Watergate break-in.

This note is significant to Plumlee because it refers tangentially to Barry Seal, a veteran of the Black Crews who was assassinated in Baton Rouge, Louisiana, in 1986. The official U.S. government story on Seal is that he was a drug runner arrested by the DEA in 1983 and, in return for leniency, began working as an undercover narc. Plumlee says that actually Seal had been working for years undercover as a Black Crew operative in military intelligence, though he might have been preying on drug runners simultaneously, and that he was a victim of the interagency feuds in which the CIA, DEA, and FBI

occasionally arrested each other's water-carriers. But one fact about Seal isn't in dispute: He had gained the trust of the highest members of the Medellín cartel by 1984 and was considered the most important agent the DEA had. In the end, Seal may have been sacrificed to the Reagan-Bush administration's implacable hatred of the Sandinistas.

In 1983, Toth Plumlee, Barry Seal, and another Black Crewman installed a camera behind the bulkhead of a cargo bay on the *Far Lady*, a C-123 transport plane that Seal often flew on gun- and drug-running missions to Central America. The U.S. government wanted photographs of Jorge Luis Ochoa and other cartel members helping to load cocaine into the plane. Seal and the DEA were working on a large-scale undercover operation that was to culminate in the arrest of all the cartel leaders together in one location, and this photographic evidence would assist that effort.

Plumlee recalls that they ran the camera's shutter-release cable into the cockpit so Seal didn't have to be anywhere near the cargo bay in order to trip it. And the plan succeeded: the photos were taken. Plumlee says he saw the pictures on two different occasions.

Seal also provided damaging information about Manuel Noriega. After meeting with Ochoa and another cartel member in Panama, where they were hiding out after ordering the murder of a senior Colombian government official, Seal reported to the DEA that the Panamanian dictator was providing protection for the drug tycoons.

In 1984, when the CIA learned

that Seal had been meeting with cartel member Pablo Escobar in Nicaragua, the agency hatched a plan to link the Cartel with the Sandinistas in a drug-smuggling scheme. The agency hoped that if the American public could be convinced of Nicaraguan drug dealing, aid to the contras might be legitimized.

The DEA protested that using Seal in this way would blow his cover and run any chance of busting the cartel. According to several recent books and newspaper articles, DEA officials were summoned to the White House in 1984 and pressured by Oliver North to release photos of Seal's plane in Nicaragua being loaded by cartel members. The DEA refused. The published accounts say that soon after North leaked a story to the *Washington Times*, implicating Nicaraguan leaders in drug smuggling.

DEA officials eventually told congressional investigators that the allegations of Nicaraguan drug dealing were untrue. But at the time, the White House was pressing hard for money for the contras. President Reagan went on national television in March of 1986 with blow-ups of Seal's photographs, which Reagan claimed had been taken in Nicaragua during a drug-loading operation. The president pointed out one man in the pictures: Frederico Vaughn, calling him a close associate of one member of Nicaragua's ruling junta. Shortly thereafter, Congress reversed itself and voted \$100 million in military aid to the contras.

Seal, who had been pulled out of the field by the DEA when the phony *Washington Times* story broke, eventually was compelled to testify about the cartel before a federal grand jury in Miami. Ochoa subsequently contracted for Seal's murder. Barry Seal was machine-gunned to death on February 19, 1986, about a month before

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# DRUGS

(continued from page 21)  
President Reagan's television appearance. Two Colombians shot Seal in his car in front of a halfway house where he was doing time on a drug charge. The Colombians are now serving life sentences in Louisiana, and a warrant has been issued for the arrest of Osorio and Pablo Escobar for letting the contract on Seal.

As for those photographs Reagan made so much of, they weren't shot in Nicaragua, Plumlee claims. "They were shot in Panama," Freddie Vaughan, it turned out, had close ties to the National Security Council and Oliver North. The drug running documented by the photographs was taking place with the assistance of an ally, Manuel Noriega, who only became a casualty to the drug war when his help in the contra war was no longer needed.



Bill Cooper, Lake Tahoe, Reno, Sept. 1, 1986, call Four Aces Palmade, Harry D.

Bill Cooper was a pilot friend of Plumlee's who, along with Buzz Sawyer, died in the crash of a C-121 shot down over southern Nicaragua on October 5, 1986. The third American crewman, Eugene Hasenfus, parachuted safely into the jungle and proceeded to blow the cover off the Reagan Administration's secret contra war.

The plane happened to be Barry Seal's old Fiat Lady, carrying a load of guns and ammunition to a

secret shipments of arms to Iran aboard Southern Air Transport's airplanes, George Bush skated clear.

Plumlee and Cooper go way back. They flew together in the 1950s and 1960s for the CIA, the airlines Air America and Inter-Mountain Aviation in the Golden Triangle area, where Thailand,

Burma, and Laos converge. These flights were in support of Chiang Kai-shek's Chinese nationalist guerrillas, whom the CIA was still backing long after they had been defeated on mainland China. Using American arms, the guerrillas organized villagers into a massive production of opium, the local crop, which provided the base for

large-scale heroin production in Southeast Asia. Eventually, the CIA airplanes were directly involved in drug running, according to eyewitnesses, investigative reporters, and congressional investigators. The CIA-backed planes, with their civilian American crews, delivered arms to the guerrillas and then flew

opium back out to Thailand. "Old Air America pilots who were flying in Central America started to get disgruntled about all the drug running," Plumlee remarks. "They'd say stuff like, 'This is just like the Golden Triangle.' They talked about the black goo in the cargo bays of C-121s."

The map note refers to Lake Cooper's family feud. Plumlee says Four Aces Aviation in Palmade was the airfield where Cooper was to pick up his plane for this September 1986 flying job.

Black Crow operates the Cooper and Plumlee were contacted in the States for covert work abroad in a couple of ways, according to Plumlee. Sometimes the crewmen were involved in ongoing projects, like arms shipments that went south at certain times every month, so there was no need to risk open communication between the deliverers and their superiors. Other times, small aviation companies would place classified ads in aviation periodicals or daily newspapers, calling for pilots and

mechanics. "We'd know that those ads were calls for a job," Plumlee explains. "You'd call, tell 'em who you were, and they'd check your name against a list they had of names. Mosts military occupational specialists, and mailing addresses. If you were on the list, they'd switch you to the go to talk to for the job, and you were set up for an interview. But there was no direct discussion of it on the telephone."

Plumlee, an atrocious speller, wrote "Neirago?" on his map shortly after seeing a Panamanian dignitary at a landing strip near Rio Hato, on the Pacific coast of Panama, in 1983.

of active-duty military operations controlled by the White House, Plumlee continues. With these map notations, he was jotting down names of military groups to jog his memory during his talks with Senator Gary Hart's office. Hart was especially interested in the fact that U.S. active-duty military personnel had been operating undercover in Nicaragua in the early 1980s. Plumlee says several special operations groups performed HALO (high-altitude, low-opening) parachute drops into Nicaragua, exiting airplanes just outside Nicaraguan air space and free-falling across the border before opening their chutes at very low altitudes. Plumlee himself flew some of the military operations into

Nicaragua to shoot photographs of radar installations and purported MIG fighter bases. "It turned

out later that the most reliable photography was done from satellites," he reports.



Santa Elena (Somosa ranch), C-130, DC-48, New airfield being built, 10-4-83. Oscar-Harry operation, staging area weapons (drugs).

Plumlee says that Santa Elena had been former Nicaraguan president Anastasio Somoza's

runners for years before the contra war got underway in 1981. And he didn't change after Oliver North, Richard Secord, and their cohorts ordered the improvement of Santa Elena's landing strip to make the ranch the major staging area to supply weapons and equipment to the contra's southern front.

Small airstrips like Santa Elena were sprinkled throughout Costa Rica and Honduras. When the contra war was in full swing, these strips were needed to provide refueling stops and drop-off points for guns and other supplies destined for guerrillas broussacked nearby. "The drug people controlled the areas where the

(continued on page 24)

## A NOTE ON SOURCES

To make this story easier to read, attribution was withheld from many assertions of fact. But all these facts have been established and are available in the following publications, which were invaluable in this story's preparation.

Cockburn, Leslie. *Out of Control*. Atlantic Monthly Press, New York, 1987. Subtitled "The Story of the Reagan Administration's Secret War in Nicaragua, the Illegal Arms Pipeline, and the Contra Drug Connection," this book details the web of connections between government functionaries, greedy arms suppliers, and the contra rebels. Plumlee appears in the book as a source.

Kwitting, Jonathan. *The Crimes of Patriots: A True Tale of Deceit, Dirty Money, and the CIA*. W.W. Norton & Co., New York, 1987. The Nugan Hand Bank scandal in Australia is shown to be intricately entwined with many of the same people who controlled the Contra war. This book gives excellent background information on the worldwide operations of several American arms merchants.

Wass, Murray. "Cocaine and the White House," *L.A. Weekly*, September 30 and October 7, 1988. An exhaustive account of high-level connections between drug dealers and U.S. government agencies working in Central America, this story draws the larger context within which Plumlee was one small but crucial player.

Woodward, Bob. *With the Secret Wars of the CIA*. Simon and Schuster, New York, 1987. A good source for background and confirmation of Plumlee's stories regarding the types of information the Black Crews helped ferret out. The book also confirmed the time frames in which Plumlee says he performed certain undercover tasks.

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# DRUGS

(continued from page 23)  
 rebel army needed bases." Plummer explains. "The gun suppliers — first the CIA and later the private people who turned the war into a business — had to strike deals with the drug people in order to have these strips. You can't stay sane and safe down there without being on good terms with the CAF — the Colombian Air Force. I've tasted right up with a load of guns, and on the other side of the field, they're loading up drugs at the same time."

The map route refers to Barry Seal and Luis Ochoa, the Colombian drug magnate, running cocaine into Santa Elena. The C-130 and DC-48 notations refer to the reason the field was improved and the airstrip lengthened at the direction of Secord and North. "Barry Seal had flown in the *Fast Lady* with weapons one time and got hit," Plummer says. "That decided me to lengthen the airstrip."

Interestingly, during John Pendergast's current trial, in which he is charged with conspiracy to destroy documents, obstruct investigations, and lie to Congress, the prosecutor introduced a memo from Oliver North that seems to corroborate Plummer's story about the stock airplane. North had written to Pendergast that "one of the planes of the contra reception operation got mixed down in the mud at an airport in Costa Rica."

Another reason Santa Elena was upgraded was that the other major staging area for the contra, southern front, the ranch owned by American citizen John Hall, 150 kilometers east-southeast of Santa Elena, wasn't big enough for the scale of the operation. Also, even though Hall worked closely with the CIA in helping to arm the contra, the use of an American's land in Costa Rica for an arms-

shipment point was politically unacceptable to the Costa Rican government.

**PT Patrol, Santa Elena**  
 "There extremely fast 'stealth' boats were used to patrol the waters off Santa Elena and protect the secret airstrip, Plummer says, and the boats had a connection to San Diego. Karl Phaler, a San Diego, had helped El Salvador modify several Boston Whaler into fast patrol boats in 1980 and 1981. Plummer says the Black Crewmen always called the Santa Elena patrol boats "Phaler boats." In an interview, Phaler said he doesn't know how the boats he helped build for El Salvador might have ended up off Costa Rica. "Maybe somebody else just used my design and the same stuff," he says.

Phaler later established a boat company called Freedom Marine in San Diego and sold three radar-detecting Kevlar boats to the contra for \$140,000, according to testimony by Robert Owen before the Iran-contra committee. Contra leader Adolfo Calero had visited the boat company in San Diego in 1984 and taken a ride on one of the boats. In a 1987 *San Diego Union* story about the boat purchase, Karl Phaler boasted that "Oliver North said I was a great American. After a complaint like that, I would have done just about anything." Phaler was told that the heavily armed boats, which were fitted with machine gun mounts, were to be used to transport food, military equipment, and medical supplies to the contra. But he never actually found out where the boats were delivered or how they were used.

**"North by Northwest," Toys for Eden**  
 Until May 1984, contra leader Eden Pastora was the major beneficiary of weapons shipments to Hall's ranch and Santa Elena. Costa Rica actually had three areas called Santa Elena. Plummer says Oliver North and his courier, Robert Owen, assigned the code name "Point West" to the Santa Elena staging area on the northwest coast of Costa Rica. So Plummer's notation refers to Oliver North, the location of Santa Elena, and the main reason for its existence.

On May 30 of 1984, at a jungle hideout, La Penca, just inside Nicaragua, a bomb exploded during a press conference called by Pastora. He was decrying the CIA's pressure on him to merge with the main faction of contra in Honduras. One American and several Costa Rican journalists were killed, but Pastora survived. The bombing, which was never solved, became the basis of a lawsuit filed by the Christian Institute, a nonprofit public interest law firm based in Washington, DC. The suit claimed that the bombing was part of a criminal conspiracy that included illegal covert arms smuggling, violations of banking and currency laws, and political assassination. Filed in federal court under the Racketeer-Influenced and Corrupt Organizations statute, the suit named 29 defendants (including Hall, Secord, Owen, Phaler, Escobar, and several CIA officials) who allegedly had a direct or indirect hand in the La Penca bombing and in various secret wars all over the world. The lawsuit was dismissed for lack of evidence last

July and is currently on appeal. Before the bombing, Plummer says that Pastora's guerrilla commanders often complained about the escalating prices they had to pay for equipment. Plummer began to share their frustration.

"The guns weren't for sale when we were taking them to Guatemala and El Salvador a few years earlier," he remarks. "But in Costa Rica in 1982, '83, and '84, suddenly the guns are being sold to Pastora. His commanders would say 'f--- it. Well, you really fucked up this month.' And some of the stuff was crap — boots with holes in 'em, old M-16s instead of M-16s, medical supplies that had their seals broken. It was a business, and we were bringing drugs back to pay for it. We were trading better weapons to the drug cartels in return for use of their airports. I thought this was a shitty way to fight for democracy."

Once the contra resupply effort was outlawed by Congress in 1984, Plummer says, the airplanes themselves became rattletraps. Oliver North's job was to circumvent the congressional ban on government aid to the contra, and that was accomplished by commissioning Richard Secord to bring in private arms dealers and aircraft suppliers to do the work for profit. Plummer says these outfits didn't take care of their airplanes nearly as well as the CIA did, and he ended up flying planes that sometimes had no airworthiness certificates on board. Many of the planes had defective instruments, which was a serious problem when he had to deliver equipment during the rainy season. "Directional gyros were broken, so you couldn't tell if you were drifting off course; there were magnetic compasses with low fluid levels, so the compass would stick. Artificial horizons that were partially working, which is worse than not working at all. Hydraulic problems. See, this was, if a plane

went down, it would be much easier to claim it was a shoddy free-lance operation not connected to the government."

**CK over Bravo Two**  
 These crossovers are two of many checkpoints at which Plummer was instructed to contact ground stations on his flights up the coast. These crossovers were points where two different flyways intersected, and there was a communications station nearby. The Black Crew usually had a coded check-in, such as six clicks on the microphone button or a short series of dots and dashes or a terse whistle into the mike. Such coded communications were common. "Going into Hull's ranch, you always whistled," recalls Plummer. The check-ins were required because sometimes ground controllers sent bad information that the mission was to be terminated for various reasons, and at these crossover points there were automatic, preset route changes and landing

**Drug route from Panama to P. Escondido, Mex., Ochoa-Escobar operation, Arps, P. Huachuca, Ar., in place 3-2-83**  
 On this date, March 2, 1983, Tab says he reported this popular drug-smuggling air route to the unit he answered to, based at Ft. Huachuca, Arizona. His military operations logistics officer was Army Col. James Steele, who was chief of the U.S. advances in El Salvador. Plummer had carried dope on that route from Santa Elena to Ochoa to Puerto Escondido and on up into the United States several times. He says that he and his colleagues, working for military intelligence, using equipment supplied by the CIA, had infiltrated these drug-smuggling routes, and they expected that these flyways would be shut down in one major sting operation. But it never happened. "That route remained open and operating for years after I had reported it to P. Huachuca," he says. "Nothing was being done with this information, and a lot of us were starting to get pissed off about flying drugs."

**CK over Bravo One**  
 This was the name of a weapons route into Guatemala on which *Big Toad*, a C-20 cargo plane, made regular air drops of heavy weapons. Bravo Two was the weapons route between various airfields in the Yucatan region of Mexico and the coast of Honduras. A lot of U.S. military hardware from El Salvador and Honduras military bases made its way to private contractors through P. Huachuca, according to Plummer and several other sources. Plummer says this hardware was shipped to the Yucatan as a way of "laundering" it before it was then taken back south and sold to the Contras.

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 Plummer, an atrocious speller wrote "Neragot" on his map

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shortly after seeing a Panamanian digitary at a landing strip near Rio Hato, on the Pacific coast of Panama, in 1983. "We had dropped off weapons there that were headed for El Salvador," Plummer remembers, "and drugs were being loaded for the return trip. This guy was with some other people, and we called him the 'Strongman.' He was extremely friendly with all his people, all the way down to the corporals. I didn't really know who he was, just the 'Strongman,' and somebody mentioned his name. I tried to write it just from the way it sounded."

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circumstance have had their characters blemished and their stories branded as lies by government agents. One thing he has going for him is that unlike many pilots, he was he didn't cut side deals with drug runners, so he didn't have a lot of money. Why didn't he "shoot steadily on my part. Looking back on it, I sometimes wish I'd taken the money like a lot of these damn mercenaries." He spins out the word mercenaries as if it were a lemon ring. "Sure I'm pissed off that I didn't get in on any of it, but we were loyal to our crew. I wouldn't have sold them out."

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believed him."

The details published here are just a fraction of what Plummer knows about U.S. government actions in Central America. He can rattle off names of pilots and the secret, illicit missions they flew until the listener's eyes glaze over. He can name dates and places and times where he tried to warn federal investigators about the drug running, after which he was either threatened with arrest or the information went nowhere. In fact, he's seen the glazing eyes so many times, he's become jaded. "The public really can't care much about what really happened down there," he observes. "They don't expect any better from the government. The CIA, the FBI, the DEA, Congress, the White House, they all know we were involved in running drugs to help the contra, and they could have stopped it. Everything I did down there was sanctioned. George Bush claims he didn't know, but he would have had to go to great lengths to keep himself ignorant about it. But I'm just a little plumber, so what could I know about all this?"

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## ART

# THE JAPANESE AESTHETIC

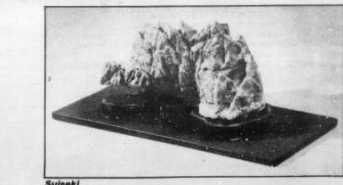
BY JONATHAN SAVILE

The Faith Nightingale Gallery (535 Fourth Avenue, downtown) is offering an exhibition titled "Yamato Gi" ("Spirit of Japan"), consisting of works (mainly sculpture) by Japanese artists now living in America. What chiefly characterizes this diverse collection is the persistence of traditional Japanese aesthetics in forms that belong to the experience of the late Twentieth Century. One may take as an example of this recognition of past and present, of traditionalism and modernism, the pieces by Hiroaki "Tom" Kobayashi, born in Osaka and educated at San Diego State. These works, at once paintings and sculptures, consist of glowing

... the modern refusal to use art as an explicit means for interpreting nature ...

panels of enamel on copper, mounted — in effect, floated — in front of rough-textured upcycled wooden boards, painted black, and themselves given ascriptive, harmonious, asymmetrical shapes. The images on the copper panels are minimalist, non-representational forms, and in some cases mere calligraphic scribbles, emerging from a mysterious darkness or luminescence, and making their effect entirely by their formal qualities: the balance of energies, the contrast of figure and ground, the firmness and rightness of their design.

These characteristics — the extreme economy, the sense of rapid, spontaneous drawing, the intuitive and unrationizable nature of the forms — are traditionally associated with the art of Zen Buddhism. The manner of Kobayashi's images in fact goes back to the Zen paintings of the Fifteenth and Sixteenth centuries in Japan (the *haiboku* or "fading ink" style of Sessho and Shide), and even further to the Chinese "spontaneous style" of the late Sung (such thirteenth-century painters as Fu-Chang and Liang Kai). It is not, obviously, a matter of intentional, antiquarian imitation. The aesthetic implications of Zen have permeated all the Japanese arts for many



Sculpture



"Persuasion" (left), "Sheathed" (right), Joanne Hayakawa



"El Pueblo #2," Minoru Ohira

Photography by Joe Kline

centuries, from the internal architecture of houses to tea ceremony utensils, from decorative screens to formal gardens. In Kobayashi's work, what we see is the integration of this aesthetic approach into the modern movement of abstract art. (The construction of these works with Japanese tradition is nicely enhanced in the airy and pleasant Nightingale Gallery by their being grouped around, in exquisite *akuma*, the creation of ... da Yamamoto.)

The Kobayashi's images have no direct relationship with elements of the living world of nature and society is not, however, a trivial matter. Shogun Tingo a whole landscape at

in with a splash and a scrawl; Fu-Chang shows us the rawness and vigor of perennials in a few swift strokes; but Kobayashi gives us the upshots, the scrolls, and the strokes without the landscape or the perennials. While this contemporary artist shares with his Japanese ancestors an instinct for minimalism and spontaneity, the modern refusal to use art as an explicit means for interpreting nature is profoundly significant.

