

The mayor's dressing room, the council's shower —  
postponed until after the June election — page 5

# READER

VOLUME 19, NO. 14 APRIL 22, 1990  
SAN DIEGO'S WEEKLY



You'll Laugh,  
You'll Cry, You'll Wonder,  
What the Hell Is This?

A page or two  
out of Clifford Newman's book

Clifford Newman was born in Escobedo 39 years ago. He has never moved away. From 1969 to 1983, he worked the graveyard shift — 11:00 p.m. to 7:00 a.m. — as a clerk in numerous convenience stores in San Diego's North County.

In 1984 he began writing a book about his unthapper job experiences. He finished the book in '87, titled it *One Night in Bang*



Story by Mani Mir  
Photographs by Dave Allen

Cock, and financed a first printing of 200 copies.

The 122-page book is printed on 8 1/2 x 11" paper, stapled twice and folded in half. The cover is glossy, heavier stock. Illustrating the text, whose typeface resembles a typewriter's, are the author's rudimentary sketches.

He placed flyers advertising *One Night* (\$7.11 per copy by mail) in several North

*(continued on page 16)*

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Turn to Section 3 for details.



**Rose By Other Name**

Regarding "Cheney's Checklist" ("City Lights," March 29).

It appears our community has inherited its own version of City Hall's Rose Lynn, and most of us have quietly agreed to tolerate Mr. Cheney's often time-consuming nitpicking. Too bad he cannot just lend a hand in our positive endeavors.

*Aner Rose*  
Director  
Linda Vista Multi-Cultural Fair

**Masterstroked**

Let me add my voice to the growing chorus of readers who object to your publication's plunging journalistic standards. The unrestricted use of "washable space" for a child's prank by John D'Agostino ("Raising Atlantis," March 29) was just the latest in a series of bad editorial judgments by you, April Paula indeed!

Congratulations, John! (And a minor "jambal" to you, I hope.) You certainly got it. I've been tempted to write on several occasions to either compliment you on your astute observations of things musical (I want to see the Bears on your recommendation and was rewarded with one of my most memorable musical experiences) or to question the appropriateness and/or excess the clichéd letter

political invective that mars the credibility of some of your otherwise commendable work.

How ironic that the motivation for this letter had nothing to do with either of the above but rather to laud your astute crafting of the deception. It struck all the right chords. (I couldn't resist that.) Of course, any one of a number of things should (and normally will) have tipped me off, but the unfolding events in the story sprang my skepticism well enough to achieve your desired goal. As I read the story to my wife (who, true to her nature and her feelings for the Beatles, was less impressed in its unfolding than I), I found myself growing more amazed that not a whimper of this has gotten out. And envying you for having been both so connected and so lucky. Having George and Ringo show up but only Ringo play was the masterstroke which diverted my thoughts long enough to almost miss the significance of the young lady's last name when I read it. Almost.

Perhaps our mutual esteem for the music and the memories that the Beatles created has given us more than just the basis for a good joke. Thanks for the brief diversion.

*Dan Altino*  
Spring Valley

**Ignorant Of Ugly Overtures?**

I am writing to express my dismay at the use of a particular word in Duncan Shepherd's review of *Driving Miss Daisy* ("Current Movies," March 29).

Mr. Shepherd describes the character played by Jessica Tandy as "a creature old Southern Jewess."

The use of the word "Jewess" is morally offensive. (Please note the definition of Jew in the Random House Dictionary of the English Language.)

The character played by Ms. Tandy is indeed old and cantankerous, but her being a Jew in the play is not germane to the flaws in her nature. In fact, a case can be made that, rather than to be seen as a flaw, the character's Jewish heritage gives her a latent understanding of alienation, which is in part responsible for the eventual human rapprochement between her and her black chauffeur. With this letter more in-depth reading of the story,

an egregious use of the word Jewess is this not only morally offensive but also critically shallow.

I would ask Mr. Shepherd the following: If the Miss Daisy role was to be a Christian, what of the two following paragraphs of his language does proper service to her character as we see it in the movie?

(1) A crochety old Southern Christian matron.

(2) A crochety old Southern Christian professing Christian. It is my feeling that phrase number two and the word Jewess are both equal in their lack of congruity with the woman portrayed in the movie.