The difference becomes apparent if one compares Kobayashi's beautifully crafted, abstract pieces with the collection of *zaisai* in the same room of the gallery (not for sale, by the way). These are examples of a tradi-

tional Japanese art, the selection of stones based in nature and the conversion of them into works of art by judicious isolation and mounting. Nature and the artist (in this case, Toy Sato) collaborate, the one makes the rock, presumably without intention, while the other discovers the found object's expressive potential and employs the artistic sense of form and meaning to enhance and reveal its hidden essence.

It is crucial to note that the *zaisai* are not treated merely as lovely abstract objects, placed exclusively for their form and texture, without reference to anything else. They are chosen and mounted so as to suggest — for example — village houses, natural arches, islands, waterfalls, mountains. The aesthetic excitement they generate (and it is very great, indeed) depends not only on what they are in themselves but also on their resemblance — at once accidental and cultivated — to realities extant in the world, with the poetic experience of mistreatment playing a fundamental role.

We look at one of these small stones, appreciate its beautiful formal properties (which are underlined by the way the artist has displayed them), and at the same time look through the stone into something vast and grand, an embodiment of the powers of nature seen — through the stimulated imagination — on the largest scale.

What I am implying here — and I recognize that it is thoroughly heretical in twentieth-century art criticism — is that there is an equality of that instinct for form without which no art is possible, an art work that provides insight into the world beyond itself is inherently superior to the art work for which form is everything. A self-sufficient object, however lovely, is less valid than an object that, looked at correctly, can also be converted into a window. I am not saying that a purely abstract work of art is invalid, but I am asserting a hierarchy in which such a work can belong nowhere near the top. The assertion to the contrary, which continues to dominate modern ideas of serious art, I believe to be the sign of a deep-seated cultural disease.

The Nightingale Gallery exhibition provides a cogent (but by no means unambiguous) example of the relative values of abstract and representational art in the work of Joanne Hayakawa. Hayakawa, who teaches at San Diego State, differs from the other artists in the show in that she is American-born (Pasadena), but her sense of form allies her with the Japanese aesthetic that is to be found everywhere in the gallery. Two of her works here are explicitly representational, in that they draw us into a contemplation of an aspect of social-historical reality that is independent of these particular works of art. *Past Structure* is a sculptural representation (in ceramic resembling terra cotta) of an architectural structure: a monolithic facade, behind an enclosed garden, and pierced by a monumental doorway leading to a descending stairway that opens into the space behind the sculpture. The shape of this work — the powerful verticality of the facade, the broad, shallow oval of the garden, the echoing of the lines of the monolith in the doorway — has a simplicity, serenity, and strength that make *Past Structure* impressive on the purely formal level.

But the experience of the work is considerably richer than that. The title and the rough, decayed, peeling "plaster" of the facade evoke both the persistence of the past and the destructive activity of time. The enclosed garden is made of rippled black sand, with a naturally shaped rock, slightly off-center, as its only dramatic feature, recalling in essence if not in complexity of detail the sand-and-rock gardens of late Ashoka Japan (Sixteenth Century), such as Soma's famous Daisen-in in Kyoto. We are confronted with the concrete residue of history, but because this is an imaginary historical building rather than the literal representation of one (no such building has ever actually been paired with such a garden) the historical references become enigmatic, uninterpretable, a metaphor for the simultaneous presence and mysteriousness of the past. Directed by the sculptor's imagination, our minds cross the garden, enter the doorway, and descend the stairs — into the Faith Nightingale Gallery in 1990, or into nowhere.

So the sculpture takes us beyond itself, just as the *zaisai* do: the work of art, the imagination of the spectator, and the world as a whole are inseparably linked, and in a chain that leads progressively outward toward larger and larger implications. Other works by Hayakawa take a different approach. The exhibition includes three large, standing, ceramic objects — and a related drawing — whose relationship to the world of human and natural reality is much less explicit, and possibly absent altogether. Shaped like off-center, curved puffs, or perhaps like the fins of a great acanthus rising above the ocean waves (the associations are purely my own), these virtually identical objects are differentiated only by the treatment of their surfaces. *Sheathed* is wrapped horizontally in swaths of gauze that have been dipped in liquid, gold-colored ceramic slip, and then bound vertically by five irregularly spaced lengths of hairy brown rope. *Persuasion* is painted in matte black, rough

strips of cloth, of the same color, held horizontally at its base and also attached to it several black-painted branches of willow, which rise above the solid form in a starkly energetic calligraphic tangle.

These two pieces are exhibited — strikingly — on a single platform, so that they are given a special resonance through the similarities and contrasts between the two. The third piece, *Bound*, is displayed separately, but in juxtaposition with a large drawing of itself, which imparts to it too a greater formal complexity than if it stood alone. This third version of the same underlying form is painted a peachy gray, but most of its surface is hidden behind strips of mainly gold-colored canvas and twisted strands of dark-brown cord, forming a pattern of diagonal and horizontal lines and areas filled with a swirling energy. The drawing behind it depicts it in charcoal with touches of gold, against a background of vivid vegetation-like scribbles, growing more animated as the eye rises to the "sky" or into the "distance" (these associations, once again, are my own, rather than anything clearly indicated by the drawing itself).

The four pieces, taken individually or in these enacting juxtapositions, are extraordinarily satisfying as formal compositions, appealing powerfully to one's sense of shape, color, and definition, so as to suggest not so much natural forms themselves as the inner spirit of such forms. Yoshihiro Kusagawa's playful, stylized, low-relief representations of lotus in colored blown glass; and the dyed silk pieces by Yokoyama Takamura and Yoshiko Uchikida.

## ART

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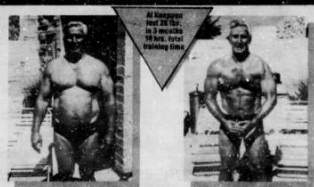
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Among other admirable works in the "Yamato Gi" exhibition, worthy of consideration precisely from the point of view I have been trying to illustrate in these discussions, are the wooden assemblages of Minoru Ohira, whose sensibility has been affected not only by the traditions of his native Japan but also by the Indian civilizations of Mexico, where he lived for a time (not particularly the cluttered, lyrical, creatively irrational masses and lines of the traditional Mexican village depicted in *El Pueblo #2*); the four milky-bark paper sculptures by Yoshio Bezzaki entitled *The Earth Breakers*, the rough rectangular panels variously squarred, crumpled, and deformed so as to suggest not so much natural forms themselves as the inner spirit of such forms; Yoshihiro Kusagawa's playful, stylized, low-relief representations of lotus in colored blown glass; and the dyed silk pieces by Yokoyama Takamura and Yoshiko Uchikida.

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# Concertizing

BY JOHN D'AGOSTINO

A shy Texan virtuoso, Bulgarian women who sing music from another planet, and the original voodoo chile — wearing bou's tucks on his nose. All in all, it was just another week of local concerts.

Last Wednesday night, guitarist Eric Johnson proved that one doesn't have to be a shaman to be a showman. In a smoothly paced performance at the Bacchus, Johnson, bassist Kyle Brock, and drummer Tommy Taylor treated a full house to state-of-the-art hard rock that had none of the hacktastic over-the-top theatrics and affectation so contrived the norm for "guitar heroes" that one wondered if he's given a passing thought to that hairy beguiling called "stage presence." For almost two hours, Johnson hardly raised his eyes from the fingerboard except to blithely acknowledge the crowd's huzzahs or to introduce the next piece in a barely audible voice. And it was so refreshing a change from typical rock-concert fare that I could have listened for another two hours.

Johnson's resonance is made more unlikely by what comes out of his amplifier. His is a bold amalgam of suicidal speed, finger-tip virtuosity, sweeping dynamics, golden-voiced melodicism, and total variability that rips at the soul with both hands. Yet Johnson delivers it with all the bravado of a third-chair clarinetist. On Wednesday, his single concession to show-biz — a Prussian officer's dress coat of the type made famous by the late Jimi Hendrix and later appropriated by Adam Ant — was soon doffed under the heat of the overhead lights. That left Johnson naked (if illusion but free to tackle the yreman's work at hand).

The bulk of his current repertoire comprises tracks from his latest album, *4x4 Musicom*. In an almost polite nod to programmatic structure, then, Johnson gained the stage to a reciting of the album's opening title track — an effects-laden, guitar-solo prelude that in concert, as on vinyl, Johnson followed with the boogie re-run of "Cliffs of Dover." It will anger some rock-guitar enthusiasts when I say that the self-effacing, pudging-bro-coiffed Johnson is much better equipped to carry the Hendrix/Leif Beck/Jimmy Page torch into the '90s than any member of the more often-



The Bulgarian State Female Vocal Choir

Eric Johnson

Screamin' Jay Hawkins

tations Joe Satriani/Steve Vai school. I submit such instrumentalists as "Cliffs of Dover" and "Righteous" as arguments.

Hendrix's overt flamboyance was an early attention-getter of which he later tired. Beck has never resorted to external, irrelevant

faux' expectations and mink the facile text of a live audience's carte blanche mandate thus remove themselves from the creative flow and become little more than proficient clowns.

If he lacks their charisma, Johnson has something more important in common with

Johnson reminds a listener of why he was drawn to rock and roll, and rock guitar in particular.

trickery to supplement his originality, and Page's transcendent talent shone brightest in the days before the Zepplins parade turned into a quasi-occult circus. The resonant lesson of their best work is that immortal guitarists are in that in which the player becomes virtually transparent — a blessed conduit for creative energy that he merely shapes with his idiosyncratic. Guitarists who play (and dress) to their

sion. If Johnson winks in some familiar and legendary chord effects. This is not just good cheer; these are vocal acrobats who exponentially multiply the exotic properties of traditional folk music as each section of singers kicks in. In a two-part program during which the choir occasionally surrendered the stage to an instrumental quartet, the singers surprised a diverse range of national music that included arrangements of traditional folk songs and works by contemporary Bulgarian composers.

At one point during the performance — and as much for the fun of the mental exercise as for personal edification — I attempted some rhythmic and harmonic analysis of what I was hearing. My eventual confoundment goes a long way toward explaining "Is my brain?" The music's metric sophistication — by which groupings and subgroups of rhythmic elements overlap to the point of convolution — repeatedly thwarted my efforts to pinpoint "one" (the downbeat, or beginning, of each measure). And as "usual" as most folk music is, this variant simultaneously ensnared so many combinations of consonance and dissonance that it approaches pure geometry. Finally, I gave up, sat back, and simply marveled at one of the true wonders of the music world.

As exotic as Bulgarian music might sound, its strange qualities, and their mesmerizing effect on us Westerners, can be explained. The "seeds" of its appeal lie in its many juxtapositions. Like most folk-song and hymn styles, it utilizes the strophic structure, in which the same or slightly varied music is repeated for each stanza. But the Bulgarians have interpreted the strophic form with *akus* — the Turkish term for what Hungarian composer Bela Bartok called "Bulgarian rhythms."

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## Outré-gous

Because the Bulgarian concert lasted so long, I was late getting to the Belly Up Tavern to hear Lucy 3. "Screamin' Jay" Hawkins. But I saw and heard what I and scores of others had come for: Hawkins in full, voodoo-jive ragdoll, singing such quart masterworks as "I Put a Spell on You" and "Alligator Wine." "I Put a Spell on You" was Hawkins, what fate came to hear is not necessarily what he wants to sing. Hawkins is a man caught in his own trap. When he first cut the infamous "I Put a Spell on You" in 1955, the song was a fairly novel ballad. When he re-recorded it a year later, an executive from his record label thought "Spell" should more literally capitalize on its bewitching theme, so he purposefully got Hawkins and his band wasted on cheap wine and chicken to free them from any inhibitions. A pliant and pliant Hawkins complied with screams, shouts, grunts, groans, and assorted mumbo-jumbo, and a minor classic was born.

Before long, Hawkins was opening his lungs by climbing out of a coffin, and over time his stage show assumed many of the silly trappings it has today. But from the beginning, Hawkins was a reluctant rocker and an even more reluctant "wild man." He fancied himself an operatic baritone on the order of Paul Robeson, and he yearned for a legit career. Now, at 60, the best Hawkins can hope for is that audiences who pay to hear him shout and blubber like a madman — a satiro capo over his shoulders and bou's tucks protruding from either side of his nose — will countenance the occasional, crass rendition of something like Cole Porter's "I Love Paris" or the standard "You Made Me Love You."

Hawkins looks remarkably well-preserved, almost fit, for an old-timer who battled alcoholism for almost three decades. Nor does his hand-beat, cigarette-puffing charm, Henry the Skull, look the worse for wear. The two of them, backed by a four-piece band, played a crowded Belly Up with a veritably vigorous "Spell" and a version of "Alligator Wine" in which the singer improvised heady additions to the list of ingredients enumerated in the slow swamp-blues ("take the blood out of an alligator, take the left eye out of a fish, take the skin off of a frog, and mix it all up in a dish...").

Flash-powder and other hokum aside, the keyboard-pounding Hawkins and his quartet did some decent jamming on covers of such '50s hits as Bobby Day's "Little Bitty Pretty One" and the Jolly Brothers' seminal gospel-tinged "Shout!" For a while, the show took on the look and feel of an old-time R&B blowout. Sometime after 11:00, Hawkins and crew left the stage and an encore promised they'd return for a second set in 15 minutes. When there was no sign of them 45 minutes later, I split. Maybe next time.

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## Small World



BY DUNCAN SHEPHERD

Many a movie (though to say so opens a door to the *Outer Darkness* by its failure to come up to a bare minimum in production values, picture quality, professionalism, and the rest. Many more (the charges, I swear, are in my case unfounded, or mostly unfounded) are doomed thereby by exceeding a modest maximum. For the new Australian import, *Sweetie*, I do not know the answer to the one inevitable question whenever any filmmaker presents a movie "in person" in front of a hand-picked public: how much did it cost? It clearly can't have been much. But any additional funds for production would have been money wasted. Jane Campion's first feature film — also Sally Benger's first feature film as cinematographer — is as good-looking as any movie decently needs to be.

The color has a hardness and a clarity and a luminosity almost unimaginable anywhere (if not literally unachievable) in today's Hollywood, where the lack of a coat of varnish or layer of dust or smears of grease or something is tantamount to a lack of a fashion sense — or, just as horrific, a lack of the where-withal to purchase one. The compositions and camera angles are even more exceptional, more sure. People are often positioned just inside the edges of the screen or at the very corners of it, with a deep space yawning around them, in a way that recalls some of the photographs of Lee Friedlander: a disordered and off-balance image that is less spontaneous and informal for being rigorously framed, no less rigorous for being art. There are, in addition, a lot of directly overhead shots — looking down past a bit of skirt and section of leg at a subsequently patterned carpet, or at a tablecloth on which a tea-tray setting is taking place, or through a

crisscross of fingers (one of which is showing off a new engagement ring) above a plate of cookies, or over a cracked patio in which a baby's feet are being planted, or along a slanted plane of floral bedsheet at a perpendicular plane of floral bedsheet — so that the depth of field is cut abruptly and perpetually short. There are also the opposite of overhead shots — looking up at the bed-room ceiling or the dome light of an automobile. One of the things *Sweetie* could be said to be "about" is flat surfaces: floors, ceilings, table tops.

Just when you think you have got a pretty clear picture of how strange Kay is, along comes her younger sister.

Someone, naturally enough, might be tempted to say in reaction to this that there is an overemphasis (due someone say a feminine emphasis?) on the surfaces, the furniture, the insinuation of life — what amount, someone could go on to say, to mere ornamentation. But they amount in context to a lot more than that. I think, Campion and/or Benger, besides having as fresh and as funny an eye as any to come along on screen since *Penny* or *Turn*, have an eye that might be loosely characterized as borderline schizophrenic. In this, the camera eye is looking less than an extension of, or projection of, or possibly contagion of, the central core of characters in the film. It doesn't see literally, subjectively what they see; it sees as they see. Thus one of those lopsided compositions, with the human element squeezed almost off the side of the screen, might be taken to express in a literal way (to show, to render, to concretize) the condition of a character with a precarious balance and a

temerous teeterbal in the world. Or, another and still more literal way of taking it is that such a shot, fixating on inanimate objects like any strong candidate for schizophrenia, gives the things of this world an equal status with the people. The world in question is a small and an insular one: it is the suburbs of Sydney, a restrictively familial one, and not a lot of normal and casual and well-balanced two-shot or group-shot enter into it. We find ourselves being drawn into this world and

ing contact with the rules outside it, just as we're drawn into the unaccustomed standards of Good Breeding in a Jane Austen novel or of *Monzaybelle* in a Hemingway. Just as we're drawn, to say it another way, into any work of art. That's why the effect is so startling when one of the occupants of this world finally steps back and says to another what any outsider would have wanted to say initially: "You're abnormal!"

That character — not the speaker but the speaker-to — is Kay (Karen Kaminski, looking a bit like the young Kim Hunter, even down to the anachronistic hairdo). Our Kay has worked out a belief system all her own: an openness to trees (you never know what's behind them or what their roots are getting up to), a bareness of canals (less severe than hot, not unlike the heroine of *Repetition*), a secret communion with a collection of individually named ceramic horses, and a firm faith in the coincidence of tea leaves. When a cupful of

these foresees her Great Love as "a man with a question mark on his face," and she then notices a co-worker with a dirt-freckled curling suggestively over a mole on his forehead, she can waste no time on the niceties of office romance — especially since the man is already engaged to be married. Five consecutive cut-scenes that come up such convince the man of their shared "destiny," and they dutifully move in together. But when the boyfriend commences their first anniversary by planting a tree in the middle of a cracked patio, Kay starts to withdraw. On the pretext of a cold, which lingers into a permanent condition, she moves into the spare room with her stable of horses, and inaugurates in the relationship a "non-ses phrase." ("It's probably more spiritual like this," agrees her boyfriend, a mediator. "You know, the Dalai Lama doesn't do it.")

Just when you think you have got a pretty clear picture of how strange Kay is, along comes her younger sister, Sweetie (Genevieve Lemon), who moves in uninvited along with her drug-besotted bedmate and "producer," to revise their perspective. A sometime mental patient, with a considerable weight problem, a punk rocker's sense of fashion, and an ingrained belief in her God-given "talent," she's Kay's idea of "a dark spirit." We can kind of see what Kay means. (At the opposite end of the inhibiting scale, Sweetie instructs Kay's languishing boyfriend in the art of all-over body-licking — this on a public beach — and he in turn tries it out with less success on the sleeping Kay: "I thought a big snail was crawling up my nightie.") Soon thereafter, Dad shows up on the doorstep, lugging with him the individually wrapped frozen dinners prepared by his wife before the abandoned father for a new life on a ranch in the Outback. (A brief visit there, for an open-air bookdown in the dead of Christmas lights, shows us that the world is pretty strange all over.) The situation can only end badly. But it also can only end — for me anyhow — too soon.

*Sweetie* is eccentric in the extreme without being irritating in the least; eccentric by looking deeply into people; eccentric by adopting their skewed perspective. One could perhaps imagine a movie, and create a movie, where a similar degree of eccentricity would be reached through characters perceptible at first glance as more "normal." But it's already a small triumph that the abnormality here, such as it is, is not presented clinically and diagnostically in the way of a disease-of-the-week TV movie: there is no outside Voice-of-Authority to straighten things out for us. And the abnormality of this whole family only engenders a point in order to emphasize it, to make us deeply into, so intimately into it, it is bound to be no longer perceptible as "normal."

Comment on last week's Academy Award presentations: *my foot!*

Suggestion on how to reduce the delay (and consequent indifference) between the end of the year and the distribution of the prizes: skip the time-consuming screenings and campaigning and ballot-mailings and all that, and simply ask Kim Basinger what's worthy. □

## QUARTER NOTES

BY JONATHAN SAVILLE

### ALEXANDER STRING QUARTET

The UCSD quartet series at Mandeville Auditorium continued last Saturday evening with a concert by the Alexander String Quartet. I had not heard this group before (although the youthful performers have been concerting together since 1981), and was curious to find out what category they would fall into: warm and passionate (like the Amadeus), cool and analytical (like the Melos), fast and driven (like the Juilliard), suave and (like the Guarneri), brilliant and noble (like the Emerson or the Tokyo), sentimental and incoherent (like the Cleveland), weak and incompetent (like the — but why say?). As it turned out, they fell into no established category but created a category of their own — and a strikingly good category it was.

Immediately in the opening performance, Beethoven's Op. 18, No. 4 in B Flat, one heard a special sound and a special approach: compact, relatively small-scale, controlled, yet at the same time fascinatingly alive in every measure of phrasing. This is a work that can be appropriately played in a full-blown romantic style, for early as it is in

Beethoven's development it already exhibits the mature composer's penchant for powerful drama and emotional expressiveness. The prolonged introduction to the final movement, a yearning, exploring, questioning, obsessive adagio that virtually constitutes a second slow movement in itself, already hints at the stupendous inner dramas of the late quartets and piano sonatas.

The Alexander Quartet, however, chose not to enrage this music in the direction of romanticism but rather to uncover within it the profound, complex, but deceptively disciplined emotional world of Haydn and (above all) Mozart. The playing was not big: moderate volume, judicious sweetness, sweet, clear tone, unobtrusive vibrato, and a refusal to inflate and underline the dramatic moments beyond the intensification inherent in the score. But every phrase and line, every textual and coloristic effect, every structural element, every *germane*, every *legato*, every hairpin dynamic shading, every articulation — in short, every musical detail — was performed so precisely, in so shapely a fashion, and in such perfect balance with every other detail, that I felt my mind irresistibly and unintermittently held deep inside the world of

Beethoven's imagination, which was immensely enlarged — so to speak — from within. The Beethoven was followed by the Fifth Quartet of Bartok. This work exhibits all aspects of the composer's unmistakable, absolutely individual, and idiosyncratic musical imagination: the harsh, driving, "primitive" style of the outer movements, the uncanny trills, matters, and chromatic slithers of the two

listener's total, antithetical attention — an experience enhanced by the preternatural quiet of the subscribers to the UCSD quartet series, who probably have the best concerting manners of any audience in the world. By emphasizing the Alexander's superb rendering of detail, I do not want to suggest that their performances lacked structural cogency. On the contrary, the way

After the intermission, the Alexander played Mendelssohn's final quartet, the D Major, Op. 44. Here was the most demanding test of this group's distinctive manner, for the Mendelssohn work is full-blown romanticism, at least in its surging, impassioned, emotional content. One expects the vibrato to widen, the *Larghetto* ("breath pauses") to lengthen, and the hearts to come out on the sleeves. The Alexander Quartet, however, maintained its unique personal identity intact, doing things its own way rather than according to custom — and what was most surprising was how well the Mendelssohn score responded to this treatment, above all in its delicate, tender, melancholy, and introspectively lyrical passages (notably in the second and third movements). One could hear with such clarity how the music was put together, and the components of its emotional life, if not given the immediate, gripping intensity of more "normal" performances of the work, were presented in such just proportion and with such truth to their musical meanings, that for much of the performance, the relative estrangement of the playing was scarcely perceptible. Perhaps the last movement became a bit too taut, too humdrum — but perhaps that was Mendelssohn's fault! □

The musicians moved inward rather than outward, seeking the flawless realization of each detail.

"right music" movements, the poignant, Debussy-like lyricism of the central movement, and even — in the finale's brief foray into sentimental banality — Bartok's malicious delight in parody. In their performance of this work, once again the Alexander Quartet moved inward rather than outward, seeking not the splashy effect but the exquisite, flawless realization of each detail. The amazing sounds (and silences) of the second and fourth movements were utterly hypnotizing, commanding the

they played the Bartok continually revealed the symmetries of the work, for the details were always rendered in context, and that context was the arched structure that pervades the individual movements and the entire piece. This was neither an intellectual nor a sensual interpretation of the music, but a truly unusual approach in which the accurate embodiment of the actuality (the primitive or uncanny sounds) was made the vehicle for the lucid communication of the structure.

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San Diego Reader April 5, 1990 31



estants: A Taste of New Orleans and the French Quarter. In each of these establishments he lightened his original recipe with a dash of Cajun seasoning. Today he has never stopped purchasing fish, seafood, and sausage from his home town of Houma, Louisiana, and he has never lost his mind. Arriving in San Diego a few months ago, he decided on Market Street's French Quarter. Obviously, a man with his experience and a place with such a rich history was bound food; what he chanced was the location. But timing was on his side: Ragout was the first to open, and he contributed to the new image of downtown.

The restaurant is open from Wednesday through Sunday, 11:30 a.m. to 10:00 p.m. (lunch should be available in May). All entrées are served with a delightful house salad and bread. The menu is priced at \$12.95 to \$36.95 for duck or beef medallions. Personally, I've had my fill of "blackened" dishes, but the blackened chicken, shrimp, and pilaf and salad are only \$12.95. A variant called Monday's Feast (so named for favorite Cajun day) is \$16.95. It includes the chicken and rice with a choice of sausage or beans for the same price. Of course, you can have the blackened chicken, shrimp, and pilaf and the Monday's Feast are available in small portions as first courses, as well as

We started with the seafood gumbo, a true and delicious seafood soup filled with okra and the excellent spicy sausage called andouille. It was a first for me. The soup was first-rate but a little bland for my palate. Once reheated it proved to be a \$3.95 bowl of gumbo, but a little bland for my palate. The second first-rate bowl of gumbo for a light meal, only costs \$5.95. With it we had jambalaya, which consists of sausage, shrimp, chicken, and rice. The ham pronounced *hah-aw*, and rice (\$3.95). I loved both because neither shared the inside of a bowl.

Another good way to begin your meal is with Mardi Gras pasta. It costs \$15.95 and is a great party. The preparation is soothing and subtle. The shrimp and crawfish (flood in from the Gulf) are fresh. It would be nice if this meal were served in half-portion or as an appetizer.

For a main course, the most traditional Cajun dishes, lives up to its reputation at Bayou Bar and Grill. Crawfish tails and shrimp served with rice and gumbo (sausage) \$35.95. My exorbit would have preferred it spicier, but its current recipe maintains a delicate balance.

We had heard a great deal about the trout, but I was not hooked on the duck enlaid because of the owner's recommendation. It proved to be the hit of the evening. I was a little disappointed. My remarks were not heard.

should be qualified by the fact that I don't enjoy rare or bloody duck, California-style. I've appreciated well-cooked duck at the Brasserie and Cindy Black's, but this version was so novel that I later called Bud Deslaine to discover the recipe. Duck is baked at 500 degrees for 30 minutes to crisp the skin and then placed in a Japanese ceramic smoker for five or six hours. Later it's defatted and boned so there's no waste on your plate. An orange-brandy glaze is added to the skin, which has no fat. Served over rice studded with pecans, it's as greaseless and low-fat as duck can be and has a wondrous taste. It shouldn't be missed (\$16.95).

My one disappointment was the bread pudding, which arrived too mushy, lacked texture, and was served with whipped-cream topping instead of the usual glorious whiskey sauce that slides down so sinfully. In the French Quarter of New Orleans, I ate bread pudding every day at Mister B's; Commander's Palace didn't put itself to shame either. Locally, the Cajun Connection in San Marcos turns out great bread pudding. But I'm sure that the talented owner/chef at the Bayou will remedy the bread pudding before my next outing there.

The truth is that Market Street is not the French Quarter, but the Quarter surely exists at Bayou Bar and Grill.

One of my preferred gentlemen, Robert Clay, whose loving demeanor always captures my heart, is now serving genuine soul food at his bar, Silver Sands Café, 565 Fifth Avenue, downtown (233-9551). The chef, a man named Smokey Joe, really knows his barbecue. The portions are generous, and the food is down-home and spunky. Barbecued beef ribs (my favorite) served with baked beans plus cole slaw or potato salad costs \$6.75, as does catfish, prepared every Friday and Saturday in addition to the barbecue dishes. The entire menu, which includes hot links, barbecued chicken, and Southern-style sand-

to 10:00 p.m. All items are available for take-out. This place used to be a male domain — a bar with a pool table. Now, several women are employed who provide a homely feeling and make you feel very welcome. There are only three or four tables in the room, but you can also eat at the bar. Get there before the yuppie invasion, while the place still retains its immaculate but old-style character. Open Monday through Saturday; closed Sunday.

\* \* \*

To celebrate Passover, the traditional Seder dinner will be available at D.Z. Seckman, 6920 Alhambra Road, in the city area (265-0238), on Monday, April 9, and Monday, April 16, wine and dessert included, \$16.95 for adults, \$8.95 for children. It's also served at Sam'sOn's during those same nights, 8861 La Jolla Village Drive, La Jolla (455-4461), \$14.95 for adults, \$7.50 for children.

**NORTH CO.**

**RAJA GRILL AND PISH MA**  
De Mar, Del Mar 793-6472  
Impressively on very few days, many offers a good fish taco craft quesadilla, and seafood chicken tacos are also served for the management of Las Cas and dinner. **L**

**CHUNG KING LOB** 552 522  
Beach 481-0184, vegetarian  
The fact first 30-vegetarian is offered just for them. Popular carte dishes, all appealing. Fry dumplings in hot sauce or appetizers, seafood casseroles (only), minced chicken or beef, bean, bread with ground pork

and scallops must be ordered in advance. Private parties may have the premises. Lunch and dinner. Saturday dinner only. Sunday lunch and dinner. Low to mid prices. **FIDEL'S GARLAND** 3003 S. Carroll, 729-0903. A small, venerable establishment in Dallas, serving families, quiescent with a touch of nostalgia supreme, and breakfast. Open daily lunch and dinner. **JAKE'S DEL MAR** 1960 Coates, 765-0002. Jake's is the archetypal place when they say "You're living, one of the best things you can do." The view, the staff is friendly and distinguished, is wholesome, young, healthy, sun-kissed California. The bar, especially, is an excellent place to sit.

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1342 Camino del Rio South, Suite 100, San Diego, CA 92108. Open daily, lunch and dinner. **1342 Camino del Rio South** is a casual, family-friendly eatery with a menu that includes everything from burgers to steaks. The restaurant is open daily, lunch and dinner. **1342 Camino del Rio South** is a casual, family-friendly eatery with a menu that includes everything from burgers to steaks. The restaurant is open daily, lunch and dinner.

the restaurant. Large restaurant for family group. Service through.

and Boulevard, adjacent to the stairs leads to the parking lot. Moderate. Don't Mar what people call "national": it is a down-market, if not a cooking, it's not the real makes this was crowded.

**OVERSEA RESTAURANT** 2818 Roosevelt St. Carlsbad 729-0348. This superior Chinese restaurant offers specialties from Hong Kong and Singapore as well as Mandarin and Szechuan dishes. Some of the specialties are served in Chinese, with the owner to translate the offer from the list. Some of the best in the house include: Omelette Supreme, chicken, shrimp, beef and chicken placed in a ring of deep-fried bread and onions, and shark's fin with mushrooms. The latter preparations are interesting. Gorgeous presentation includes carved vegetables.

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## Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Elaine Klineberg and represents a selective listing of recommended San Diego County and 75 surrounding restaurants. Restaurants and local restaurants will appear once or twice a month. Price estimates are based on the average of the prices available for a complete meal per person, excluding of drinks and tax. Lower prices are marked with a \$5; expensive; more than \$15. Please call for more information on restaurant opening hours, memorabilia, and other specific information.

**PACIFIC COAST BEAR** 1955 Pacific Coast Highway, San Marcos, CA 92068. (619) 441-5476. Opened by the owners of Cafe Pacifica and Pacific Grill, this new restaurant is a 100% vegetarian eatery. The menu features recipes whose origins stretch from San Diego to the Pacific Northwest. The menu also includes a variety of items with Chinese flair, such as Sausa with Peruvian

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ended basic ingredients can be enjoyed daily. Lunch, Monday through Friday, 11 a.m.-5 p.m.; Saturday and Sunday, 11 a.m.-6 p.m.

**JOE AND GALLERY**, 897 First Street, Hopkinton Center, Encinitas, 94035: In direction of its original owners, Print & Ink's new menu, named "The Art of the Plate," has been added to signal favorites as cabbage and pork empanada and veg sausage, as well as a new fish taco. Print's original gourmet pork and sausage that could serve as light fare is especially exciting, and the change daily lunch, brunch, and dinner, closes nightly full bar.

**THE SHEPHERD**, 206 First Street, Encinitas, 94044:

[illegible]

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igh Saturday, din  
ave.  
e Boulevard. Di  
ack you'll find this  
whose voice sings  
in from Maine,  
o founders the  
pirates, with some  
in tandem. The  
is Racer. Neither  
league as the en-  
gler's emporium,  
in afford it. Open  
Friday. Dinner

the "Ambrosia  
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and muffins is  
erishes as Asian  
essage, and Rums  
in sour cream  
pate, endowing  
breakfast lunch.

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<p><b>PENTAX</b> <b>SF-10 ZOOM KIT</b></p> <ul style="list-style-type: none"> <li>• Programmed automatic</li> <li>• Aperture and shutter priority</li> <li>• Color matrix control</li> <li>• Built-in advanced flash</li> <li>• FREE SLR CAMERA BAG</li> </ul> <p>Includes Pentax 1-yr. limited warranty</p> <p><b>\$124 per month</b> <b>\$449<sup>95</sup></b> Includes 35-70mm SLR lens</p>	<p><b>OLYMPUS</b> <b>INFINITY SUPER ZOOM 330</b></p> <ul style="list-style-type: none"> <li>• Variable zoom, built-in Auto-5 flash significantly reduces "red eye"</li> <li>• Shutter automatic</li> <li>• 35-200mm wide angle to telephoto zoom range</li> <li>• Dual motor advance/reverse controls</li> </ul> <p>Includes Olympus 1-yr. USA warranty</p> <p><b>\$121 per month</b> <b>\$339<sup>95</sup></b></p>	<p><b>CANON</b> <b>SNAPPY Q</b></p> <ul style="list-style-type: none"> <li>• Fine handling fully automatic</li> <li>• Built-in automatic flash</li> <li>• Unique Gentle Focus film gives portraits a soft, romantic look</li> </ul> <p>Includes Canon U.S.A. Inc. 1-yr. limited warranty/registration card</p> <p><b>\$49<sup>95</sup></b></p>
<p><b>IQ ZOOM 900</b></p> <ul style="list-style-type: none"> <li>• Auto-focus 38-90 zoom lens</li> <li>• Auto lock-in flash with override</li> <li>• Manual drive shutter setting</li> <li>• Multiple exposure possibilities</li> <li>• Compact and lightweight</li> </ul> <p>Includes 1-yr. Pentax USA warranty</p> <p><b>\$115 per month</b> <b>\$249<sup>95</sup></b></p>	<p><b>INFINITY TWIN</b></p> <ul style="list-style-type: none"> <li>• Weatherproof ultra compact</li> <li>• 35mm and 70mm dual lenses</li> <li>• Auto-advance/rewind</li> <li>• Exposure-free flash</li> </ul> <p>Includes Olympus 1-yr. USA warranty Extended warranty available</p> <p><b>\$179<sup>95</sup></b></p>	<p><b>SURE SHOT ACE</b></p> <ul style="list-style-type: none"> <li>• Auto-focus 35mm 3.5 Canon lens</li> <li>• Auto-advance/rewind/flash</li> <li>• On-line remote</li> <li>• C-81 outlet</li> </ul> <p>Includes Canon U.S.A. Inc. 1-yr. limited warranty</p> <p><b>\$129<sup>95</sup></b></p>
<p><b>MINI-SPORT</b></p> <ul style="list-style-type: none"> <li>• Packed size</li> <li>• Easy to operate</li> <li>• Auto-exposure</li> <li>• Built-in flash</li> <li>• Close focus to 1/2"</li> </ul> <p>Includes Pentax 1-yr. limited warranty</p> <p><b>\$79<sup>95</sup></b></p>	<p><b>INFINITY II</b></p> <ul style="list-style-type: none"> <li>• Weatherproof</li> <li>• Fully automatic</li> <li>• Auto-advance auto-focus with macro capability</li> <li>• Heavy Olympus 70mm 1/2.8 lens</li> </ul> <p>Includes Olympus 1-yr. USA warranty</p> <p><b>\$139<sup>95</sup></b></p>	<p><b>EOS 650 BODY</b></p> <ul style="list-style-type: none"> <li>• Auto-focus SLR</li> <li>• Auto-advance/rewind</li> <li>• Fully programmed "Shutter" mode</li> <li>• Total manual capability</li> </ul> <p>Includes Canon U.S.A. Inc. 1-yr. limited warranty</p> <p><b>\$121 per month</b> <b>\$299<sup>95</sup></b></p>

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When that April with its advent sweet,  
The seed of March hath risen from the  
And hatched every vale in white clear,  
So that Spring's soft flowers will appear,  
When Lorraine hath with his broom  
Insured heretofore and hidden to  
Shadows of  
Concrete and cobble, bargains and  
meets

PERCEPTION,  
REALITY,  
AND BUGS

I have been asked to write this  
article about the 50th birthday  
celebration of Bugs Bunny  
because I am the author of a  
doctoral dissertation at the Ecole  
des hautes études,  
(Dissertation/Thèse de doctorat)  
(Dissertation/Thèse de doctorat)  
(Dissertation/Thèse de doctorat)

Sibling rivalry and the  
sado-masochistic project: Bugs Bunny  
and Mickey Mouse

The sado-masochistic project: Bugs  
Bunny has been noted by Jacques  
Derrida (De la carné, p. 84).

The invention of the  
absent-present rabbit self takes the  
form of the rejection of bourgeois  
rules of fair play and the  
subversion of rivals. No critic  
before me, however, has noted the  
subversive motivation of this  
torturous deformation of the  
Sado-masochistic project: Bugs Bunny is 12  
years younger than Mickey  
Mouse, and this has always been the  
case. The destructive envy of the  
younger sibling, implicit in the  
rivalrous Bugs/Mickey and Fru  
Fru/Walt Disney (their  
cousins), accounts for the  
unrestrained aggressiveness,  
without pity and without remorse,  
of "The bunny that stands on two  
(continued on page 4, col. 2)

For the Great Outdoors, with binoculars  
and packs.

When the shade of Audubon once moon-  
edly  
The vespers and lagoons, and gulls,  
Pavilions in hand, being to see  
The elusive vines, the pecking Picares,  
On the California grasslands (in the  
red).

When the ghost of Man upon orders  
high  
Through chapters, under the desert sun,  
Reaching into from our civilization  
Across the mountains of Yosemite  
To commune with Quercus and Sequoia  
G.

Then do take long to go on hikes and  
on foot,  
Dance, dance and come, one hills and  
knolls.

On urban paths or through mountain  
meadows.

They leave the urban jungle to admit  
The little fishes, making melodies to  
sunlight  
In the open air, and the tender places  
that rarely  
In the strong sun and gentle wind do  
grow.

If that's for you, here's what you need to  
know  
Details that in this season, on Saturnalia,  
There shall be preparation for Earth  
Day.

To have living things, both great and  
small,  
And not homage to the planet, which  
belongs to all.

For the children of the future, the T1 line  
Sweetness, Salina Beach, Alpiro

In every corner of our nature fits,  
For both the stars, shells, and a clock's  
or

The nature knows of our days will soon  
To look and talk and move their feet  
All are moved — again, in the  
moonlight, come —

All who in glass-on Nature do believe,  
Pavilions, pavilions, men of law —  
All such are welcome to walk in me,  
Among the firm and forms of our dear  
land.

With every guide to lead you to the  
land  
To draw attention to the  
upcoming 20th anniversary of  
Earth Day on April 22, the  
San Diego residents Society and  
(continued on page 3, col. 2)



Concrete River



Spike Lee

## SPIKE LEE SPEAKS

The story of how Spike Lee, the  
33-year-old writer-director-actor,  
filmed *She's Gotta Have It* in 12  
days in Brooklyn during the  
summer of 1985 has all the  
elements of a legend. Lee had  
been granted \$18,000 by the  
New York State Council on the  
Arts, which allowed him to begin  
his work. But he got the rest of  
the money by cajoling, pleading,  
and convincing his acquaintances

and friends. "We... never knew  
where the next nickel was going  
to come from," Lee explained, "so  
we wrote or called everybody we  
knew in the world, asking them  
to send money, even if it was just  
\$50. Each day we were shooting,  
someone would go back to my  
house to see if any checks had  
come and then rush them to the  
bank and then just hope that  
they would clear in time."

One film-financing laboratory  
said it would auction the negative  
unless Lee arrived with \$7,000  
that very afternoon. A friend

came forward with the amount,  
but the cliff-hanger of financing  
continued up to the last minute.  
Brought in at a mere \$175,000, an  
amount that Hollywood nags  
regard as petty cash, *She's Gotta  
Have It*, a comedy about the three  
simultaneous love affairs of a  
Black woman, later won the  
Cannes Film Festival prize for the  
best new film in 1986.

This happy ending and similar  
experiences have won Lee not  
only fame but cult status. Often  
compared to Woody Allen,  
because of his multiple skills, Lee

is revered by many because he  
managed to realize his creative  
goals as a filmmaker without  
being "part of the system."

But his appeal goes beyond  
that. Born Shelton Jackson Lee,  
the oldest of five children, he is  
the son of Bill Lee, a noted jazz  
bassist and composer who now  
scores his son's films. His mother  
Jacqueline taught art and black  
literature at St. Ann's High  
School in Brooklyn Heights. Lee's  
parents, grandparents, and great-  
grandparents all graduated from  
(continued on page 3, col. 3)

CRIME  
COMES TO USA

When non-watchers demand a  
justification for the existence of  
television, I don't cite PBS



Dennis Farina in Crime Story

specials or critically acclaimed  
cable shows. Without a beat, I  
proffer *Crime Story*, the cop-  
version-Mob series that ran on  
NBC from 1986 to 1988.

Like other Michael Mann  
productions, *Crime Story* had a  
highly stylized visual appeal. In  
this case, Art Aronson's photography  
(gleaming cars, '50s architecture and  
interior design) was bathed in  
blue, bleeding color that belied the  
existential angst of the  
narrative's major players. Because  
it was set in Chicago in the early  
'60s, *Crime Story* began with more  
fertile ground to plow than did  
Mann's Miami Vice. The former  
had a film noir-ish tone, a blue-  
collar cast of characters but giving  
heads on the gritty sidewalks of

the Windy City, and was rich  
with the sort of mundane,  
humanizing detail that most  
television crime dramas ignore.