I would like to think that Mr. Shepherd used the word Jewess, ignorant of its ugly overtones, despite his heavy-handed characterization of the play as being "demographically made-to-order for the upper-middle-class middlebrow Broadway theatregoer."

*Leonard Oberman*  
Carlsbad

**When Spate Brings Terror**

Man Potter seems to be simply reporting and not inquiring as is the usual case for Reader articles ("City Lights," March 29). Strange.

I am beginning to feel terrified. There's been a spate of articles, in many media, over the last two years, hinting at the emergence of such a "Hate Crime" registry and its accompanying "laws." It's simply a media campaign orchestrated with the intent of gradually getting Americans accustomed to, and actually welcoming, Big Brother into their lives. Eastern Europe is showing off its mind-control shackles while we are rushing headlong into that very same Big Brother.

*Robert E. Switzer*  
Linda Vista

**Squares For Spot And Muffy**

Regarding the clamor over "Houspeet's I've In All Likelihood Killed or Maimed" (March 29), I thought the piece well written and a dark type of tongue-in-cheek wit, humorous. The Reader should be applauded for printing an article which obviously derided America's increasing humanization of animals.

I would be the last to defend the abusive treatment of animals, but ask any Third Worlder about Americans and their pets and the reply won't be missed — they think it's mental sickness, and I agree.

In a nation where Spot and Muffy are probably getting two more daily squares than the majority of our neighbors to the south have had in the last 24 hours, it is nothing but escapist anesthetizing of the conscience to tirade in front of farmers, cruel as they may be, or waste print in the Reader over an article which was not meant to be taken seriously anyway.

There are still millions of human beings living in economic and political hell on earth. We would do better to start prioritizing our realities beyond the myopic ken of our living rooms.

*Jackie Hinkle*

**The Great McGinty Laugh**

Thanks for your piece on the Union-Tribune ("The Cigarette Press," March 27). It was an interesting and thoughtful glimpse into the day to day nuts and bolts operations of one of the worst, and certainly one of the most boring, papers I've ever read. While usually jumping at any opportunity available to bash the Union-Tribune, I suppose it would be a redundant chore in light of your article.

However, while labor disputes (always a reflection of the management's attitude towards the people) and historical backgrounds are relevant, your story is riddled at that point. It never got into the actual deficiencies (what's wrong, what are the reasons and solutions?) in fact, the only hint in the story that there were specific shortcomings

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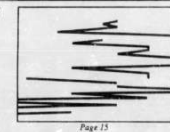


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**DEATH SPAN**

(Continued from page 4)  
high rail by a puny jumper isn't likely to happen these days, he explains. The duty sergeant now carries a safety harness in his car trunk that can support the weight of five men. When looked around the door pool of a patrol car, parked in the bridge median, it extends to either side of the bridge.

"Sure could have used it in 1980, with the fat lady." His Sam Browne belt creaks as he leans back in his chair and rubs his crew cut. "A very large woman, wrapped around a light pole in the middle of the bridge. She had a jug of wine and a nut in her car." Two other officers were up on the bridge top with him, as well as a growing crowd of onlookers. "I was sitting on the rail talking with her, about 10, 15 minutes, when she closed her eyes, took a deep breath, and swung around on the pole. I figured...

"She's gonna go, now," so I grabbed her hand. Mike grabbed her other hand, and Dana had ahold of her leg. The three of us pulled her into the pole, which was between her and the bridge. If one of us let go, she would have fallen. We're looking at each other like, 'Okay, what now?' until finally Mike yells over to the crowd, 'Get the hell over here!' Some sailors helped pull her in. She fought like a horse the whole time."

Satisfaction, says Hutchins, is hard to come by in talk-down situations. "I don't like to say we've saved them. I just say we stepped them — this time. I know of two that went back and jumped successfully." He mentions the celebrated 1984 case of a Coronado girl ("local girl, knew her family for years") who, after being talked down off the bridge at 6:00 a.m., returned 14 hours later after working her shift at the Coronado

Alpha Beta and leaped to her death. CMH (County Mental Health, where attempted jumpers are brought for evaluation) had looked her over, declared her okay, and sent her home."

Her death sparked a grand-jury investigation, a lawsuit against CMH, and mention on several national investigative news programs, admits Patrick Stalmeier, public information officer for county mental health services.