But mostly, *Crime Story* had  
Lt. Mike Torello and mobster Ray  
Luca — two of the most  
grippingly drawn antagonists ever  
to square off on a TV tube. There  
were no male models on this  
prime-timer. Torello was played by  
Dennis Farina, who in real life is a  
former Chicago cop. He has a  
face like an Italian Jerry Cooney,  
a mustache like an Egyptian  
mummy, an accent as thick as the  
Chicago River, and a loathing for  
criminals bordering on obsession.  
And he's tough. Torello could eat  
Elliot Ness for breakfast.  
As the low-paid head of a

federal task force called the Motor  
Crime Unit, Torello is mandated  
to wipe out the Mob. In Chicago,  
his major mudsuck and nemesis  
is the ambitious Luca, who so  
becomes the focus of everything  
Torello hates that on those rare  
occasions when they meet face-to-  
face, the good cop comes close to  
murdering Luca in cold blood.  
Inevitably, Luca calmly states him  
down, aware that Torello can  
never quite lower himself to  
Luca's level. With each such face-  
off, the chips get stacked a little  
higher. As the tension produced  
by this nasty war grows  
unbearable, something has to give,  
and that turns out to be Torello's  
once-passionate relationship with  
his wife Julie (Dorlane Fiergels).

The dissolution of his marriage  
further embitters Torello and  
hardens his resolve to destroy  
Luca.

Anthony Derison, who plays  
Luca, also brings a rare realism to  
his character, before he tried  
acting. He was a small-time  
New York hood who ran a string  
of illegal gambling salons.  
Derison's Luca is the opposite of  
working-class Torello in almost  
every way. As the Kennedy era  
approaches its tragic end, Luca  
represents the next generation of  
Mafiosi. He's ruthlessly efficient,  
bloodlessly suave, dressed  
impeccably.  
The Luca character is that  
scarier of criminals — the  
(continued on page 3, col. 1)



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**CRIME COMES TO USA**

continued from page 11  
unsmiling but polite, self-spoken  
guy who just happens to be  
missing a conscience. His heart  
pumps coolant; he's got the black,  
lifeless eyes of a snake and similar  
instincts for self-preservation.  
And he can kill with the  
suddenness, ease, precision, and  
emotion of one lighting a  
cigarette.

There are many lesser yet still  
significant highlights in this  
series. The theme song is the late  
Dul Sihamoni's recording of his  
1961 hit "Runaway" and the  
soundtrack includes smartly  
selected Alamo-style staples of the  
pre-Beatles '60s. Much of the  
incidental music was written by  
either Al Kooper or Todd  
Rundgren. And, certainly not

least, shock-comic Andrew Dice  
Clay has an occasional but  
expertly played role in Luce's  
intramural riot in the Xiong Turk  
sweepstakes.

I was chagrined when NBC  
cancelled Crime Story after only  
42 one-hour episodes (and one  
two-hour pilot), and I am  
delighted that the USA Network  
has picked it up. The series  
began airing locally on Channel 2  
on March 26 and will continue  
Sunday nights from 10:00 to  
11:00, and on Monday through  
Thursday nights from midnight to  
1:00 a.m.

— John D'Agostino

**WALK THE EARTH**

continued from page 11  
the California Native Plant  
Society are sponsoring 12 free  
guided walking tours this Saturday



morning, April 7. Teams of  
experienced hikers and plant  
societies will lead groups at  
San Clemente Canyon, Anza  
Borrego Desert, Pinyon & Ranch  
(Alpine), Black Canyon (Ramona  
area), Santa Margarita River  
(Ballbrook), Lake Hodges  
(Escondido), San Elito Lagoon  
(Solano Beach), Pecosquitos  
Canyon, the Cinnabara  
Mountains, Sweetwater River

(Lemon Grove), Tiwana River  
Estuarine Reserve (Imperial  
Beach), and Willerness Gardens  
County Park. For specific  
information on times and  
locations, call the Audubon  
Society at 463-7620 between  
1:00 p.m. and 5:00 p.m. on Friday,  
April 6, or David Say at  
450-1765.

— C.H. Elser

**SPIKE LEE SPEAKS**

continued from page 11  
college, and all were involved in  
education and the arts. Although  
he was nicknamed "Spike" by his  
mother, he is a product of an  
intellectual background that  
places value on creativity and  
intense drive. "If you're not  
exposed to art as a child," he  
notes, "it's a serious setback."  
Such statements speak to the  
hearts of those who are hungering  
for a return to humanistic goals  
and who despise greed.

Spike Lee is regarded as a role  
model who literally and  
metaphorically knows how to "do  
the right thing." That he still  
lives in Brooklyn, where his film  
company, 40 Acres and a Mule, is  
located, that he is five foot six,  
wears glasses, and is rarely seen  
(continued on page 4)



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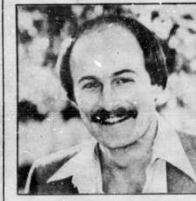


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(continued from page 3)

without his signature porkpie hat or left earring, that he doesn't possess a cat or a driver's license, all add to his one-of-a-kind lustre. Students in particular dote on him. Then, speech, discuss, and segue over Shu's Gotta Have It. School Days (a study of black social structure at a black college), and Do the Right Thing, not merely for political and aesthetic content, but because these low-budget films remind them that they too may be able to strike out on their own and make it.

According to Lee's national speaking coordinator, Lee has received at least 120 requests per month to speak on the West Coast ever since his picture appeared on the October 2, 1989 issue of Newsweek, where he was listed as one of "25 Americans on the cutting edge."

UCSD has been in negotiations for over a year to try to get him to appear on campus. He finally agreed because the school asked him well in advance of his current success. Two events centering on

Lee are scheduled.

As part of the Political Film Series, *The Making of Do the Right Thing* will be shown Friday, April 6, at 7:00 p.m. in Room 107, Third Lecture Hall, Third College, UCSD. It's a cinematic journal of the filming of the movie on race relations in Brooklyn for which Danny Aiello was nominated as best supporting actor. For information call 534-4873.

On Friday, April 13, at 8:00 p.m. at UCSD Gym, Spike Lee will appear in person to discuss filmmaking and social issues. For ticket information, call 534-4559.

— Eleanor Widner

## PERCEPTION, REALITY, AND BUGS

(continued from page 3)

leap" (Bugs) toward every other figure intruding into his world.



"What's up, doc?" This "communicative speech act" (Gadamer), which stands as the linguistic signature of Bugs, is significantly in the form of a question. But is Bugs effectively requesting information about objective reality? Or is he rather (projecting his own intention to

"muscle in" on the preexisting activities of others, whatever those activities may be? The inappropriate appellation "doc," in the absence of any physicians or even any doctors of philosophy, suggests the result of the internalized/fragmented present against the authoritarian paradigm of the medical establishment, broadened to include all authority figures. Note

the specific vegetable perpetually brandished by Bugs: it is not an subgenre.

Looney Tunes: the madness of reason. "The dream of reason produces monsters," observes Goya, in his vivid statement of romantic rejection against the 18th-century enlightenment. Is not Bugs such a monster? To compare this cartoon image with any scientific representation of Drosophila (cuckoo) is to see how far the anti-rational imagination of Fritz Preling has intentionally diagnosed from the cognitive-instrumental view of the world that dominates modern thought. The creature and events to which a half-century of Bugs has exposed us are truly "loony" (even if we accept Habermas's daring hypothesis that Bugs is in fact not a rabbit but a hare), yet the artistic medium — the licit externalization of taboo id-material — renders this madness socially acceptable. It is doubtless the anarchic freedom from

(continued on page 6)



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OPEN 7  
NIGHTS A WEEK

Mary Ellen,  
"Here & Now" ...  
I will  
always have  
faith,  
hope,  
and love  
for us.  
With all my love,  
Bobby



(continued from page 4)

a subject more suitable to an audience composed of "kids of all ages," namely a discussion of his "lifelong love affair with animation" (note the return of the suppressed unconscious in this evocative metaphor). His talk will accompany the showing of several award-winning Bugs Bunny films, on Wednesday, April 11, at 10:00 a.m. and noon, at Mann's Cinema 21 (1440 Hotel Circle North in Mission Valley). Other reductions include storytelling, free refreshments, free door prizes, and what is advertised — against all national/international biological/cinematic plausibility — as a live appearance by Bugs himself! Tickets to the cartoon showings, for the benefit of the Kibitz Festival, are available at Mann's Cinema 21 and at all Play Co. Toys.

Continuing the Bugs Bunny birthday celebration the following day, there will be a preview showing of Freleng's exhibition of original animation cels. The time: Thursday, April 12, from 6:00 to 8:00 p.m. The place: Circle Gallery in Old Town. For further information, phone Kibitz at 692-3232 or the Circle Gallery at 296-2596.

— Jean-Pierre Mufte

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## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be included 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 (EVENTS, P.O. Box 6083, San Diego, CA 92108).

## BAJA

Latin American Music, "Kumara," a Tumbian group of musicians from all over Latin America playing on various ethnic instruments, will perform today, Thursday, April 5, at 10:30 a.m. and 2 p.m. at the Tijuana Cultural Center, Paseo de los Heroes y Mina Street. For ticket information call (708) 684-1111.

**Laborer Run Motorcycle Ride**, 20 American and Mexican motorcycle drivers participate in this ride from Tecate to Rosarito on Saturday, April 7, as part of the springtime festival in Rosarito. Starting time is at 8 a.m. from Hacienda Santa Victoria (25 km west of Tecate on Carrtera Federal Highway No. 2). Free to spectators. For information call the Tecate Tourism Office at (708) 634-1095.

**"Valle de las Palmas" Circuit Bike Ride**, this 40-kilometer ride is open to anyone on a bike. It takes place on Sunday, April 8, starting and finishing at Parque Morales, Avenida Jansen in downtown Tecate. Starting time is 10 a.m. No charge for participants. Free machines, service, medical assistance, emergency rescue, food, and soda. For information call the Tecate Tourism Office at (708) 634-1095.

## OUTDOORS

**Fremont Crowsnest** (a popular Fremont) along the San Diego River in Mission Gorge are showing their best indigenous green foliage this month. The Old Mission Dam parking area on farther Jantzen Serris Trail, off Mission Gorge Road (west of San Diego), is a good place to begin a stroll along the riverbed. Be careful when scrambling around — rocks may be cut and about this time of the year.

**Binding, the Friends of the Wilderness Gardens** are sponsoring a bird walk through the oak forest on the Wilderness Gardens Preserve, located 45 miles north of San Diego on I-15, then 10 miles east of Highway 56 to the park entrance. Join birding expert Vota Dieren on the outing Saturday, April 7. Meet at the bridge next to the parking lot at 8 a.m. For ticket information, call 694-5362 or 749-0614.

**Take a Hike for Mother Earth**, the San Diego Audubon Society is sponsoring a day of hikes designed to draw attention to the upcoming 25th anniversary of Earth Day (April 22). The hikes are free and will take place from 9 a.m. to 11 a.m. on Saturday, April 7. Sites for the hikes and phone numbers for more information are the Pecos Canyon (252-6649), Morton Bear Park (450-7765 or

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San Diego Reader April 5, 1990 9



# READER'S GUIDE TO LOCAL EVENTS

**Therapy Open House**, local member of the hospital, Kuhl Pundt, will perform Sunday, April 8, at 2 p.m. at the California Theatre 1121 Fourth Avenue (at Fourth Avenue and C Street), downtown. For ticket information, call 236-0532.

**"Requiem,"** the Westminster Choir will perform John Rutter's composition under the direction of Myron Towel, who will be assisted by organist Robert Flanagan. As well, the new Down Singers, a choral ensemble of 15 young adults, will present several anthems. The concert will be held at the First Presbyterian Church, 320 Dear Street, downtown, Sunday, April 8, at 8 p.m. A donation will be collected. For further information, call 232-7511.

**"Requiem,"** the week's second performance of the Requiem composition will be offered by the 100-piece Rancho Bernardo Community Presbyterian Choral Choir on Sunday, April 8, at 7:30 p.m., at the Rancho Bernardo Presbyterian Church, 17000 Friends Road, Rancho Bernardo. A free-will offering will be collected. For further information, call 467-0801.

**Vocal Works of the Baroque** will be sung by Patricia Minton Smith, soprano; Anita Calt, alto; Max Chodas, tenor; and John Polkman, bass, Sunday, April 8, at 7 p.m., at the Placer Lutheran Church, 407 E Street (at Fifth Avenue and E Street), Chula Vista. For ticket information, call 422-0492.

**Country Performing Arts Center**, 230 East Main Street, El Cajon, has ticket information, call 296-0006 or 262-1144.

**Guitar Recital**, Ian Smith will perform works by Rodgers, Villa-Lobos, C. Rameau and others, from noon to 12:30 p.m. and from 12:30 p.m. to 1 p.m., Monday, April 9, at the Ashmun Music and Piano Library, 1008 Wall Street, in La Jolla. Free. 454-5472.

**American Music**, San Diego pianist, accompanist, and musicologist Dan Coppenhaver will perform at the sanctuary of the Cathedral Church of St. Paul, 2228 South Avenue (between Olive and National streets), downtown, on Tuesday, April 10, at 7:15 p.m. For ticket information, call 783-6630.

**Soaring Jazz**, the jazz component of the U.S. Air Force Band, the American of Nine, will offer a repertoire that spans traditions from the Glenn Miller era to contemporary jazz. Tuesday, April 10, beginning at 8 p.m., at the Point Loma Veterans College, 1900 Lonsdale Drive, Point Loma. The 11-piece ensemble is under the direction of Master Sergeant Peter C. Hurrellberger and has performed in concert with Sarah Vaughan, George Shearing, and John Gillespie. The concert is free. For more information, call 221-2336.

**Folk Songs** from around the world will be performed by the Cantonese Andean of Calfit, Wales, next

Thursday, April 12, at 7 p.m., at the War Memorial Hall in Balboa Park. For ticket information, call 296-0006 or 262-1144.

## LECTURES

**"In the Wake of the Quake,"** to honor April as "Earthquake Awareness Month" in California, the San Diego Natural History Museum will offer an opportunity to learn about the latest scientific discoveries concerning the earthquake of San Diego. The discussion will feature a slide-illustrated lecture discussing some of the quake's activities, including drenching, backpacking, lost climbing, canoeing, skiing, bicycling, canoeing, conservation concerns, and more. Live the seat next to the museum. For more information, call 299-1744 or 299-1743.

**Scientific Spokenword** Geraldine Geronimo, chief spokesman for President Michael Corcoran, will discuss the present strengths and weaknesses of globalism and potential for the future. Tuesday, April 10, at 8 p.m., at the UCSD Gymnasium. Continues weekly regularly for the Soviet and foreign press on key issues of the U.S.S.R. and the dynamic changes within the European Economic Community. Wednesday has been the U.S. ambassador in the German Democratic Republic and to Poland, assistant Secretary of State for European and Canadian Affairs, and ambassador for Ocean and Fisheries Affairs. The talk will take place Friday, April 6, beginning at 12:45 p.m., at the Kingston Hotel,

1055 First Avenue, downtown. The event is sponsored by the World Affairs Council of San Diego. For ticket information, call 232-0311.

**Welcome to the Great Outdoors**, the Sierra Club will sponsor an afternoon meeting Friday, April 6, at 7:30 p.m., at the Natural History Museum in Balboa Park. The meeting will feature a slide-illustrated lecture discussing some of the quake's activities, including drenching, backpacking, lost climbing, canoeing, skiing, bicycling, canoeing, conservation concerns, and more. Live the seat next to the museum. For more information, call 299-1744 or 299-1743.

**"East Africa Safaris,"** Alice and Vasilie Taylor will present a slide-illustrated lecture of a San Diego Zoological Society sponsored tour of some of the game reserves of Kenya, Tanzania, and Uganda, next Thursday, April 12, at 7 p.m., and 8:15 p.m., at the San Diego Fine Arts Center, 8553 University Avenue, La Mesa. Duration requested. For more information, call 277-3623.

**A History of Climbing and Mountaineering**, Lon Saldaña will share pictures and historical reports on climbing techniques that span five centuries, next Thursday, April 12, at 7 p.m., at the Ritz Club, 3029 University Avenue, North Park. Free. 299-1744.

## IN PERSON

**Comedy at the Improv**, Jack Corn headliner tonight, Thursday, April 5, through Sunday, April 8, Bob Jenkins (the middle act) and Bob Allen (the opening act) should be in the second round in the San Diego Laugh Off. Kevin Rooney opens on Sunday, April 10, with support from Chuck Martin and Paula. Regular showtimes at the Improv are Monday through Wednesday, 8:30 p.m., Thursday and Friday, 8:30 p.m., and 10:30 p.m., Saturday, 5 p.m. and 10 p.m., and Sunday at 8:30 p.m. The Improv is located at 831 Camino Avenue, Pacific Beach. For reservations and ticket information, call 463-4320.

**More Comedy**, North County's Comedy Now nightclub features Stan Marx, Carol Montgomery, and Tim Bellamy tonight, Thursday, April 5, through Sunday, April 8, on Sunday, April 10, at Gabe Kaplan's comedy club, 400 Wilshire. April 11, six comedians will entertain and will be followed by a live network television special. Showtimes are Wednesday, Thursday, and Sunday, 8:30 p.m., Friday and Saturday, 9 p.m.

and 10 p.m. The club is located at 2210 El Camino Real, suite 354, in Encinitas. For ticket information or schedule updates, call 755-2177.

**And More Still**, the Comedy Club at the Balboa Resort Hotel presents Johnny Williams, Ken Galt, and John Rowe tonight, Thursday, April 5, through Sunday, April 8, George Hinesman, Tom Rensen, and three other comics perform Tuesday and Wednesday, April 10 and 11. Showtimes are Tuesday through Thursday, 8:30 p.m., Friday and Saturday, 8:30 p.m., and 10:30 p.m. The Comedy Club is located at the Balboa Resort Hotel, 198 West Mission Bay Drive, Mission Bay. For tickets or other information, call 466-0272.

**"Listen Up!"** Actors, poets, musicians, dancers, writers, and visual artists are invited to share completed works and those in progress every Friday at the Writers Bookstore and Haven, 1441 Adams Avenue, Kensington, at 8 p.m. Duration requested. Phone 282-3383 for more information.

**"Rebel Without a Cigar"** Jose Hernandez sang in an evening of stories and songs illustrating his experiences growing up gay and Catholic in a small Maryland town and his life as a

young actor in New York City. Performances are scheduled at 8 p.m. on Friday and Saturday, April 6 and 7, at the South Performance Gallery, 852 Eighth Avenue, downtown. For ticket information, call 294-5148.

**"For the Struggle of Wings,"** poems by Gertrude Chisholm will be performed by four actors under the direction of Mark Mendon, at the Words and Music Bookstore, 3826 Fourth Avenue, Hillcrest. The presentation will take place on Friday, April 6, and Saturday, April 7. For ticket information, call 272-4042.

**Writer's Rap**, the second installment of the Friends of the UCSD Library's "Great Author Series" will feature Wallace Stegner, whose fiction work, *Angle of Repose*, won a Pulitzer Prize in 1971. Stegner has also written biographies and historical works concerning the American West and is a spokesman for the preservation of our endangered environment — his Wilderness Letter launched the campaign to save the Glen Canyon of Colorado. He will speak at the Price Center Theatre on the UCSD campus on Friday, April 6, at 8 p.m. For ticket information, call 534-2533.

**A Novel Idea**, novelist and essayist writer Helen Schellberg Bonkard will conduct a workshop on how to write suspense books for publication, Sunday, April 7, at 10 a.m. and 1 p.m., at the San Diego Ellis Lodge, at 2725 Fourth Avenue (at Fourth Avenue and National Street), downtown. Barbara Low writes *Wings for Love* and *Money and Me*, in *Wings for Love* and *Money and Me*. The event is sponsored by the San Diego Chapter of the Romance Writers of America. For ticket information, call 272-4042.

**The Work of a Poet**, a benefit for Rachel's Women's Center will feature local poet and author Charlotte Biddishead reading and performing selections from her collection of work *Winter Rain*, on Monday, April 9, in the lower lobby of the Lincoln Theatre, in Horton Plaza, downtown. Biddishead's work has been published by the MAF Press in New York and has been adapted into a performance piece with music and choreography. For ticket information, call 696-3873 or 696-9042.



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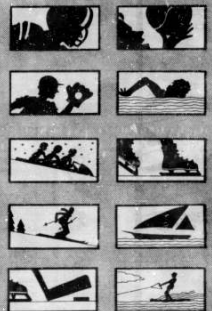


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CLASSES START WEEK OF APRIL 16  
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For classes and Jitterbug Club information, call Dance Instruction by Pattie Wells 294-9335

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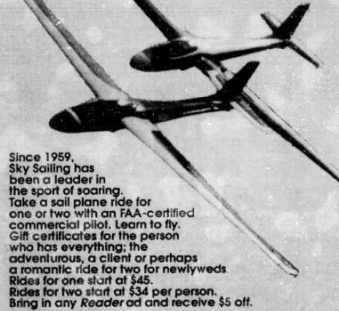
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San Diego Reader April 5, 1990 11

## READER'S GUIDE TO LOCAL EVENTS

"Berlin to Broadway" the Ensemble Arts Theatre will present a staged play reading at the Jewish and Music Bookstore, 3838 Fourth Avenue, Hillcrest, on Wednesday, April 11, at 7 p.m. Donations. For more information, call 296-4371.