CMH's procedures regarding jumpers haven't changed since then. "Frankly," he says, "I'll bet you a dollar to a doughnut if the situation occurred again today, she'd probably be released immediately. She had a family, she had a private psychiatrist... it depends on the individual doctor." Every situation is different, he says. "If they [potential bridge suicides] are able to convince the doctor they're in control, if they appear lucid, they are usually released."

Hutchins recalls, "I've taken people to CMH. I've physically tried away from the railing, only to have the doctor tell me they're no threat to themselves. They [doctors] will say, 'Drive him back to his car.' Well, forget that! I make them walk back, slow them down a little before they try again."

**BOTH SIDES NOW?**

(Continued from page 5)  
The remodelling of the buildings was not apparent at first, according to Lia. When the owners took her staff on a tour of the building and pointed out all the modernizations, the recommendation was changed, she says. Lia asserts that her firm employs independent historians to do its evaluations. Dr. Ray Brandes, a history professor at the University of San Diego, worked on both the El Cortez Hill report and the CCDC survey.

But Brandes is no stranger to private consulting work. He has appeared before the Historical Site Board on at least four occasions, arguing both ways (for and against historical designation) in behalf of clients. Brandes also prepared a controversial report on the archaeological dig at the Mission San Diego de Alcalá. He was

working for the Catholic diocese, which wanted to build a parish hall on the old mission grounds. The Brandes concluded that there was no Indian burial ground on the building site. A number of Indian bones later proved him wrong.

Lia says that Brandes is a well-respected historian whose integrity should not be questioned. (Brandes did not return telephone calls in connection with this article.) As consultants, they do the necessary research and then lay out the facts before their clients. "We don't adjust our viewpoints because of what the client wants," Lia says. The CCDC survey was not intended as the last word on the significance of the older buildings downtown, she explains. The Historical Site Board, or in some cases the city council, makes the final decisions.

The Historical Site Board plans to evaluate the CCDC survey in installments: the first one, covering the Harborside (Little Italy) area, is scheduled for the April 25 meeting. "If the board doesn't feel comfortable with [Lia's findings], they can request additional information," says secretary Buckley. But overall, he says, "The board is depending very heavily on the information in the survey. We don't have the time or the resources to double and triple check everything."

SOHO president Swarms sees no legal conflict of interest in consultants working for both public and private concerns. He does find the potential, however, for consultants to use their government contracts to create more business. "In the future, I don't think this will be acceptable behavior," he says.

In the meantime, Lia continues to work on remaster for CCDC, where she has served as a historical consultant since 1986. A CCDC spokeswoman said that Lia's contract has a conflict-of-interest clause; the clause states that Lia needs the agency's written permission before taking on a client

with property in the current redevelopment area. CCDC records show that Lia has requested and received this permission on numerous occasions.

**RISING COST**

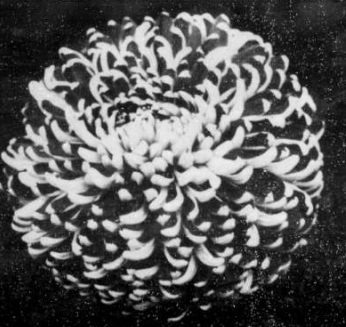
(Continued from page 5)

Some of the rising costs, according to the Steinmann letters, are due to many city departments' appetite for new space. "We are still concerned about the overall growth rate of water utilities and the city attorney," the consultant wrote in November. "I am particularly concerned about the city attorney because of the very high proportion of private offices and the impact that it will have on the building form."

Steinmann also chided city officials who reportedly are lobbying for prime penthouse office space in the new facility. "The major city managers and department heads do not have to be directly adjacent to the city council, nor do they have to be at the top of the building." They need to have direct and convenient private access through a dedicated elevator. Other desired amenities for the future city hall noted in Steinmann's "space requirements database" include a dressing room for the mayor and a shower for the city council.

"We will provide 40 separate, controlled parking spaces for elected officials and senior management," the consultant promised. "We will include a grand hall — public assembly meeting area — as an adjunct to the main lobby and training complex. This will also be located convenient to the cafeteria." Finally, Steinmann's study observed that "some managers/directors have expressed need... to have direct view of their secretaries."

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# STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

Why do we dream? What would happen if we didn't? Do bad dreams affect our lives? Do we learn from mistakes we make in our dreams? If we die in our dreams, do we die in real life?

John A. Dean

University City High School

Been losing sleep over these questions, John? Hope not. Science doesn't know a lot about dreaming, but we can put together enough facts to help you out.