## RADIO & TV

**Turn on the Tube:** Local broadcasts of local musicians featured on cable TV's *Unleash the Power* this week include: *Unleash the Power* and the Meat Lumps, April 9, at 7 p.m.; on Southwestern Cable Channel 16; Kevin Michael and Gary Rich, Friday and Saturday, April 6 and 7, on Cable Channel 24, 8 p.m.; and 11 p.m.; *Return to the Roots* and *Unleash the Power*, Dimension Cable Channel 28, Monday, April 9, 11 p.m.; *The Index*, the history and humor of the "index," an independent music label, will be explored on KJZZ-FM (89.5) on Saturday, April 7, at 6 p.m. In an industry dominated by major labels, the index serves as a counterpoint of individual music, guidelines of pure musical expression, and a forum for the major.

Jazz, Chet Dan, KJZZ television series of performances by the world's great jazz artists continues with *"Sweet" Evans*, a trumpet whose "sweet soul" sound is the trademark for the Coast Range Band. The program will air on Channel 15, on Saturday, April 7, 11 p.m., and will be repeated at the same time on Monday, April 9.

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# READER'S GUIDE TO LOCAL EVENTS

## MUSEUMS

**The La Jolla Museum of Contemporary Art**, approximately 100 works of Swiss artist Markus Raetz will be on exhibit beginning Saturday, April 7. Featured are drawings, notebooks, sculpture, small sculptures, and recent installation pieces. Raetz's work centers around the dichotomy of visual and perceptual experience; in many of his later installations he uses

"Literature Comes to Life," "Star Wars" program for children, featuring storytelling, puppets, poems, and audience participation, will take place Tuesday, April 10, at 10 a.m., at the Balboa Library, 4335 Mt. Ararat Avenue, Chula Vista. For more information, call 277-4153.

**Children's Story Time**, preschoolers, accompanied by an adult, are invited to the National Children's Library's morning story time from 10 a.m. to 12:30 p.m., on Wednesday mornings. The film for April 11 is *Frog on the Ox*, a Chinese film about the

relationship between the artist and his work. The film is available on video and cassette. The artist's work is displayed in gallery space, the museum's coastal location on the edge of the continental U.S. and the proximity of San Diego to the border with Mexico. The exhibit will be on display from Saturday, April 7, through June 3.

The museum is located at 720 Prospect Street, La Jolla, with viewing hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Wednesday, when it is open until 9 p.m. Admission is free of charge on Wednesdays from 5 p.m. to 9 p.m. 454-5541.

**Mingei Museum of Folk Art**, the museum's current exhibit, "Folk Art Treasures from the Ichiho Museum of Guatemala," offers more than 150 selections of Guatemalan weaving. Related dishes, photo prints, and video accompany the collection, as well as demonstrations by a Guatemalan weaver. The museum is located at University Tower Center, at 4425 La Jolla Village Drive. La Jolla Museum hours on Tuesday

through Sunday 11 a.m. to 5 p.m.; Friday 11 a.m. to 9 p.m.; and Sunday 2 p.m. to 5 p.m. Discount rates are available on Thursdays at 130, with group rates by request. 453-5300.

**The Museum of Man, "Calabris"** commemorates the museum's 75th anniversary with an exhibition of diptychs with decorative and ornamental art objects from the beginning of civilization. Beginning Sunday, April 8, a special Lecture home alone for celebration of New Year's has been constructed and can be seen through April 13.

"Facts: The Smithsonian Connection," an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes commemorations of what national/international events thought our ancestors looked like. One of these is the arrival and the greater archaeological facts of the century—the Pilgrimage Man. Also featured are original bones of black Americans, American Indians, and whites, in age ranging from newborn to 114. Facial casts and photographs of people from around

the world are also in the exhibit, as are photographs of today's children. "El Dia de la Muerte: The Life of the Dead in Mexican Folk Art" highlights one of Mexico's most important holidays, the Day of the Dead. The exhibit pays tribute to contemporary artists—both anonymous and well known—who produce emotional folk art for this observance. Also displayed will be toys, rarely used, ceramic works, and other artifacts. This traveling exhibit remains through April 29.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lecture see exhibit, the museum shop will be open every Thursday till 9 p.m. 239-5267.

**Museum of Photographic Arts**, "Desert Wind/Paint: Paint Photographs of Bernard Tschumi," featuring 15 black and white and color photographs, will be on view through May 13. The French photographer's work follows his nomadic travels through Africa, Europe, North and Central America, and India. In conjunction with the exhibit, on Sunday, April 7, Glenn M. will

offer a slide-illustrated lecture that will concentrate on issues in contemporary French photography. The presentation will begin at 3:30 p.m. in the Chinoiserie Room, Lecture Hall.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Thursday till 9 p.m. Current events are available on weekends at 2 p.m. and 3 p.m., and are included in the price of admission. 239-5267.

**Museum of San Diego History**, "Come to the Fair," an exhibit celebrating the 75th anniversary of the 1915 California-Panama Exposition held in Balboa Park, will continue at the museum through May 6. On display are photographs, souvenirs, costumes, artifacts, and documents relating to the exposition and the architectural history of Balboa Park. The museum is located in Balboa Park, in the Casa de Balboa building. Hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 232-6203.

**Natural History Museum**, a temporary exhibit of the photographic works of wildlife master photographer B. "Boris" Peterson will be on display through June 3.

Located in Balboa Park, the exhibit also includes a variety of other endangered species. Featured birds include the snowy egret, the greater sandpiper, the red-tailed hawk, the peregrine falcon, the tundra swan, and the wandering tanager, among others.

"Reflections of China: Huadunse Carvings from the Farnes Family Collection" will be shown in the Museum Gallery of the museum. The collection features 30 carvings from the Qing Dynasty (1644-1911) and Ming Dynasty (1368-1644), including a variety of stone, wood, and subjects ranging from mythical animals to Buddhist deities. It remains through April 15.

"Fragments of the Ancient World" is an exhibit that explores what

an exhibit that contains complete fossils of an aquatic land dinosaur, a bony fish fossil, and a mammal fossil, among others. The exhibit is located in the Chinoiserie Room, Lecture Hall.

The exhibit also includes a variety of other marine fossils—dolphins, sea cow, whales, and seals, and bones of sea urchins—and a working paleontology lab set up for viewing in the science center, one of the museum's permanent exhibits.

The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-3821 for more information.

**Reuben H. Fleet Space Theater and Science Center, Balboa Park**, will be scheduled to screen every hour and a half from 11 a.m. to 6:30 p.m. daily from Saturday, April 7, through April 22. It's a modern fairy tale—science film that explores what

happens when transportation technology brings "the long distance" into contact. Told with only brief narration, the film unfolds through visual and aural means.

"Twin An Adventure in Motion" is a series of hand-drawn exhibits that trace the development of the automobile from its inception to the current scene. General will screen daily at noon (except Mondays), 1 p.m., 3 p.m., 4 p.m., and 8 p.m., with an additional 11 a.m. show on Saturdays and Sundays. This film remains through the spring.

**Latino: Into the '90s** is a new laser light show featuring modern rock hits from artists like Chino, Boney, Deseche, Miki, Elvin, Gonzalez, the B-52's, R.E.M., the Cars, Living Colour, and De La Soul. The show uses modern rock to complement Latino's abstract, 3-D graphics, and aerial effects. It's scheduled to play Saturdays through Tuesday at 9:15 p.m., plus at 10:30 p.m. on

3 p.m., 4 p.m., and 8 p.m. (Monday screenings don't begin till 1 p.m.) on Saturdays and Sundays. 11 a.m. showings are added.

The CINEMAX film General continues at the science center, taking viewers through 20 billion years of geological history, simulating the development of our planet from our continent to the current scene.

General will screen daily at noon (except Mondays), 1 p.m., 3 p.m., 4 p.m., and 8 p.m., with an additional 11 a.m. show on Saturdays and Sundays. This film remains through the spring.

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with very special guests



the LAKER Girls

Friday, April 6, 8:00 pm  
Fichtertown Theatre (Navy Air Station, Miramar)  
For information call 537-4143

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

Saturday, April 7, 7:30 pm  
Luce Auditorium (Navy Training Center)  
For information call 524-5474

Tickets on sale at participating military bases, ticket offices. All seats \$7.00. Children under 6 years FREE!

This event is for military and dependents only.

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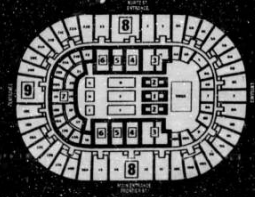
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WEEKEND 13

Sat., Apr. 7 7:00 pm, 9:30 pm

Sun., Apr. 8 1:00 pm, 4:00 pm, 7:00 pm, 9:30 pm

Tickets at TicketMaster: Horton's Books and the La Jolla Museum of Contemporary Art Bookstore, for these showings.

ADMISSION: \$5.50 Advance Outlets • \$6 At The Box Office • \$7.50 For Info Call: (619) 521-0274 • Night Of Show Only (619) 454-2904

GROUP RATES: Buy in advance at 75% discount. Give Groups of 20 or more apply.

ADVANCE TICKETS: will be sold at the La Jolla Museum of Contemporary Art Bookstore, Horton's Books in La Jolla (619) 454-1504, and all TicketMaster outlets.

TICKETMASTER





# READER'S GUIDE TO LOCAL EVENTS

to create realistic scenes and close-ups of nature. Gallery hours are from 10 a.m. to 5 p.m. Monday through Saturday, and from 11 a.m. to 4 p.m. on Sunday. 723-1332.

**Local Artists.** Gallery Vista is showcasing works from 20 area artists from 10 a.m. to 4 p.m., Tuesday through Saturday, or by appointment. The exhibit ends April 30. The gallery is located at 7821 Far Avenue in the Merrill Lynch building, La Jolla. 758-5285.

**From Junk to Art.** A unique artwork made by American Gallery artists from recycled and found objects will be on

display at the gallery, 903 K Street, downtown, through April 30. The purpose of the collection is to acknowledge the commercial effort necessary to save our globe (it will be on display at the gallery, which coincides with Earth Day, April 22). Also, the artists will show separate works of art on the gallery, depicting their new visions for the earth. Viewing hours are from 10 a.m. to 4 p.m. Monday through Saturday.

**Renaissance and Renaissance.** The Le First League Gallery and Art Center will exhibit paintings by Diego Soto, Rembrandt during April. The Venezuelan artist strives to recreate the precision and structure of forms found in Northern Renaissance engravings in his depiction of horsemen, magicians, nudes, courtesans, and princes. The Le First League Gallery is located at 129

**Sea Photographs.** The Santa Clara Bookstore and Gallery, 3825 Bay Street in North Park, is offering Ken Jacques' photographs of the Sea of Cortez for viewing from noon to 6:30 p.m. Monday through Friday and from noon to 4 p.m. Saturday through April 30. 296-1741.

**"Rita Ripstein."** A set of 24 works by San Diego artist Rita Ripstein featured in a retrospective of her life as an artist in an exhibition at Palomar College's Boehm Gallery in San Marcos. Ripstein is perhaps best known for her use of nontraditional materials such as polystyrene foam, glass, and wood, with photographs. Gallery hours are Tuesday, 10 a.m. to 4 p.m.; Wednesday, 10 a.m. to 6 p.m.; and from noon to 5 p.m.

Monday through Friday from 10 a.m. to 9 p.m. Saturday, and from 11 a.m. to 9 p.m. Sunday. 483-2740.

**"Nevenbergers."** A collection of German Expressionist poems and lithographs created in Berlin from 1918 to 1919 during the German revolution will be displayed at the Phoenix Gallery, 744 O Street, Suite 323, downtown. The exhibit concludes April 30. Viewing hours are from 11 a.m. to 5 p.m. Wednesday through Saturday. 259-2008.

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2 p.m., and Saturday, noon to 4 p.m. The exhibition runs through May 2. 744-1150 x2 N4.

**"Three Years - Three Artists."** Three Mexican artists' works will be on display at the Inmunda Gallery, 7597 Via Arroyo in La Jolla through May 2. Juan Manuel de la Rosa creates images on handmade paper; Rodrigo Baret Phillips' paintings are changed with vibrant colors that fuse with a pre-Columbian influence; and Octavio Ramos Rivera paints the earthy landscape he knew as a boy in Mexico. Viewing hours are from 10 a.m. to 6 p.m. Tuesday through Friday, and from 11 a.m. to 6 p.m. Saturday. 456-9102.

**"Tropics & Strange Bore II."** This exhibit at the International Gallery, 641 O Street, downtown, will include the work of 21 contemporary craft artists, examining their use of the tropic. The show continues through May 7. Viewing hours are 10 a.m. to 6 p.m. Monday through Saturday. Sunday, 11:30 a.m. to 4:30 p.m. 215-4155.

**"The Flower Field, Part 2."** A collection of paintings by Kowalski Gallery artists will be on view at the gallery through May 8. Works by Mary Miller, Elmer Pugh, Jim Saxe, Julie

Vence, Marilyn Buggs, and Robert Goldmann feature panoramic and close-ups and are offered in a collection of spring. The gallery is located at 7422 Grand Avenue in La Jolla. Viewing hours are from 10 a.m. to 1 p.m. Monday through Saturday. 456-9102.

**"The Crown, Land, Land, Form."** The Owens Gallery is presenting an exhibit of paintings, drawings, and prints by San Diego artist Holly Crawford, whose work strives to create an awareness of the atmosphere of our perceptions and lives by juxtaposing man-made or natural objects from the past and the present. The Owens Gallery is located at 7825 Far Avenue in La Jolla. 856-1317.

**"Arctic Sculpture Speaks."** Authentic ritual masks, sculptures, headbands, carvings, musical instruments, and jewelry collected from countries throughout Africa will be exhibited at African Accents, 1230 Prospect Street, in La Jolla, through May 27. The gallery is open Monday through Saturday from 10 a.m. to 6 p.m., and from noon to 5 p.m., Sunday. 454-9983.

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# READER'S GUIDE TO THE THEATER

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

## CHARLEY'S AUNT

As part of the "mini-series of classics and comedies," the Coronado Playhouse is presenting *Charley's Aunt*. The popular farce about three young men and their unimpressed aunt is a comedy-drama by The Club, Gilbert and Sullivan. A successful, sophisticated farce with plenty of corruption and compromise. David Krombe has directed the production. (Sm.)

**South Coast Repertory Theatre, Second Stage.** Through April 15. Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 3:00 p.m.

## DEATH OF A SALESMAN

Oscar O'Neil Productions is staging Arthur Miller's drama about Willy Loman, dreams, and reality. Don Pugh has directed. Martin Green plays Willy. Other cast members include Tina

Kaplan, David Mathis, Gregg Olsen, Bill Savage, and Jeff Thomson. The Coronado Playhouse is in the lower level, west end of the Marketplace at the Grove College Avenue. (Sm.)

## EMERALD CITY

The South Coast Repertory Theatre presents the Southern California premiere of this comedy-drama by David Williamson, one of Australia's most important writers. (Sm.)

**South Coast Repertory Theatre, Second Stage.** Through April 15. Tuesday through Saturday at 8:30 p.m. Sunday at 8:00 p.m. Matinee Saturday and Sunday at 3:00 p.m.

beginning to realize her shortcomings. The H.C.P. has always had a knack for choosing new talent, and they have not an impressive record in the area. Susan Mason, as Emily, has not been in the H.C.P. before, but she is a very good actress. (Sm.)

## A FEW HOURS IN HELL

The Progressive Stage Company is mounting a production of this original musical by Stu Shorenstein and Herb Brothman. (Sm.)

**Progressive Stage Company, 433 "C" St., San Diego.** Performances Thursday, 8 p.m.; Saturday, 8 p.m.; Sunday, 7 p.m. Tickets \$12-\$14. Information call 234-6603.

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**Summit Fellowship**  
A Unitarian Universalist Church  
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**Friday, April 6, 8:00-9:00 pm**  
East County Performing Arts Center  
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Myths, legends and images of women. Social life and problems with men. What happened to modern women? A Free Seminar • Wed., April 11, 7 pm  
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"For adventuresome musical comedy fans..."  
Progressive Stage Company, 433 "C" St., San Diego  
Performances Thursday, 8 p.m.; Saturday, 8 p.m.; Sunday, 7 p.m. Tickets \$12-\$14  
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DESTINATIONS INTERNATIONAL

**Eric Clapton**  
May 3  
**Madonna**  
May 11, 12, 13  
**Janet Jackson**  
April 23

**Andrew Dice Clay**  
April 24  
**New Kids on the Block**  
Sept. 11, 12  
**Milli Vanilli**  
May 12  
**Julio Iglesias**  
May 15  
**Lakers/Kings Playoffs**

**Padres Opener**  
April 10  
**Rush**  
April 5  
**Alice Cooper**  
April 12  
**Billy Joel**  
March 31, April 2, 3, 6, 8  
**George Strait**  
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• Many colors.  
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Watch for additional Easter specials next week including Easter Lilies, African Violets and houseplants.

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—Jeff Smith, San Diego Reader

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—Nancy Churns, L.A. Times

**Jeeves Returns to San Diego with THE ORIGINAL STAR! EDWARD DUKE**  
Winner of London's Laurence Olivier Award  
**JEEVES TAKES CHARGE**  
by P. G. WODEHOUSE

**SUPERLATIVE! BRINGS DOWN THE HOUSE!**  
—Anne Marie Walsh, S.D. Union

**LYCEUM STAGE**  
Horton Plaza  
**Jeeves Takes Charge! Call 235-8025**





# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

**Rush and Mr. Big:** Sports Arena, tonight, Thursday, 7:30 p.m. 278-TXSS or 224-4176.

**The Chick Corea Electric Band:** US99 Casino Theatre, tonight, Thursday, 8 p.m. USD campus, Alcala Park. 278-TXSS.

**R.B. King and the Willie-John Blues Band:** Backstage, tonight, Thursday, 7 p.m. 481-9022.

**Jack Black and the Heart Attack and the Harpoons:** Belly Up Tavern, tonight, Thursday, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

**John Chiri, with Smokey Wilson and Earl Thomas and the Blues Ambassadors:** Caball, tonight, Thursday, 9 p.m. 2812 Kettner Boulevard. 284-9033.

**Art Farmer:** Elbow, tonight, Thursday, through Sunday, April 8, Thursday and Sunday 8 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10 p.m., and midnight. Summer House Inn, 785 La Jolla Village Drive, La Jolla. 455-0541.

**"All-Campus Battle of the Bands, Part 1":** featuring Eliza Christ, Sub Society, Helicopter, Hard-N-Metal, Victims Butterfly Feature, and G-Squad. Bayside Park, Friday, April 6, 8 p.m. USD campus, La Jolla. 534-4436.

**The Front, Private Life, Black List, and Fire House:** Backstage, Friday, April 6, 8:30 p.m. 481-9022.

**The Bonedaddys:** Belly Up Tavern, Friday, April 6, 9:30 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

**Spirit and Island and the Peacemakers:** Winifred's, Friday, April 6, 9:30 p.m. 1921 Bacon Street, Ocean Beach. 222-6822.

**Dig Diamond and the Family Jewels:** The Electric Love Hotel, and Public Earline, tonight, Friday, April 6, 10 p.m. Pueblo Amigo.

## OF NOTE



JOHN D'AGOSTINO

One can find a number of good things to say about saxophonist **Sam Riney**. He has a luminous, conversational tone that almost seduces the listener into believing further exploration. His concise but elegantly articulated phrasing and explicit funkiness mirror the obvious influences of Cannonball Adderley and James Clay, as well as Riney's own rhythm and blues background (work with Chaka Khan, Herbie Hancock, Gladys Knight and the Pips, and others). He also upgrades the form's compose-by-numbers simplicity with enough harmonic sophistication to keep the well-tended fan from dribbling onto his cocktail napkin.

But, too often, boosting pop-jazz's musical quotient is like giving uppers to an anemic; it's a quick fix solution that doesn't address the root deficiency. In the end, Riney's material suffers from willful association with a subgenre in which musicians routinely play "own to an easily pacified fan."

Like 80 many of his peers, Riney euphemistically refers to such bodying as "communicating" with an audience, but that only puts him on a plane with the fine painter who does running shoe ads to reach a larger audience with his "art." Riney will perform the next "Rising Star" concert in the Catamaran's Cannibal Bar Wednesday night.

**Shirley Corrick:** Tiviana, Baja California. 278-TXSS.

**The BOVA Saxophone Quartet:** RUSH Performance Center, Saturday, April 7, 8 p.m. and 10 p.m., 447 78th Avenue, downtown. 280-1002 or 238-1347.

**Celebrity Skills and Burning Hands:** Caball, Saturday, April 7, 9 p.m. 2812 Kettner Boulevard. 284-9033.

**Hanned Carage, the Percho Rangers, Louie Barber, Low Fish, and Housebroken:** Spirit, Saturday, April 7, 9 p.m. 1330 Buena Avenue, Bay Park. 278-3993.

**Spirit and Sonic Baroque:** Winifred's, Saturday, April 7, 9:30 p.m., 1921 Bacon Street, Ocean Beach. 222-6822.

**Harry Dean Stanton, Billy Swan, and Jerry McCane:** Belly Up Tavern, Sunday, April 8, 8 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

**T.G. Sheppard:** Leo's Little Bit of Country, Sunday, April 8, 9 p.m. and

9:30 p.m. 680 West San Marcos Boulevard at Highway 76, San Marcos. 744-4120.

**Three Hypnotists:** Spirit, Sunday, April 8, 9 p.m., 1330 Buena Avenue, Bay Park. 278-3993.

**The Electric Love Hotel and the Temeros:** Rock, Sunday, April 8, 9 p.m. 428 West Point Lane, Boulevard, Loma Portal. 222-6822.

**Tragic Malaise and Deadbeat:** Caball, Monday, April 9, 9 p.m. 2812 Kettner Boulevard. 284-9033.

**Sam Riney:** Cannibal Bar, Wednesday, April 11, 8 p.m. Catamaran Resort Hotel, 3999 Mission Boulevard. 488-1081.

**Bushman and Johnny Crabb:** Backstage, Wednesday, April 11, 8:30 p.m. 481-9022.

**Alice Cooper and Dinger Danger:** California Theatre, Thursday, April 12, 8 p.m. 102 Fourth Avenue, downtown. 278-TXSS.

**Harry "Sweetie" Edmon:** Elbow's, Wednesday, April 11, through Sunday, April 13, Wednesday, Thursday, and Sunday, 9 p.m. and 10:30 p.m.,

**Faith No More and Prins:** Backstage, Thursday, April 12, 8:30 p.m. 481-9022.

**Claremont Mesa Boulevard, Claremont. 569-8022 or 278-TXSS.**

**Peter Sprague and Keyra Lett:** World and Music, Friday, April 13, 8 p.m. 3806 Fourth Avenue, Hillcrest. 254-4111.

**The Origin:** Backstage, Friday, April 13, 8:30 p.m. 481-9022.

**Claremont Mesa Boulevard, Claremont. 569-8022 or 278-TXSS.**

**The James Harman Band and the Redbreakers:** Caball, Friday, April 13, 9 p.m. 2812 Kettner Boulevard. 284-9033.

**The Padel Jets, Life of Wines, and Casate:** Truth Spirit, Friday, April 13, 9 p.m. 1130 Buena Avenue, Bay Park. 278-3993.

**Riot Igarna:** Friday, April 13, 10 p.m. Pacific Amphitheatre, Tiviana, Baja California. 278-TXSS.

**"Innovations in Modern Music":** featuring the **Blindfold String Quartet** (with flute and harp): Dignit Left, Saturday, April 14, 8:30 p.m. 800 Corner Avenue, Pacific Beach. 288-4080.

**Ian McCullough and Ultra Viol:** Scener: Backstage, Saturday, April 14, 8:30 p.m. 481-9022.

**Claremont Mesa Boulevard, Claremont. 569-8022 or 278-TXSS.**

**The Clay Idol:** Spirit, Saturday, April 14, 9 p.m. 1130 Buena Avenue, Bay Park. 278-3993.

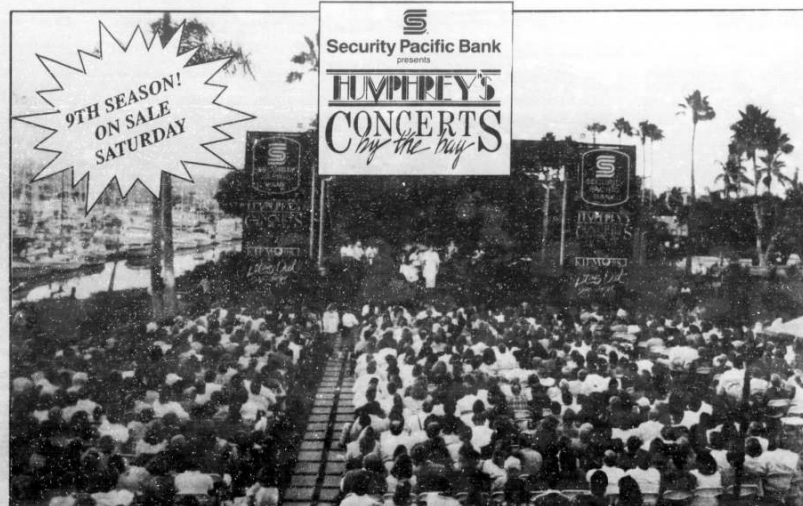
**Sasha Lee Box and the Holy Love:** Backstage, Saturday, April 14, 9 p.m. 2812 Kettner Boulevard. 284-9033.

**The James Harman Band and the Blonde Bruce Band:** Belly Up Tavern, Saturday, April 14, 9:30 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

**Psychokinesis:** Igarna, Saturday, April 14, 10 p.m. Pacific Amphitheatre, Tiviana, Baja California. 278-TXSS.

**Brummett Ray:** Sunday, April 15, 9 p.m. 428 West Point Lane, Boulevard, Loma Portal. 222-6822.

**"Jazz Live":** featuring the **Swingin' L.L. Big Band:** San Diego City College Theatre, Tuesday, April 17, 8 p.m. 102 Fourth Avenue, downtown. 278-TXSS.



**Only San Diego Appearance** **FM98 KIFM**  
**HIROSHIMA**  
Friday, June 15 (7:00 & 9:00 pm)

**Acoustic Guitar Wizards** **FM98 KIFM**  
**MICHAEL HEDGES**  
with very special guest **OTIMAR LIEBERT**  
Sunday, June 17 (One show: 7:30 pm)

**Unsurpassed Vocal Harmonies**  
**THE NYLONS**  
Friday, June 20 (6:30 & 9:00 pm)

**"When Harry Met Sally"** Grammy Winner  
**HARRY CONNICK, JR.** & ORCHESTRA  
Sunday, July 8 (7:00 & 9:00 pm)

**The Legend Returns to Humphrey's**  
**HARRY BELAFONTE**  
Monday, July 9 (One show: 8:00 pm)

**Keyboard Nirvana** **FM98 KIFM**  
**KEIKO MATSUI**  
**DAN SIEGEL**  
Thursday, July 12 (One show: 7:30 pm)

**"Wonderful, Wonderful," "It's Not For Me to Say," "Chances Are," "Twelfth of November"**  
**JOHNNY MATHIS**  
Monday, July 16 (One show: 8:00 pm)

**One Night Only!** **FM98 KIFM**  
**SPYRO GYRA**  
Wednesday, July 25 (6:30 & 9:00 pm)

**Fusion Stars** **FM98 KIFM**  
**THE RIPPINGTONS**  
featuring **RUSS FREEMAN**  
Friday, July 27 (7:00 & 9:00 pm)

**First Humphrey's Appearance Since 1985**  
**MICHAEL FRANKS**  
Sunday, July 29 (7:00 & 9:00 pm) **FM98 KIFM**

**"Take Five"** **FM98 KIFM**  
**DAVE BRUBECK QUARTET**  
Tuesday, July 31 (One show: 7:30 pm)

**Soul and Gospel Majesty**  
**AL GREEN**  
Wednesday, August 1 (7:00 & 9:00 pm)

**Best Country Vocal Group**  
**HIGHWAY 101**  
Thursday, August 2 (7:00 & 9:00 pm)

**Multiple Grammy Winners** **FM98 KIFM**  
**YELLOWJACKETS**  
Friday, August 3 (7:00 & 9:00 pm)

**San Diego's Favorite Pianist** **FM98 KIFM**  
**DAVID BENIOIT**  
Sunday, August 5 (7:00 & 9:00 pm)

**The Genius of Soul** **FM98 KIFM**  
**RAY CHARLES**  
Monday, August 6 (7:00 & 9:00 pm)

**Country-Swing and Comedy**  
**ASLEEP AT THE WHEEL**  
**RIDERS IN THE SKY**  
Tuesday, August 7 (One show: 7:30 pm)

**Best Female Jazz Vocalist** **FM98 KIFM**  
**DIANE SCHUUR**  
Special Guest TBA  
Friday, August 10

**Straight From The Highwaymen Tour**  
**WAYLON JENNINGS**  
Sunday, August 12 (7:00 & 9:00 pm)

**The One and Only**  
**TONY BENNETT**  
Friday, August 17 (7:00 & 9:00 pm)

**Phenomenal Double Bill**  
**EMMYLOU HARRIS**  
**THE O'KAYES**  
Sunday, August 19 (6:00 & 8:30 pm)

**Guitar Summit** **FM98 KIFM**  
**LARRY CARLTON**  
**STANLEY JORDAN**  
Wednesday, August 22 (6:00 & 8:30 pm)

**Captain Fingers All-Star Band** **FM98 KIFM**  
**LEE RITENOUR**  
Friday, August 24 (7:00 & 9:00 pm)

**Mr. Magic and His Dynamic Sax** **FM98 KIFM**  
**GROVER WASHINGTON, JR.**  
Monday, August 27 (7:00 & 9:00 pm)

**First Lady of Blues "n' Soul"**  
**ETTA JAMES**  
Wednesday, September 5 (One show: 7:30 pm)

**Rising Stars Under the Stars** **FM98 KIFM**  
**DAVID LANZ**  
**CHECKFIELD**  
Sunday, October 7 (One show: 7:30 pm)

**Season Finale with the Master**  
**LOU RAWLS**  
Friday, October 19 (7:00 & 9:00 pm)

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## HUMPHREY'S INDOOR JAZZ

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Off The Record and  
The Belly Up Box Office  
481-9022

**Thursday, April 5, 9:00 pm**  
**JACK MACK**  
and guests  
**HEART ATTACK**  
and guests  
**HARPOONS**

**Friday, April 6, 9:30 pm**  
**The Bonedaddys**

**Saturday, April 7, 9:30 pm**  
**MIDNIGHT**  
**SOUL PATROL**

**Sunday, April 8, 9:00 pm**  
**HARRY DEAN STANTON**  
and  
**BILLY SWAN**  
with guest **MARK D'ONOFIO**  
Monday, April 9, 9:00 pm

**Tuesday, April 10, 9:00 pm**  
**CARDIFF REEFERS**

**Wednesday, April 11, 9:00 pm**  
**MAGIC 102.1**  
**CHINA BEACH**  
**PRO JAM**

**Thursday, April 12, 8:00 pm**  
**BILLY VERA**

**Thursday, April 17, 9:00 pm**  
**SUGAR**  
**MINOTT**  
**AND**  
**SHELLY THUNDER**

**Thursday, April 19, 8:00 pm**  
**THE VENTURES**  
with  
**INSECT SURFERS**

**UPCOMING**  
**Beat Farmers, April 22**  
**"Southern Soul Revue" with Johnny Adams,**  
**Nappy Brown, Mighty Sam McLean**  
**and Wayne Bennett, April 23**  
**Eric Burdon with Robbie Krieger, April 26**  
**Curtis Mayfield, April 27**  
**Laura Nyro, May 9**  
**Tom Grant, May 10**  
**John Mayall, June 7**

**THIS WEEK'S AFTERNOONS ...**  
**Ed Reed and the Riverboat Five, Friday, 5:30-8:00 pm**  
**Bob Long, Saturday, 5:00-8:00 pm**  
**Savory Bros. Band, Monday, 5:30-8:30 pm**  
**Tobacco Road, Wednesday, 6:00-8:30 pm**

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

Sugar Minott and Shelly Thunder:  
Belly Up Tavern, Bacoza April 17,  
9 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

Papa John's Cereals: El Torito Pub, Thursday, April 19,  
8 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.  
Papa John's Cereals, Thursday,  
April 19, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

The Ventures and the Insect Surfers:  
Belly Up Tavern, Thursday, April 19,  
8 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

Carl Perkins: Backlund, Thursday,  
April 19, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

"All-Campus Battle of the Bands,  
Part 3," featuring Amy Iz, Rhythm  
Factory, Azura Moon, Miniature,  
Sensory Media, and Royal Thunder:  
Triton Pub, Friday, April 20, 8 p.m.,  
14301 Camino, La Jolla, 534-4400.

Elvis Presley, the Howlin' Wolf, and  
Jimmie Wood and the Insect Surfers:  
Backlund, Friday, April 20, 8:30 p.m.,  
8022 Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TXKS.

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

The Unlabeled Heroes and Pam and  
Maggie: Del Mar Shore Auditorium,  
Saturday, April 21, 8 p.m., 215 North  
Street, Del Mar, 438-4030.

Kathy Mattea: Backlund, Saturday,  
April 21, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

Steel Pole Band: Sports, Saturday,  
April 21, 9 p.m., 1130 Bannock Avenue,  
San Park, 276-3903.

The Trailer Park Camerons: Caballero,  
Saturday, April 21, 9 p.m., 2802  
Sutter Boulevard, 294-9033.

Delaney Bramlett and the  
Woodpeckers: Belly Up Tavern,  
Saturday, April 21, 9:30 p.m., 143  
South Cedros Avenue, Solana Beach,  
481-9022.

ISOL: Iguala, Saturday, April 21,  
10 p.m., Pueblo Amigo Shopping  
Center, Tijuana, Baja California,  
278-TXKS.

Peter Sprague and the S.O.S.: North  
County, Sunday, April 22, 7 p.m., West  
Los Vallecitos, San Marcos, 473-3533.

## OF NOTE



**CHICK CORSA ELECTRIC BAND**

Recently I had the opportunity to hang around for part of the filming of a TV document-  
ary about and featuring **CHICK CORSA**. As you know, Corsey was a member of the group  
casually incorporating some of the most catchy music I'd ever heard, while showcasing  
his own unique sound. Corsey's music was a perfect blend of melody and rhythm, with  
any quantity and quality of his work would be taken for granted. It's a tribute  
to his talent and his music. Corsey's music was a perfect blend of melody and rhythm,  
with any quantity and quality of his work would be taken for granted. It's a tribute  
to his talent and his music.

**MIKE KENEALLY**

**The Best Farmers and the Nighty  
Penguins:** Belly Up Tavern, Sunday,  
April 22, 8 p.m., 143 South Cedros  
Avenue, Solana Beach, 481-9022.

**Marianne Faithfull:** Backlund,  
Sunday, April 22, 8:30 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TXKS.

**Janet Jackson and Chuckles:**  
Sports Arena, Monday, April 23, 8 p.m.,  
278-TXKS or 224-4776.

**"Southern Soul Reverb,"** featuring  
Johnny Adams, Nappy Brown,  
Mighty Sam McLean, and Wayne  
Benjamin: Belly Up Tavern, Monday,  
April 23, 9 p.m., 143 South Cedros  
Avenue, Solana Beach, 481-9022.

**"All-Campus Battle of the Bands,  
Part 4,"** featuring Acoustic Alliance,  
Sweet Engines, Empty Glass, Rhythmic  
Force, Chuck Bass and the Electric  
Branch, and Straight in the Eye:  
Triton Pub, Thursday, April 26, 8 p.m.,  
14301 Camino, La Jolla, 534-4400.

**Hot Tuna Acoustic and Peter  
Kashomon:** Backlund, Thursday,  
April 26, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

**Scream's** Sirens: Caballero, Friday,  
April 27, 9 p.m., 2812 Ketterer  
Boulevard, 294-9033.

**Curtis Mayfield and Shakti:** Belly  
Up Tavern, Friday, April 27, 9:30 p.m.,  
143 South Cedros Avenue, Solana  
Beach, 481-9022.

**Peter and Tippi Sprague:** Horton  
Grand Hotel, Friday, April 27, and  
Saturday, April 28, 8:30 p.m., 311  
Island Avenue, Gateway Quarter,  
downtown, 544-1880.

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

**"The San Diego Folk Heritage  
Annual Benefit Concert,"** featuring  
Joseph F. Burke and Jonathan  
Parker, Jo Ann and Larry Seidman,  
Ronni Russell and Jim Hayes, and  
Barbara and Bruce Reid, Dave  
Allen, and Christopher  
Cousins: Del Mar Shore  
Auditorium, Saturday, April 28, 8 p.m.,  
215 North Street, Del Mar, 438-4030.

**"Innovations in Modern Music,"**  
featuring the Dr. Art Davis Quartet:  
Dignity Loft, Sunday, April 29, 7 p.m.,  
801 Garnet Avenue, Pacific Beach,  
296-4800.

**Nile Rodgers:** Belly Up Tavern,  
Sunday, April 29, 8 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

**D'Mello:** River, Sunday, April 29,  
9 p.m., 4282 West Point Loma  
Boulevard, Loma Prieta, 225-9659.

**O.J. Elendore:** Belly Up Tavern,  
Sunday, May 1, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

**Dino Lee:** Backlund, Wednesday,  
May 2, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

**Eric Clapton:** Sports Arena, Thursday,  
May 3, 8 p.m., 278-TXKS or 224-4776.

**Tatsumi and Sinsinaga:** California  
Theatre, Thursday, May 3, 8 p.m., 2122  
Fourth Avenue, downtown, 278-TXKS.

**The Lloyd Jones Struggle:**  
Backlund, Thursday, May 3, 8:30 p.m.,  
8022 Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TXKS.

**"My Brothers, My Sisters,"** featuring  
Joe Garrison and the Base Brass  
Ensemble and Rhythm Section, with  
Tartar, Dave Millard, and Bill  
Caballero: San Diego City College  
Theatre, Friday, May 4, 7 p.m., C-  
Street, between 13th and 15th Streets,  
downtown, 234-1062 or 234-0401.

**Julio Iglesias:** Starlight Bowl,  
Saturday, May 5, 8 p.m., Balboa Park,  
544-STAR or 278-TXKS.

**Foghat, featuring Lonesome Dave:**  
Backlund, Sunday, May 6, 8:30 p.m.,  
8022 Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TXKS.

**"Jazz Live,"** featuring the Rocky  
Lane Sextet: San Diego City College  
Theatre, Sunday, May 6, 8 p.m., C-  
Street, between 13th and 15th Streets,  
downtown, 234-1062 or 234-0401.

**Spencer Niles:** Cannibal Bar,  
Wednesday, May 9, 9 p.m., Cannibal  
Bar, 3999 Mission Boulevard,  
486-1081.

**Laura Nyro:** Belly Up Tavern,  
Wednesday, May 9, 9 p.m., 143 South  
Cedros Avenue, Solana Beach,  
481-9022.

**Redlands:** Backlund, Thursday,  
May 10, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

**"All-Campus Battle of the Bands,  
Finals,"** featuring various artists:  
Triton Pub, Friday, May 11, 8 p.m.,  
14301 Camino, La Jolla.

**The Dave Mason Band:** Backlund,  
Friday, May 11, 8:30 p.m., 8022  
Claremont Mesa Boulevard,  
Claremont, 560-8022 or 278-TXKS.

**Sanctuary and Palm Wine:**  
Iguala, Friday, May 11, 10 p.m.,  
Pueblo Amigo Shopping Center,  
Tijuana, Baja California, 278-TXKS.

**Melissa Manchester:** Pines Center for  
the Performing Arts, Saturday, May 12,  
8 p.m., 1500 Avenida Road, corner of  
Escondido Road and Tijuana Way, Pines  
246-0500, box office phone number  
exterior April 9.

**Redlands:** Backlund, Saturday,  
May 12, 8:30 p.m., 8022 Claremont  
Mesa Boulevard, Claremont, 560-8022  
or 278-TXKS.

**Dino Lee and the Los Johnsons:**  
Caballero, Saturday, May 12, 9 p.m., 2812  
Ketterer Boulevard, 294-9033.

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Thurs., April 5: **CYCO DAIZES**  
Fri. & Sat., April 6 & 7: **JS BAND**  
Sun. & Wed. Sat., April 8, 11:34:  
**SCANNERS**  
**HAPPY HOUR 4-9 p.m.**  
Well Drinks \$1.00  
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REGGAE BASH**  
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**ROUGHNECK POSSIE**  
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MAKEDA DREAD & DAMAJA LE

**Wednesday, April 11, 8:30 pm  
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FOR MORE INFORMATION, CALL THE REGGAE HOTLINE 259-0803

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The Mission U.K. Iguanas. Saturday, May 12, 10 p.m., Pacific Amphitheatre, San Diego. Tickets: \$10-\$15.

Alannah Myles. Saturday, May 13, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont. 560-8022 or 278-TIXS.

Tom Grant. Belly Up Tavern, Wednesday, May 16, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The 1980 San Diego Bluesgrass Festival, featuring the Osborne Brothers, the Lonesome River Band, Demarco Band, the Piney Creek Wagon, Pacific... by Bluesgrass Sweetwater. John Murrey and Bluesgrass Etc., Rock Party, Higher Ground, and the Cowie Brothers. Lake Hemlock Resort, Friday, May 18, 4 p.m. through Sunday, May 20, 6 p.m., 3843 Highway 78, Santa Ysabel. 445-1147 or 479-2046.