First, let's say that all mammals dream (with the possible exception of marine mammals). We human types have many dreams each night, every night, without exception. They occur every 90 to 100 minutes and can last as long as an hour. By age 70, we've spent about six years dreaming (not all of it in class, from 6th grade to 12th, I hope).

It's also known that all dreams share certain characteristics. The images and "scenes" are often illogical and chaotic. When we dream we can feel strong basic emotions, often fear, anxiety, or surprise, that can be intense enough to wake us up. We form quite clear sensory impressions when we dream — sight, sounds, and motion or touch are usually clearest; smell and taste are less common; and pain is rarely reported. And while we're asleep, we accept our dreams uncritically; we don't question all the odd goings on or relate them to our waking lives.

And finally, we have a difficult time remembering our dreams even a few minutes after waking. It's been estimated that 95 percent of our dreaming is completely forgotten.

Since dreams have been around a lot longer than science has, there are many traditional explanations for the phenomenon: they're messages from the gods, visions of the future, advice from wise ancestors, or conversations with our subconscious selves. Of course, none of these explanations can be proved, as much as we might want to believe them.



Neurological science research suggests a less mystical answer. It is known that our brains are extremely active while we sleep; neurons are firing electrical charges constantly in an exercise that's been likened to a car in neutral revving its engine or like a nighty system's check to exercise all our brain systems. We even indulge in a sort of "sleep thinking" during times when we're not dreaming. We mull over real events that occurred during the day or big events coming up in the future. In fact, the only part of our brain that "rests" while we sleep is a section that has to do with attention and recall. Dreams, then, may be a product of this electrical activity zapping through the sensory, motor, and emotional areas of the brain, shaking loose images and sensations that become a goofy narrative — a dream. Mystics, psychics, and Freudian psychiatrists may not go along with that, but to neuroscientists it's a much more likely explanation.

So, why do we dream? The answer's not clear, though we spend so much time doing it. It must serve some physiological or psychological purpose. What would happen if we didn't dream? Since dreaming is involuntary, the only way to answer this is to continually wake someone as they start to dream and then see what happens. Unfortunately, at the end of the experiment, you couldn't tell whether you were seeing the effects of failure to dream or the effects of continually being awakened. Tough to devise an experiment that would test that question.

As for learning from mistakes in our dreams, if you remembered a dream, and it appeared to have some kind of lesson in it, you might say you could "learn" from it. But since we remember so little of what we dream, and most dreams are so illogical, teaching us lessons can't be the purpose of dreaming. As for dying in your dreams, if you're having a nightmare in which you think you might die, you'll likely wake up before it happened because you're so frightened. And there's no proof that "dying" in your dreams will cause you to die in reality.

Though it may be a bit technical for the average high school student, J. Allan Hobson's book *The Dreaming Brain* is filled with interesting scientific details on our nightly

mental movies. He points out that dreaming is virtually identical to what medicine would call a psychosis — that we are actually living in a fantasy world in our dreams, much as a mentally ill person is. Any research into the electrochemical origin of dreams could have benefits in treating psychiatric conditions.

Dear Matthew Alice:

Okay, I admit it, I'm confused. What's the difference between an earthquake and an aftershock? Sometimes we have an earthquake only to be told it's an aftershock of an earthquake two months ago. Other times we have an aftershock of an earthquake but five earthquakes. Help me out here.

Two days

San Diego

Glad to. Though when your dishes are falling off the shelves and the walls are cracking, what you call it seems academic.

The temblor two weeks ago off Occidental is a good example of how seismological look at the world. The quake was a Richter 4.6 and was actually an aftershock to a 5.3-magnitude earthquake at that same location three years ago. It was an aftershock because it occurred at the same point on the fault line and was of smaller magnitude than the quake three years ago. If the recent shaker had measured 5.4, then it would have been dubbed an earthquake and the 5.3 temblor would have been relabeled a foreshock to the recent event. So earthquakes (the high-magnitude events), aftershocks (smaller-magnitude events that occur after an earthquake), and foreshocks (smaller-magnitude events that occur before an earthquake) have to be seen in terms of the continuous process of movement along a given fault line. And remember that three years is like a microsecond in geologic time.

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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# LOCAL COLOR

Cuts and clippings from around the county

The Livingston Medical Center has filed a motion with the California Department of Health Services to contest a state order forbidding them to use their "autogenous vaccines" to treat cancer. The order states that the vaccines "have not been scientifically proven to be safe and effective in the treatment of cancer."

What makes the treatment so controversial is that Dr. Livingston claims to have isolated a bacterium — called *Progenitor eryngiae* — which, she says, is the actual cause of cancer.

The American Cancer Society (ACS) states that the *Progenitor eryngiae* bacterium has never been demonstrated to exist. However, G. Cole Davis, spokesperson for the Center, points out that the ACS "does not say it doesn't exist."

— *Wholistic Living News*

A Vista High School student was stabbed in the hip during a fight in the

Sierra Vista high parking lot, and a 15-year-old was arrested in connection with the incident.

Authorities did not immediately know what touched off the fight, but said the two teens had not liked each other for a long time. — *San Diego Union*

Overheard at a City Council meeting last week, when a discussion about the latest business tax ensued, a council member suggested that "we shoot the mayor."

Councilman Ron Roberts seconded the motion. — *La Jolla Light*

"California needs a diaper change," stated State Senator Lucy Killiea. The diaper change she is undertaking is to reduce the number of disposable diapers sold in this state, thus reducing the number of diapers that fill California's too few solid landfills. Last Thursday Killiea explained her new bill, SB

2342, and how it will help reduce the two to five billion disposable diapers that make up 2 percent of California's municipal landfill waste.

Killiea's bill will make it illegal for day care centers to refuse service to infants because they use cloth diapers. The bill would also require an environmental warning label on all diaper packages.

The label will also list an 800-DIAPERS number... Californians alone generate 25 percent of the nation's municipal solid waste. Californians also throw away 8.5 percent of the world's single-use disposable diapers. Regardless of these statistics, Killiea said that many of her colleagues in Sacramento have not taken her bill seriously.

— *Back Country Trader*

Assemblywoman Sunny Mojonnier violated the election code by doubling-billing the state and her campaign for business travel and using her campaign fund to pay for beauty make-overs for her staff, the state

Attorney General's Office ruled Friday. The determination requires Mojonnier to pay a \$13,217 fine to the state.

Her office released a prepared statement, titled "Mojonnier Cleared of Intentional Wrongdoing," that emphasized the discrepancies in her campaign disclosure statements were mistakes.

"It is clear and confirmed that the double reimbursements were simply bookkeeping errors..." Mojonnier traveled to Spain to plan activities for California's involvement in the 1992 celebration of the 500th anniversary of Columbus' discovery of America.

The investigation made no mention of the fact that Mojonnier was accompanied by her daughter, Jennifer, 27, and spent nine days at taxpayer's expense visiting her brother on the southern coast of the country.

Campaign disclosure forms show the assemblywoman paid \$440 to consultants with Reflections of Success in La

Mesa, for fashion advice, and another \$405 to the Beau Monde salon in Mission Valley for hair styling and beauty make-overs for her staff.

Hill said Van de Kamp determined beauty advice is not an appropriate use of campaign funds.

The ruling found nothing illegal with the purchase of a \$1,200 Victoria's Secret costume. Mojonnier wore to a party at the Hotel del Coronado. — *Encinitas Coast Dispatch*

The former manager of the city-owned Mount Hope Cemetery has been found not guilty of charges that he ordered an employee to bury a drum of waste oil at a gravesite.

George W. Stehr had been charged with disposing of used oil and of failing to manage the disposal of used oil at the cemetery... Deputy District Attorney Tony Lovett attempted to prove that Stehr told an employee to flatten and bury one of several drums

containing a residue believed to be used oil. However, defense attorney Everett L. Bobbitt said there was no evidence the residue in the drum was used oil.

— *San Diego Union*

Problems at the Country Store came to a head January when Randy Ryberg and William Zimmerman, a butcher at the store, reportedly falsely imprisoned Candido Goyosco Salas, 26, an undocumented migrant worker. The men allegedly tied Goyosco's hands and legs with duct tape, handcuffed him to a railing at the rear of the store, then released him with a paper bag over his head on which was drawn a comic face and the words, "No mas aqui" ("No more here").

— *Bleddy-Citizen*

"I am an irritable guy. If something irritates me — and most everything does — I write about it."