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

The Meditations and Israel. Vibrations. Belly Up Tavern, Tuesday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Robyn Hitchcock. Belly Up Tavern, Thursday, May 24, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Milli Vanilli, Young MC, and D-Mob. Sports Arena, Friday, May 25, 8 p.m. 278-TIXS.

Shuckton's Wing and Liffey. Friday, May 25, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Psychic TV. Iguanas. Friday, June 1, 10 p.m., Pacific Amphitheatre, San Diego. Tickets: \$10-\$15.

John Mellencamp and the Bluesbreakers. Belly Up Tavern, Thursday, June 7, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

## OF NOTE



HARRY SWEETS' EDITION

### STEPHEN ESMEDINA

George Strait and His Ace in the Hole Band. Sunday, June 23, 8 p.m., Ballboa Park. 544-STAR or 278-TIXS.

Hiroshima. Hampshire's. Friday, June 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive. 278-TIXS or 224-9438.

The Charlie Daniels Band. Del Mar Fairgrounds Grandstand Stage, Sunday, June 17, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Michael Hedges. Hampshire's. Sunday, June 17, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Donny Osmond. Del Mar Fairgrounds Grandstand Stage, Wednesday, June 20, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Count Basic Orchestra. Belly Up Tavern, Thursday, June 21, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Exposé. Del Mar Fairgrounds Grandstand Stage, Friday, June 22, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Johany Rivers. Del Mar Fairgrounds Grandstand Stage, Saturday, June 23, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

Willie Nelson. Del Mar Fairgrounds Grandstand Stage, Sunday, June 24, 7:30 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

The Nylons. Hampshire's. Friday, June 29, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive. 278-TIXS or 224-9438.

Of all the various instrumentalists that I have professed snub to, and once in a while clammed, I have never been more appreciative or confrontational as I am with trumpeters/flugelhornists/bass players of any stripe. Every man who has picked up that horn has been considered either a genius or a thorough fool — or is that an eponymous redundancy? But just think of this list: Bunk Johnson, Louis Armstrong, Bunny Berigan, Cootie "My Man" Williams, Miles Davis, Clifford Brown, Lee Morgan, and maybe, just maybe, Wynton Marsalis and Mark Isham.

But let us never forget the name of Harry "Sweets" Edison. This splendid stylist — not quite the genius that Satchmo was (but, then again, who wasn't?) — still retains the chops of a classical trumpeter. Those high C-sharps and low-blow E flats are manipulated magnificently when they emanate and reverberate from the lips of "Sweetie." Get your appreciative turns down to Elan's beginning Wednesday night and continuing through Sunday. Take blubb's word for it: "Sweetie" is bad. When you have the opportunity to hear him soar in the atmosphere, don't pass it up.

## LOCAL MUSIC

Club listings are compiled by the *San Diego Reader*. If you wish to be included, please call 265-5332. Listings are for Friday before 6:00 p.m. The listings are free.

### North County

Red Street Cafe, 120 North Highway 101, Encinitas. 942-5145. Live music. Open 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

Beaver Creek, 1529-1 East Valley Parkway, Escondido. 746-7488. Rock/country. Wednesday through Sunday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022. Rock and roll. Thursday, the Biondables, world-class dance music. Friday, Mark's Sound Patrol. Mexican rhythm and blues. Saturday, Harry Dean Stanton, Billy Swan, and Mark DeCarlo. Vintage western songs. Sunday, live music. Monday and Tuesday, call club for information. "Ona Beach Pro Jan." Wednesday, afternoon concerts. Ed Reed and the Bluebird Five. Discontinued jazz. Friday, Bob Long, live music, and swing. Saturday, the Swamp Brothers Band, country rock and roll. 6:30 to 8 p.m., Monday. Tobacco Road, vintage rhythm and blues and swing. 6:45 to 9 p.m., Wednesday.

BookWorks/Panthea Coffeehouse, 2673 Via de la Valle, Flower Hill Mall. Tel. Mar. 755-7235. Rock and the Heartbeats. Jazz music. 8 p.m., Friday.

Boonville's Back Room, 2677 Via de la Valle, 725-5400. Nightclub. Sunday through Thursday.

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# ChARGE TICKETS BY PHONE 560-8022 OR 278-TIXS

# The Bacchanal

## San Diego's Showcase Theater

**THURSDAY, APRIL 5**

BILL SILVA PRESENTS

**B.B. KING**

PLUS: WILLIE JAYE, BLUES BAND

**FRIDAY, APRIL 6**

BILL SILVA PRESENTS

**THE FRONT**

PLUS: PRIVATE LIFE, BLACK LIST, FIRE HOUSE

**SATURDAY, APRIL 7**

**JAZZ EXPO '90**

FEATURING: BOB McMAHON & THE REAL BAND, SUBTERRANEAN, THE VEHICLE, EASTON WEST

**WEDNESDAY, APRIL 11**

KGB FM / BILL SILVA PRESENTS

**BONHAM**

PLUS: JOHNNY CRASH

**THURSDAY, APRIL 12**

**FAITH NO MORE**

PLUS: PRIMUS

**FRIDAY, APRIL 13**

JUST SIGNED TO VIRGIN RECORDS - SAN DIEGO BAND

**THE ORIGIN**

PLUS: THE VOICES, THE BOOGYMEN

**SATURDAY, APRIL 14**

9IX / BILL SILVA PRESENTS

**IAN McCULLOCH**

PLUS: ULTRA VIVID SCENE

**WEDNESDAY, APRIL 18**

AN EVENING OF COMEDY

**A TRIBUTE TO ROBIN HARRIS**

FEATURING: A.J. SANDERS • STACY McCLAIN, FAIZON • D.L. HUG LEY, DARRYL BLACKSHERE • JOE TORRY

**THURSDAY, APRIL 19**

KCBQ

**CARL PERKINS**

FRIDAY, APRIL 20

**ELVIN BISHOP**

PLUS: JIMMIE WOOD & THE IMMORTALS, HAVILINAS

**SATURDAY, APRIL 21**

**KATHY MATTEA**

PLUS: GRAND CENTRAL STATION

**SUNDAY, APRIL 22**

9IX

**MARIANNE FAITHFULL**

**MONDAY, APRIL 23**

**BATON ROUGE**

TUESDAY, APRIL 24

FORMER: SEX PISTOL

**STEVE JONES**

PLUS: NEVERLAND

**WEDNESDAY, APRIL 25**

**JANE SIBERRY**

PLUS: SCOTT MERRICK

**THURSDAY, APRIL 26**

MAGICK 195.1

**HOT TUNA**

ACUSTIC

PETER KAUKONEN

**FRIDAY, APRIL 27**

**GARTH BROOKS & HOLLY DUNN**

**SATURDAY, APRIL 28**

**KARLA BONOFF**

DON'T MISS:

BONNIE BRAMLETT 4/29

LYNN JONES STRUGGLE 5/3

TITO PUENTE 5/5

FOGHAT FEATURING LONESOME DAVE 5/6

BADLANDS 5/10

THE DAVE MASON BAND 5/11

RESTLESS HEART 5/12

BOB WEIR & BOB WASSERMAN 5/19

WORLD PARTY 5/28

MICHELLE SCHOCKED 5/31

# IGUANAS

Only a five minute walk from the border in the new Pacific Amphitheatre Shopping Center

**FRIDAY, APRIL 6**

CHAOS PRODUCTIONS PRESENTS A FUNKATION WITH

**DIQ DIAMOND**

AND THE FAMILY JEWELS

PLUS: POLLO ELASTICO & THE CHARMS

**SATURDAY, APRIL 14**

**PSYCHEFUNKAPUS**

PLUS: DADDY LONGLEGS, PLUM DAISY

**FRIDAY, APRIL 20**

9IX / BILL SILVA PRESENTS

**SOCIAL DISTORTION**

18 & OLDER WELCOME

**FRIDAY, APRIL 13**

**RIOT**

**SUNDAY, APRIL 22**

**TSOL**

4/21

**BLASTERS**

5/5

**SANCTUARY/ FATES WARNING**

5/11

**MISSION U.K.**

5/12

# Entertainment THIS WEEK

**THURSDAY**

**MARK LESSMAN BAND**

6:30 - 11 p.m.

**FRIDAY**

**AUBREY FAY AT KIFM's Lites Out Happy Hour - 5:30 - 8 p.m.**

**THE PEOPLE MOVERS**, San Diego's favorite Dance Band

9 p.m. - 1:30 a.m.

**SATURDAY**

**THE PEOPLE MOVERS**

For dancing into the wee hours

9:30 p.m. - 1:30 a.m.

**SUNDAY**

**CARLOS ANGELES BAND**

Sunday Jazz Brunch, 10:30 a.m. - 2:30 p.m.

**TUESDAY**

**REAL TO REEL**

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

**WEDNESDAY**

**JANICE EDWARDS & HOT FUN**

The Rx for mid-week blah's

6:30 - 11 p.m.

SAN DIEGO HILTON • 1775 East Mission Bay Drive (off I-5 near Sea World Drive) • 276-4010





San Diego Reader April 5, 1990 31

**Blosser's Home Pub**, 5637 Balboa  
Bliss, Claremont, 719-2023; Chris  
Delaney, Irish music, Wednesday through  
Sundays.

**Hive Bopps Lounge**, 2537 Claremont  
Drive, Claremont, 778-0965. Chad Hart  
and Friends, country and variety.  
Thursday through Saturday: jam session,  
6:30-10:30 p.m., Sunday.

**Bumby's**, 9906 Mira Mesa Boulevard,  
Mira Mesa, 778-8666: The Hi/Lops, rock  
and roll, Thursday through Saturday.

**California Earthquake Cafe**, 7919  
Mission Center Court, Mission Valley,  
297-3663: The Belairs, vintage rock and  
roll, Thursday.

**Kelly's Old Town Place**, 2222 San Diego Avenue, Old Town, 543-9227. Jack Benito and Friends host a jazz inn session beginning at 9 p.m. Friday and Saturday.

**Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley, 619-380-0800.** Chats Lounge: Barbra, Beksio, piano variety. Tuesday through Saturday. Jay Cartier, piano variety. Sunday brunch. Ricki L. Lofgren, U2-style contemporary. Tuesday through Sunday. freemilaband dance lessons are offered beginning at 9:30 p.m., Tuesday. Dr. Chico's Island Sounds plays ska, calypso, and reggae music at the poolside on Friday from 5-9 p.m.

contemporary jazz and rhythm and blues music in the Intermex Lounge. Tuesday through Saturday.

**San Diego Nites,** 9522 Miramar Road (corner of Black Mountain Road), Mira Mesa, 271-8780. M. Track, rock and roll Thursday; Dakota, country rock and roll music, Friday and Saturday; Dream Team with Judy Ames, in an audience-participation singalong show, presented Sunday through Tuesday; Jerry the One Man Band performs Wednesday.

**Seven Seas Lodge,** 411 Hotel Circle South, Mission Valley, 293-1300. Gary Narramore, open mike, singers welcome Tuesday through Saturday.

**The Leo/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 665-4611:** Live music, Tuesday through Saturday; call club for information.

**The Leo/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944:** Jannah Williams, contemporary, 7-11 p.m. Tuesday through Thursday; Steve Brown, contemporary, Friday and Saturday.

**The WellHouse, 10789 Tieraanta Boulevard, Tieraanta, 560-6677:** Jim Moore, contemporary, Wednesday and Thursday, accompanied by vocalist Pete



8 pm - 12 midn  
 4:30 - 5:30 pm Mo  
 SPECIAL NO CO  
 100% CASH  
 100% CASH

11th Sunday  
JULY 21

**FRESH A**  
Order a fresh Alaskan sea  
entree of equal value comp  
baked pot

Please present coupon  
at Reservation Desk  
before ordering.  
Expires April 30, 1990.

**FREE DINNER**  
**SKAN SALMON \$16.95**  
 dinner for just \$16.95 & select any  
 entree. Includes seafood chowder or  
 rice pilaf and fresh vegetable.



**Salmon House**

One offer  
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**FRIDAY, APRIL 6**

**WILL TO POWER**  
 Performing live their new hits

CLUB **OH!**



**"Fading Away" • "Baby I Love Your Way"  
 "Say It's Gonna Rain" • "Dreaming"**

**THIS SATURDAY, APRIL 7**  
**WILL ROCK THE HOUSE**  
**AT OH! BE THERE!**

**APRIL 13:  
SWEET SENSATION**



**"Never Let You Go"  
 "I'm Hooked On You"  
 "Sincerely Yours"**

**APRIL 27:  
ROB BASE**



**"It Takes Two"  
 "Joy & Pain"  
 "Turn It Out" (Go Base)**

**MAY 4:  
THE U-KREW**  
**"I You Were Mine"**





**TICKETS FOR ALL SHOWS ARE AVAILABLE AT**  
**PASEO DE LOS HERODES • 56 TULAJANA, MEXICO**  
 619 470-0400 (TICKETS USA ONLY)

**CLUB OH! IS OPEN FRIDAYS & SATURDAYS, 9:00 PM-5:00 AM**  
**18 YEARS & OVER**

**SUNDAY • APRIL 8**

9 AM - 4 PM

**ON FIRST STREET – DOWNTOWN  
ENCINITAS • STREET FAIRE**



**ENCINITAS**

*Street Faire*

Sponsored by:

**Blade-Citizen**  
Michelob • Pepsi Cola Co.  
Domingo's Plaza  
North Coast Party Rentals  
Moonlight Beach 7-11  
Cruz Equipment

**Arts & Crafts**  
•  
Over 300 Exhibitors

**Beer Garden**  
•  
Live Music  
on 2 Stages

**Downtown Encinitas Mainstreet Association**

**UPCOMING EVENTS**  
**at**  
**SMOKEY'S**

"Becoming the hottest spot in San Diego for concerts.  
You don't want to miss our upcoming attractions!"

Monday, April 9, 8 pm-1 am  
Pure R&B, No Feeds

**CARDIFF FEETERS**

Wednesday, April 11, 8 pm-midnight  
"COMEDY & BLUES NIGHT"  
featuring **RYNVALDO RAY** (lay the foundation w/ "227") plus an  
army of Hollywood comics and a showcase of local comedians.  
"Open Mike" - try your funniest jokes on us. Call for info.

**Fridays from 5-9 pm**  
Dance to the live jazz sounds of "Saxxy."  
DJs Dr. Brian Foxworth & Celine Green rock the house from 9 pm-2 am.  
Happy hour from 5-8 pm, free horns d'ouerves & drink specials

**Saturday, April 7**  
Ladies' night! Ladies free! Starts 11 pm. The hottest DJ's in town,  
Dr. Brian Foxworth & Celine Green will pump up the juke just for you!

**SMOKEY'S**  
10475 Santa Monica Mission Rd.  
(3 blocks east of the stadium) • 563-0060



## San Diego Reader April 5, 1990 35

3:30 a.m., Monday through Wednesday, and from 8 to 10 p.m., Thursday through Saturday.

**Gabrieli's**, 2825 Fifth Avenue, corner of Fifth and Olive, Hillcrest, 201-4778. Bands and live music, jazz/Thursday live music, Friday call club for information. Bands, jazz, and Eddie Gold host "off Broadway" night, Saturday. Eddie Lawrence, jazz vocalists, Wednesday.

**Hansheng**, 4016 Wallace Street, Old Town (at the corner of Wallace and Wallace), 255-0584. Charlie Mose, contemporary, Friday and Saturday.

**Holiday Inn**, 1355 North Harbor Drive, at the Embarcadero, downtown, 232-3860. The Dave Scott Duo, jazz, 6:30 p.m., Tuesday through Saturday in the lounge.

**Horton Grand Hotel**, 311 Island Avenue, downtown, 344-0066. Live piano music, Friday and Saturday, call club for information.

**Hotel San Diego**, 239 West Broadway Street, downtown, 234-0332. At Donat's The Sugar Six, jazz, Tuesday through Saturday.

**Humphrey's**, 501 Main Street, 234-1241. Shelter Island Drive, Shelter Island, 234-1241. Shelter Island, The Rock, Leanne Band, jazz, Sunday and Monday, 5:30-8:30 p.m., Tuesday through Friday. Mike Brels, 9 p.m., Tuesday through Saturday.

**Imperial House**, 501 Kaimosi Street at Park Boulevard, Hillcrest, 234-3223. Warren Juri, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday. Warren Juri and Hank Wong, jazz, Friday and Saturday, rock and roll, Wednesday.

**"The Invaders"**, at the dock, 1366 North Harbor Drive, downtown, 234-8967. Rick Mancini and the B Street Band perform contemporary music every dinner cruise.

**Jin's Hickory Wood Barbecue**, 5312 E. Canon Boulevard, East San Diego, 286-8220. Apalachicola fish jam session the first Tuesday of the month. Silent show and host night with Ellen Hay performing everything from country to salsa and contemporary, 7:30 p.m., Wednesday.

**Jolly Rogers**, 807 West Harbor Drive, Seacrest Village, 233-4300. The Rockers, contemporary, Wednesday through Saturday.

**Megapolis**, 4221 Fairmount Avenue, Kensington, 584-7900. Bar Rock, Wingding Free For All open-mike night, Thursday. Dick Gable, rock and roll, Friday. Baby Vaga, rock and roll, Saturday. "Via Street Band in San Diego" night, Monday. Manuel Rian, rock and roll, Tuesday. Face Value, rock and roll, Wednesday.

**Molly's**, San Diego Marriott Hotel, 133 West Harbor Drive, downtown, 230-6000. Pianist Dan Greenbush performs classical music and show tunes from 6:30 p.m., Monday through Saturday. Rick Ross, piano music, 6:30 p.m., Sunday.

**The Omni International Hotel**, 939 Broadway Circle, downtown, 239-2200. Lounge piano variety with Kenan Mathen, Tuesday through Saturday.

**Patrick's**, 425 F Street, downtown, 233-3077. Fox Bragham's Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday, the Bluebonnets, blues and rhythm and blues, Friday and Saturday.

**The Mighty Penguins**, blues and rhythm and blues, Sunday. The Bradstreet, rock and roll and rhythm and blues, Tuesday. **Princess of Wales British Pub and Restaurant**, 1405 India Street, 234-1343. Regal entertainment, Joe Carr, Friday. Three Charles, Saturday with three bluesmen, country and music, both nights.

**The Red Fox Steak House**, 2223 E. Canon Boulevard, 293-1115. Doug Ne, pianist, entertainers with an emphasis on show tunes, beginning at 6:30 p.m., Wednesday through Saturday.

**Rebeck's**, 400 Harbor Island Drive, Harbor Island, 293-2805. Tropical Melanesia, reggae and contemporary music, Thursday through Saturday.

**Rose O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-9660. The Sophisticates, vintage rock and roll, Thursday. The Culture, rock and roll, Friday and Saturday. Steve Cummins, Irish and folk music, Tuesday and Wednesday.

**Rock Bottom**, 447 Fifth Avenue, downtown, 266-5248. The Rock Bottom Quartet, jazz, 8 p.m., Friday.

**Sculpture Garden Cafe**, San Diego Museum of Art, 1630 E. Prado, Balboa Park, 232-7031. Bob Hamilton, jazz piano, noon-3 p.m., Saturday. Bob Hamilton performs jazz music on the piano 2-4 p.m., Sunday.

**Sherron's**, 4309 E. Canon Boulevard, 234-1000. The Elements, contemporary, Tuesday through Saturday. Pathways, jazz, 8 p.m., Monday.

**The Soundbar Cafe**, 3028 Fifth Avenue, Hillcrest, 497-8020. The Tuxedo Cowboys, variety music, Friday. Brian Jackson, variety and percussion music, Saturday. Rick Legation, guitar and vocal music, Sunday.

**Stargazer's**, at the Sunset City, 529 Fifth Avenue, downtown, 523-0828. Tuxedo Road, vintage jazz, swing and lounge music, Wednesday and Saturday, audition night, Monday. Mainline rock, Tuesday.

**The Leo's**, 5302 Napa Street at Morris Boulevard, San Park, 542-1442. Live rock and roll, Tuesday through Saturday, call club for information.

**Toby March**, 2821 University Avenue, North Park, 292-9426. The Righty Fingies, vintage blues and rhythm and blues, 8 p.m., Thursday. Live rock and roll, Friday and Saturday, call club for information. The Ranch Party Bluegrass band performs at 8 p.m., Sunday. Live music, Wednesday, call club for information. The High Society Live Band performs Oldies jazz beginning at 5:30 p.m., Friday.

**The U.S. Grand Band**, 329 Broadway, downtown, 233-3322. Lounge: Terri Latta, variety music, Tuesday. Tough Friday happy hour: Fran Ladda and Aubrey Paj, jazz music, Thursday through Saturday. Lubby Doug Chico, show variety, 3-4 p.m., Monday through Wednesday. The Elements, piano variety, 3-4 p.m., Thursday through Saturday.

**The Whiskey**, 1015 Second Avenue, downtown, 233-3033. Blue performs contemporary and classical piano selections in the Pantheon ballroom from 6:30-10:30 p.m., Monday, Tuesday, and Friday, and in the lobby from 4-8 p.m., Saturday and Sunday.

**Words and Music Bookstore**, 3006 Fourth Avenue, Hillcrest, 296-4031. Bill Wright, singer and pianist, often "The Music of John Stein" beginning at 1 p.m., Sunday.