This is a self-description by Rick Towers, a resident of Campo and a nominee for

the Pulitzer Prize in Journalism. Rick doesn't know who nominated him. He just received a notice of the nomination in the mail and a request for additional material.

He's rather unusual, as this Prize goes, because he isn't a professional journalist. "I've never been paid," he said.

— *Alpine Sun*

Andy Lakey is living the dream of every artist. Not only has he been able to support himself very nicely from his work, but he is developing an internationally respected reputation, and the market value of his art is steadily on the rise.

Very few people are aware of his achievements locally. "Not a whole lot of

San Diegans even know that I'm an artist," he said. "What happens is if you go into an art gallery, there's a mystique like, 'hey, this guy is from San Francisco, this guy is from Arizona.'"

Lakey has made his reputation largely for his work on sculpture-like paintings. Mixing glue, extra-fine sand and paint which he sometimes computer-matches colors to conform to a particular

decor, he then puts the gesso substance — onto wood or canvas in an intricately designed pattern, and once it has completely dried, he paints over his work using more acrylic paint.

The finished works have a pronounced feeling of movement, depth and texture to add to their pleasing aesthetic quality. "I call

them 'peace paintings,' because when you're stressed out, you can turn around and look at them and just get completely lost in them," he said. "I've been doing them for about seven years. They've become very popular, so they're all I do now."

Lakey has sold his work to more than 250 corporations. Locally, his art is on display at the La Jolla Colony branch of California Federal, and the Sporting Club of America at the Hyatt-Regency Hotel.

He has become very popular in Japan, and among a variety of celebrities. "I deal with a lot of famous people, but I don't like to use their names," he said. "I really prefer not to get in to who

they are — it's really not important." — *La Jolla Light*

The crowning of a new Miss Lemon Grove is eminent and Becki Bartleson's reign is drawing to an end. As she looks back on her busy year, she says with a plaintive sigh, "I'm sad it's over. I'll really miss it."

Becki describes her year as Miss Lemon Grove as full of fun. "I did a lot of ribbon cuttings," says Becki. "Lemon Grove Plaza, Evan's Lane, Kentucky Fried Chicken, Color Me Beautiful..."

She had her year as Miss Lemon Grove has been a great experience for her. "But she does have one last wish before she gives up her

coron. "I hope I get to cut the ribbon for 'N' Out," she says. — *Lemon Grove Review*

Barbara Brennan's eyes sparkle when she talks about her pioneering work on healing through the human energy field. Once an atmospheric physicist for NASA, Barbara has studied healing and therapy over the past eighteen years.

— *TLG: Tell us more about the channelling. You experience Heyson as a distinct being with his own energy field?*

Becki describes her year as Miss Lemon Grove as full of fun. "I did a lot of ribbon cuttings," says Becki. "Lemon Grove Plaza, Evan's Lane, Kentucky Fried Chicken, Color Me Beautiful..."

— *The Light Connection*

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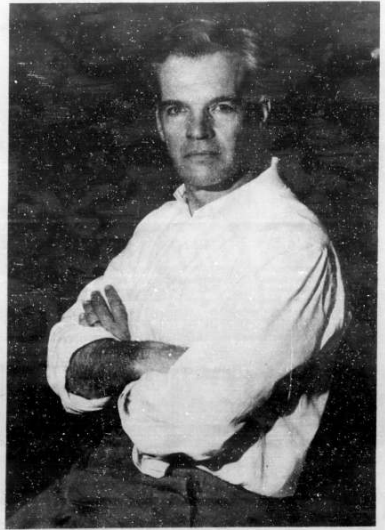
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# Extreme Danger Requires Extreme Risk

Story by Mary Lang  
Photographs by Allison Perry



Sanford Strong

**Sanford Strong says resist, resist immediately, unhesitatingly, and with full force.**

**B**ursting into the Bishop's School gymnasium, Sanford Strong is followed by a group of teenage boys, some of whom break into a trot to match Strong's military stride. The boys have volunteered to "attack" those attending Strong's presentation that evening, a defense course for women. First, Strong will take the boys upstairs for a brief training session. He pauses while I introduce myself. The handshake he affords me is stunning. Then, like a thousand cliché cavalry captains in a thousand movies, Strong gestures "follow me" over his shoulder and mounts the stairs. "C'mon, men!" The boys' faces are serious, but their eyes sparkle. Soon the ceiling is thumping and animal cries issue from the second-story windows.

Assault, robbery, rape, murder, terrorism, kidnapping. Strong has rules, statistics, and case histories on all these topics. For

board decided to have him back.

Many women arriving that night confessed feeling that someone, rape "didn't happen to them, but it was best to be prepared," just in case. Some admitted that fear of rape and assault is with them every time they cross a parking lot at night.

A former Marine Corps sniper, Sanford Strong spent a year and a half in Vietnam in the early '60s. He left the service after three years and entered the police academy "because it seemed like the thing to do at the time." After serving with the SDPD from 1965 to 1985—as a police academy defense instructor, SWAT team instructor, detective sergeant, and later a public relations officer—Strong began to give informal classes on defense. His first was to a group of Escondido nurses. "It just snowballed from there." He quit the force in 1985 to devote his

time entirely to the company now called Strong On Defense. Three days before the Bishop's School class, he'd returned from a lecture circuit in Central America. Six days after the class, Strong would be off to Guadalajara.

The 80 or so women seated on exercise mats wear sweat pants, casual slacks, running shoes. Some arrive in mother-daughter pairs. The girls congregate in conspiratorial groups or call out greetings without leaving their mothers' sides. "I took it last time. I'm back for a refresher," they say. "He's great!" "Isn't he wonderful?" Appropriately for a man who conducts defense courses, Sanford Strong inspires confidence. He is tall, clean-cut, and muscled. When he smiles, denture-straight teeth bring Burt Lancaster to mind.

Strong introduces himself with a stern expression. He waits for absolute silence, a hint of police academy strictness in the pause. The boy volunteers are seated along one wall, away from the women. They giggle and whisper at the cluster of girls cross-legged in front of them; the girls giggle and whisper back. Strong introduces the boys one by one. "I'm Bob!" says one, getting to his feet. "Hi, Bob!" a girl shouts. Mothers suppress laughter and give each other looks.

Strong's approach to self-defense is based on observations during his SDPD years. In a word, he counsels resist. "When I first started," he says, "the common wisdom was 'submit, submit, submit.' But now statistics back up what experience had already taught me. You're no more likely to get killed or seriously injured if you resist than if you submit, and you've got a better chance of recovering if you tried your hardest to fight. In the case of rape, while the bastards who rape are very violent and angered, they're really surprised and shocked at resistance."

He knows of 17 former students of his who've been attacked. Three of the victims told Strong that his class came back to them at the crucial moment, instantly. He expects to meet with skepticism; he does not pretend there is any foolproof way to fight off an attacker.

One of his former students, he reveals, was Cara Knott. "There were marks on Cara Peeter's face where she'd used her fingernails. She did try to fight back." What signed Cara's death warrant, Strong feels, was trust. "Like Cara, most of us are used to obeying authority figures. And there was a cop, so she trusted him." One of the few absolute rules of self-defense that Strong insists on: never let him force you into a car. He wants to get you alone.

Resist or submit. This is the choice that must be made as soon as someone wraps his arm around your throat or tackles you to the ground and says, "Don't move, don't scream, and you won't get hurt." Sanford Strong says resist. Resist immediately, unhesitatingly and with full force. If you freeze up, if you listen to him, you have given up control of the situation for good. "Why should you believe him?" Strong huffs sarcastically when he makes such statements. "Why should you trust him to do what he says? He's a criminal. You must trust yourself only. Women, he says, are often unwilling to risk everything to save themselves. "How many of you would hesitate if your child were threatened?"

Society conditions us into thinking there's a way for men to defend themselves and a way for women to defend themselves. How many of you have heard, "Women don't have the same body strength, size, weight, and conditioning?" Later, Strong tells me that if there is one thing he could change about the way we educate our children, he would tell parents to encourage their daughters to be as angry as their sons.

Feigning the floor, Strong debunks myth after myth. Martial arts, groin kicks, car keys, whistles, handguns. Strong is a proud gun owner but has seen too many grim statistics to support their use for defense of home and family. "For every intruder shot by a homeowner," he says, "six family members are killed."