**The Yacht Club**, San Diego Marriott Hotel, 133 West Harbor Drive, downtown, 234-1000. The Elements, contemporary, Tuesday through Saturday. Pathways, jazz, 8 p.m., Monday.

**East County**

**Antonia's**, 200 North Harbor Avenue, E. Canon, 442-9827. Michael Gares, variety rock and roll, 8 p.m., Friday and Saturday.

**Barney Stone**, 3029 E. Canon Boulevard, 442-2263. Don Davis, Irish music, Thursday; the Ragbears, rock and roll, Friday. Brian Barnes, variety rock and roll, Saturday. Barney Stone, Irish folk music, Wednesday.

**The Ponderosa Restaurant**, 6322 Parkway Drive, La Mesa, 462-3660. David Smith, contemporary, Wednesday through Saturday.

**Barney Stone**, 3029 E. Canon Boulevard, 442-2263. Don Davis, Irish music, Thursday; the Ragbears, rock and roll, Friday. Brian Barnes, variety rock and roll, Saturday. Barney Stone, Irish folk music, Wednesday.

**The Crown Room**, 1286 Oakdale Avenue, E. Canon, 441-0436. Dale Allen performs oldies and country music beginning at 9 p.m., Wednesday through Saturday.

**Dick's Horseshoe Lounge**, 7104 Broadway, Lemon Grove, 469-5344. Crocker, rock and roll, Thursday through Sunday.

**The Canon Inn**, 250 Harrison Canyon Road, E. Canon, 443-4907. Righty Bach performs a variety of music and hosts a jam session from 3:30 p.m., Sunday.

**Circle D Corral**, 1013 Broadway, E. Canon, 441-7443. Country, country music, Sunday through Saturday.

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**Dan's Landing**, 1185 East Main Street, E. Canon, 442-0258. Jerry Borchard, contemporary, Wednesday through Saturday. Live music, Sunday through Tuesday. Call club for information.

**Don's East**, 1321 Business Highway 8 at Lee Cohen Road, E. Canon, 443-2444. The Shadow Riders, country rock, Friday and Saturday, call club for information.

**Frankie's**, 1043 Camino Real, Spring Valley, 469-2244. Whips, rock and roll and country music, Friday and Saturday, jam session from 8 p.m. to midnight. Sunday, musicians welcome.

**Flora Springs Inn**, 15505 Highway 80, E. Canon, 443-0566. Stevena, country music, 9 p.m., Friday and Saturday and show at 6 p.m., Sunday.

**Kelly's Pub**, 6344 E. Canon Boulevard, college area, 286-4000. Live rock and roll, Saturday, call club for information. Brian Whitaker, rock and roll favorites, Sunday.

**Dick's Horseshoe Lounge**, 7104 Broadway, Lemon Grove, 469-5344. Crocker, rock and roll, Thursday through Sunday.

**The Canon Inn**, 250 Harrison Canyon Road, E. Canon, 443-4907. Righty Bach performs a variety of music and hosts a jam session from 3:30 p.m., Sunday.

**Circle D Corral**, 1013 Broadway, E. Canon, 441-7443. Country, country music, Sunday through Saturday.

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**Circle D Corral**, 10



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7 PM  
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Bluesgrass Etc.: That Place Place  
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Blarney Stone: The House of O'Connell's  
Fisher: Nicos  
Chris Delaney: Blarney Stone Pub  
Cynthia Douglas: Blarney Stone  
Don Dams: Fisher McGee Blarney Stone  
Trey  
The Electropathians: Blarney Stone  
Ernesto and the Bad Boys: Louie  
Lover's  
Fourier: Frontier Pacific Beach  
Richard Chik: Blarney Stone  
Sam Hart: Blarney Stone  
Tom Hayes and Ronni Russell: Blarney Stone  
Maggie  
Tom and Maureen Healy: Ireland's Own

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April 6 & 7

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**SUNDAY**  
Red Stripe Night  
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**MONDAY & TUESDAY**  
Mon. Spaghetti Night \$1.99  
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**WEDNESDAY**  
Lobster Night \$7.99

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Joe Murphy's  
The Blues Brass Band: Blind Melons  
Joe Murphy's  
The Blues Brass Band: Blind Melons  
Joe Murphy's

**Jazz and  
Big Band**  
Algo Caliente: Oreo's  
Caden Angeles: Hilton Hotel  
Joe Asanolo: Cafe Lauro  
Barry Galt: Cafe Lauro  
Jack Beta and Friends: Kelly's Pub  
Joe Asanolo: Cafe Lauro  
Barry Galt: Cafe Lauro  
Jack Beta and Friends: Kelly's Pub

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Wed./Thurs., 8 pm-midnight  
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Great fun & prizes  
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Come in and check out our new menu selections  
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<b>SUNDAY NIGHT AT THE MOOSE!</b> Hawaiian Punch \$1.50 Rum & Coke \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50	<b>ALL AMERICAN MONDAY</b> "Rock Me" \$1.50 Rum & Coke \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50	<b>TURTLE TUESDAY</b> Hawaiian Punch \$1.50 Rum & Coke \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50	<b>HAWAII ONE WEDNESDAY</b> "Rock Me" \$1.50 Rum & Coke \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50	<b>LADIES NIGHT THURSDAY</b> Come after Office Drink \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50 Coke & Sprite \$1.50	<b>FRIDAY</b> Happy Hour 3-6 pm 1/2 price drinks & appetizers	<b>SATURDAY</b> Happy Hour 3-6 pm 1/2 price drinks & appetizers



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Water's takeoff on  
with Johnny Depp,  
and Lorde.  
inema 6: Fashion  
for Meas & San  
Sanctus Drive In,  
Sweetwater 6: Town  
erary Towns Centre,  
from 6:15).

You needn't reach for  
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scriptwrits, like a  
sloppy piano solo  
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der on a corporate fat  
the one you, puts on a  
sace that seems like a  
very bad idea in  
his eyepatch and

delight.  
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STYLING: JACQUELINE GAY

**PICTURE**

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# CURRENT MOVIES

angulated arm and the bridge of his nose. On the other hand, Jeff Bridges' study about his beloved time, shown off as frequently and fully as possible, with pants slung lower than the time, and Lisa Eichberger's tongue sticking out her strings, smeared hair and pony combs, respect perfectly in character for respect very a parting and a complete fact. That these people are all this slightly available is not really much of a problem; the lack of clarity in the history and chemistry of their friendship is considerably more of a one. And if the state of the rapid and muddled language was going to be brought into the equation, it is more than more rudeness subsequently to drop her without so much as a farewell. Still, there is plenty to like here. Jack Nitzsche's understated music catches a size mood of vigor.

**Ernest Goes to Jail** — Jan Varney returns to the title role, and so does John Cherry to the director's chair. (Carson Cinema 6, Cinema 21, Flower Hill Cinema, Grove 9, Mira Mesa 7, Parkway Plaza Cinema, San Marcos Cinema, South Bay Drive 11, Sweetwater 6, UA Horton Plaza 7, from 4/6)

**The First Power** — Supernatural thriller starring Lisa Diamond Phillips and Tracy Griffith, directed by Robert Benton. (Aero Drive In, Carson Cinema 6, Cinema 21, Flower Hill Cinema, Grove 9, Mira Mesa 7, Parkway Plaza Cinema, San Marcos Cinema, South Bay Drive 11, Sweetwater 6, UA Horton Plaza 7, from 4/6)

type, and playing it without caricature or condescension. On the other hand, Jeff Bridges' study about his beloved time, shown off as frequently and fully as possible, with pants slung lower than the time, and Lisa Eichberger's tongue sticking out her strings, smeared hair and pony combs, respect perfectly in character for respect very a parting and a complete fact. That these people are all this slightly available is not really much of a problem; the lack of clarity in the history and chemistry of their friendship is considerably more of a one. And if the state of the rapid and muddled language was going to be brought into the equation, it is more than more rudeness subsequently to drop her without so much as a farewell. Still, there is plenty to like here. Jack Nitzsche's understated music catches a size mood of vigor.

**The Forbidden Dance** — Amazon prices (former beauty queen Laura Harring comes to America to save her father from a multinational petroleum corporation ("We're talking about the hole in the ozone! That's important to everyone!"). Directed by Beverly Hills playboy the lambada, and wins a dance competition. (The level is set very plainly by that grade-4 had god, Sid Haig, as a hairy Brazilian with a doctor. "Voyage to VAAAAM!") With Jeff James, directed by Gregory Clark. (Carson Cinema 6, Plaza Twin, from 4/6)

**Gloria** — A less familiar but measurably meaningful chapter of Civil War history, a sort of precursors

case of alternative action, to do with the formation of the first black fighting unit in the United States. The unprejudiced and poignant, working it out beautifully and respectfully to the point, the lack of clarity in the history and chemistry of their friendship is considerably more of a one. And if the state of the rapid and muddled language was going to be brought into the equation, it is more than more rudeness subsequently to drop her without so much as a farewell. Still, there is plenty to like here. Jack Nitzsche's understated music catches a size mood of vigor.

**The Handmaid's Tale** — Doris Lessing's futuristic novel of a dystopian society, where women are kept in a state of perpetual servitude. (Carson Cinema 6, Cinema 21, Flower Hill Cinema, Grove 9, Mira Mesa 7, Parkway Plaza Cinema, San Marcos Cinema, South Bay Drive 11, Sweetwater 6, UA Horton Plaza 7, from 4/6)

**Heart Condition** — Ripped wide open, the movie is a love story, but it's also a thriller. (Carson Cinema 6, Cinema 21, Flower Hill Cinema, Grove 9, Mira Mesa 7, Parkway Plaza Cinema, San Marcos Cinema, South Bay Drive 11, Sweetwater 6, UA Horton Plaza 7, from 4/6)

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case of alternative action, to do with the formation of the first black fighting unit in the United States. The unprejudiced and poignant, working it out beautifully and respectfully to the point, the lack of clarity in the history and chemistry of their friendship is considerably more of a one. And if the state of the rapid and muddled language was going to be brought into the equation, it is more than more rudeness subsequently to drop her without so much as a farewell. Still, there is plenty to like here. Jack Nitzsche's understated music catches a size mood of vigor.

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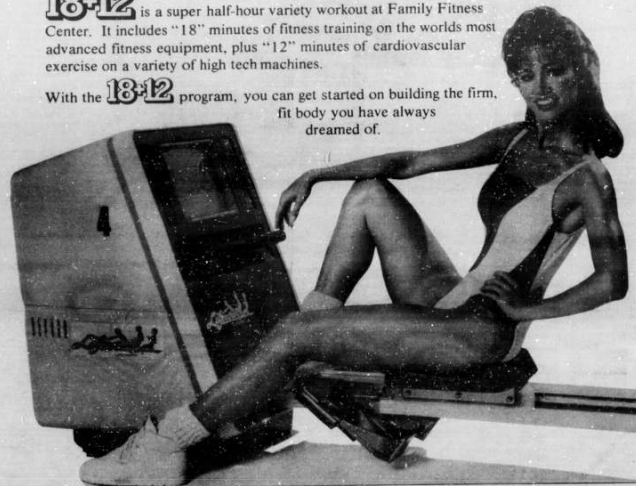
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\$645,000. Duplex, 12 beds to ocean! 10x150 lot. Each unit has 2 bedrooms, 2 baths. Also duplex garage. Axiom Chrm. Home Estates. 481-8484.



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Cottage. Historic area of city. 1 or 2 bedroom, private pool. \$750,000. 5th down payment. 539 19th Street. Tropical Real Estate. Tom Krause. 238-8795.



**EAST SAN DIEGO**  
Live in one, rent other income bearing ten. payment. 3 bedroom, 1 bath/2 garage. 1100 sq. ft. \$175,000. Property. Ron Holland, ReMax. 258-4000.



**EL CAJON**  
It's a lemon but it's a peach of a deal. In one place. 2 bedrooms, 2 bathrooms. Free. \$600.00. Very close to freeway. Large family room. \$105,000. Broker. 258-9535.



**LA MESA**  
Character home, huge fenced yard. Hardwood floors, detached 2-car garage. 2 bedrooms, new roof, quiet family street. \$135,000. Agent. Steve Williams. 258-9535.



**LINDA VISTA**  
Why rent? Own this lovely home on a quiet cul-de-sac. Asking \$145,000. Owner must sell. Bring all offers! ReMax. 258-6000. 258-9535.



**LOGAN HEIGHTS**  
2 bedrooms, 1 bath, nice kitchen. Impressive living, heating, investor's dream. Close to freeway. Cornered lot. \$155,000. ReMax Realtors. Call Tony. 498-3100.



**LOMA PORTAL**  
Updated 4 bedroom, 4 bathroom, family home on large lot. 20x20 separate hobbyroom. \$445,000. ReMax Realty. Home and Gardens. 224-2736.



**MIRA MESA**  
7794 Gascon Drive. 3 bedroom, 3 1/2 bath. Fireplace, pool. 2 car detached garage. You'll love ceilings at \$229,900. MacIntosh. Century 21. ReMax. 458-8987.



**EL CAJON**  
Great family home! 3 bedroom, family room. Near to shopping. pool. Quiet street. \$145,000. Seller brought another ready to move. Broker. 228-3813. 225-9907.



**EL ENCANTO**  
1 1/2, no down! 3 bedroom, 2 bath, family room. Landscaped back yard, pool, spa. Great cul-de-sac. \$116,000. Colwell Barker. Dean or Nancy. 482-0750.



**ENCINITAS**  
1856 Wandering Road. \$195,000. 2000' North A. 3 bedroom, 3 1/2 bath, fireplace, radwood decks, automatic sprinklers, excellent location for schools. shopping. Center. 254-2884.



**ENCINITAS**  
Ocean view! 3/20 bath. 3 bedrooms in security complex. Pool tennis. Seller has bought new home, very motivated. \$105,000. Mickey agent. 276-1111.



**MIRA MESA**  
Beautiful building model. \$15,000. 2 bedrooms, 2 bathroom, 1 bedroom, sunny balcony. terms, pool, spa, dishwasher, central a/c. \$175,000. lease option, some financing. 481-7661.



**MIRA MESA**  
10339 Peninsula. 3 bedroom, 2 bath. 1624 square foot, large lot. Fireplace. Better model. \$190,000. List. Wood. Broker. 598-3022.



**MIRA MESA**  
Sought after Arlington model, fully landscaped, quiet location, school, parks, pool, spa, carpet, vaulted ceilings, fireplace, ceramic tile. Proud seller. Phone. Thank you. 484-2977.



**MISSION HILLS/HILLCREST**  
2302, exceptionally renovated 3 bedrooms, 2 bath, oak. Callahan. 998 to Hillcrest shops/Bobbs. \$425,000. Open house. Saturday/Sunday. 1-4pm. Owner. 258-9888.



**ESCONDIDO, SOUTHEAST**  
2000 sq. ft. lot. 3 bedroom, 2 bathroom home on a 70 acre country cul-de-sac. \$580,000. 225 Sunset Drive. Escondido. Overmanning. 488-1740.



**ESCONDIDO**  
3 beds, term. 1000 sq. ft. 2 bedrooms, 2 bath. 2-story beachfront. \$85,000. west. 488-0633. 258-3173.



**FASHION HILLS**  
Spacious, 1950s ranch. 4 bedroom, 2 bathroom with valley view, balcony, patio, garage. \$195,000. Paul. Tommy. Broker. 225-9160. 258-8002.



**GOLDEN HILL**  
Good neighborhood. Large, very handy home. newer 3 bedroom, 2 bath duplex in excellent condition. Off-street parking. \$185,000. By owner. Monday. Property. 254-4808.



**MISSION HILLS**  
Great starter or a lot in one, rent other. 2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION HILLS**  
\$269,000. Absolutely immaculate, plus 1000 sq. ft. lot. 3 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION HILLS, NORTH**  
1900s, clean, dazzling and bay view. 3 bedrooms, 2 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION HILLS**  
2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION VALLEY**  
2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION VALLEY**  
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**GOLDEN HILL**  
On beautiful lot. 3 bedroom, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**GOLDEN HILL**  
2122 Cole Street, near Babbs Park. 2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**GOLDEN HILL**  
Remodeled 2 bedroom, 2 bathroom with view. 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**GOLDEN HILL**  
Charming, well-maintained, 1964 classic, revised kitchen. 2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**GOLDEN HILL**  
Charming cottage, pool, court view, split lot. 2 bedrooms, 2 bathroom, 1 bedroom, 1 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



**MISSION HILLS, SOUTH**  
San Francisco-style view, 2 bedrooms, 2 bath, 1940s era. 1940s era. \$175,000. Agent. Steve. 274-0583.



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**MISSION VALLEY**  
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		4035	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4036	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4037	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4038	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4039	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4040	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4041	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4042	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4043	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4044	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4045	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4046	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4047	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4048	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4049	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4050	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4051	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4052	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4053	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4054	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4055	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4056	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4057	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4058	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4059	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4060	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4061	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4062	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4063	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4064	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4065	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4066	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4067	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4068	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4069	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4070	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4071	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4072	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4073	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4074	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4075	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4076	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4077	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4078	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4079	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4080	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4081	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4082	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4083	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4084	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4085	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4086	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4087	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4088	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4089	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4090	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4091	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4092	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4093	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4094	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4095	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4096	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4097	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4098	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4099	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4100	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4101	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4102	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4103	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4104	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4105	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4106	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4107	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4108	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4109	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4110	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4111	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4112	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4113	560	4K	400	3K-4E	300	ED	300	ADP2E	540
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		4115	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4116	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4117	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4118	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4119	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4120	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4121	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4122	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4123	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4124	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4125	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4126	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4127	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4128	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4129	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4130	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4131	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4132	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4133	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4134	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4135	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4136	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4137	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4138	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4139	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4140	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4141	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4142	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4143	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4144	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4145	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4146	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4147	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4148	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4149	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4150	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4151	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4152	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4153	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4154	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4155	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4156	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4157	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4158	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4159	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4160	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4161	560	4K	400	3K-4E	300	ED	300	ADP2E	540
		4162	560	4K	400	3K-4E	300				

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CABOT DR.  
Self Storage  
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To 805 To 15

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### BACK THREE WINDOWS \$75

• No base window sticker  
 • Guaranteed NOT to fade  
 • Quality materials

• Lifetime warranty  
 • No extra charge for tint  
 • No extra charge for chrome price



### \$229 DOOR LOCKS

**Viper 300 \$75 EX-GR**

- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote
- 100% remote

## CUSTOM AUTO DETAILING

- Hand washing
- Waxing
- Polishing
- Buffing
- Clay bar
- Wheel cleaning
- Tire dressing
- Undercarriage treatment
- Engine bay cleaning
- Interior cleaning
- Headlight restoration
- Paint correction
- Paint protection film
- Ceramic coating
- Custom paint jobs
- Custom graphics
- Custom wheels
- Custom suspension
- Custom exhaust
- Custom lighting
- Custom sound system
- Custom stereo
- Custom navigation
- Custom backup camera
- Custom parking sensors
- Custom alarm
- Custom immobilizer
- Custom remote start
- Custom keychain
- Custom fobs
- Custom buttons
- Custom switches
- Custom relays
- Custom wiring
- Custom harness
- Custom fuse block
- Custom battery
- Custom alternator
- Custom generator
- Custom inverter
- Custom charger
- Custom converter
- Custom transformer
- Custom motor
- Custom pump
- Custom valve
- Custom actuator
- Custom solenoid
- Custom relay
- Custom switch
- Custom button
- Custom knob
- Custom handle
- Custom lever
- Custom pedal
- Custom footrest
- Custom seat
- Custom backrest
- Custom headrest
- Custom footrest
- Custom armrest
- Custom cupholder
- Custom storage
- Custom compartment
- Custom drawer
- Custom cabinet
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- Custom armrest
- Custom cupholder
- Custom storage
- Custom compartment
- Custom drawer

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**TUNE UP — ONLY \$29.95\***

For Hondas and American cars and trucks. Add \$5.00 for 4-cylinders, \$10.00 for 6-cylinders.

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Your timing belt should be replaced every 60,000 miles as suggested by your manufacturer.

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Includes non-retail pads, tubes, labor; special torque. **Special Total.**

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Engines are COMPLETE  
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Complete Rebuild/Gas and Diesel  
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\$1,000\* Theft deterrent  
Completely installed, no hidden extras \$229\*

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COMPLETELY INSTALLED  
From the makers of the top-rated SteelStopper

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Fully programmable chip disable  
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INCLUDES: Two 3-channel remotes  
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This year, your Subaru dealer has a Spring Training Program of his own. With factory-to-dealer incentives on selected models, it's a great time to make a great deal on a Subaru. If you buy a Legacy L, with air conditioning, cruise control, and AM/FM stereo cassette, we'll give you a whopping \$686 discount. It's all part of the money saving L package.

So you get the whole package for less than the price of air conditioning. That's what we call major league savings. So stop in soon during our Spring Training Program.



\*Suggested retail price. Does not include dealer preparation, island transportation, taxes, license and title or title fees. Dealer's actual price may vary. Dealer's restrictions on vehicle models available to qualifying dealers. See your dealer for complete details.

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