Talking doesn't work. "We are detaching ourselves if we think reason will work on a criminal. He built up 18 to 24 years of anger and hatred and pain. And you're going to impart your value system in a couple of minutes under extreme duress?" Strong's gimme-a-break buffer erupts again. We've watched too much television, he says. We've seen that you can talk your way out. That guns never miss. That rape is quick and involves only



**From 14 to 18 feet away, a half inch of movement in the barrel will be enough to miss you; from four feet away, one inch is all it takes.**

penetration and nine times out of ten a man with a gun bursts through the door and saves you before they cut to commercial. We've seen martial arts experts knock the bad guys out cold with one kick. The problem with complex systems of self-defense, Strong believes, is the time and skill it takes to become competent in them. The more complex a system is, the greater the number of variables that must be controlled to make it effective. Simplify the system, he explains, and you increase its suitability to a given situation.

Using a complex defensive technique also requires a clear head and rational decision-making. "When someone attacks you," Strong says, pointing at us, "the last thing you are going to be is calm." The fear and indecision will freeze you up. "It is amazing," Strong says, "the number of people who will wait and see what happens when they're attacked. He has decided what he wants to do. Don't give him the chance to do it." Strong's method is simple and reactionary: explode in his face "like a cat." The eyes and the throat. Concentrating on that area, Strong asserts, gives you a better chance of disabling your attackers.

Grass, dirt, sand, asphalt, bushes, beds. These are where rapes happen. These are the words Strong says he saw on years of police reports. Forty-three percent of rapes take place in the home. Eighty percent of rapes happen between 11 p.m. and 6 a.m. "When what?" Strong asks. "When you are most easily



gotten alone!" Strong is stalking and gesticulating like a reviver preacher. His voice gets thick in his throat. We are psyches up. After the briefest demonstration of a few basic movements, Strong tells us to team up and claim a cushion. Learning

(continued on page 14)

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# Risk

(continued from page 13)

against the gym walls are dozens of orange cushions, like flotation devices, with a marf face silkscreened on them. Bewildered by the brevity of his instructions, we grope ourselves out around the wall. Thirty seconds later we are falling away at the cushions. My partner is a shy 16-year-old who confesses, "I feel stupid" as I trace our custom against the wall. She gives a lazy heel-of-the-hand slam to the cushions' "nose." Muffled thump-thuds and grunts and a few giggles echo through the room.

"Stop!" We are summoned to the center of the gym and use our cushions as seats. "I didn't give you much time, I went throughout the class. You won't have much time, if you're over in a situation like this. You have to react immediately! Explode in his face. Scream. Shout obscenities. 'You bastard!' The force of your blows will be 10 to 15 percent stronger."

Strong reminds us that he doesn't mind words, that he's giving it to us plain. When we think of rape, we think of basic intercourse: a show of hands confirms this. Over and done with in a few minutes (we thought that too). Forced oral copulation, sodomy: they had not crossed our minds. "Rape with a foreign object," Strong says, "is nowhere near an uncommon occurrence. Fingers — we regard his upturned index and middle fingers with alarm — are considered foreign objects." He calls out for suggestions.

A pen: "— Average."  
A bronze dildo: "— Average."  
A poker: "— Fireplace utensils, average."

A razor: "— Rape." A knife: "— A hurting knife, rape; a butter or latches knife, common." A bottle: "— Average." Strong holds out his hands as if displaying a bottle to us. "Imagine I am holding a bottle here that will be used in a rape with a foreign object." "Bass." "How many of you see an empty and with a smooth top?" Most of us raise our hands. "How many of you see it full and with a jagged edge?" Greens.

You can call them scar tactics, the case histories Strong tells. He insists he doesn't tell them for shock value. This, for example, is an average story of an average rape. About 15 years ago in Motor Field, a woman police officer warming down after a jog. It's about 6 p.m. A man runs up behind her from 15 feet away. He slams her full force in the center of her back. (Strong's hands illustrate the push.) Down she goes. He drags her a few feet into a canyon. "See? He isolates her right away!" He straddles her and the first thing he does is shatter her nose. (Strong mimes a punch.) "Why does he tell her?" "Together we mutter. 'Don't move, don't scream, and you won't get hurt.' He forces her to feign him. He rapes her. He kicks her. She doesn't resist a word. He gets up and starts to walk. She stops, as



if remembering something. He scoops up a handful of gravel and dirt and puts it inside. "He's on parole. He's been in prison. He's learned some things there. He knows that if what he's left behind is mixed with dirt, the lab won't be able to analyze it so easily."

"Inside where?" a girl near me asks. "Where do you think? her friend says."

"This time," Strong instructs as he dismisses us to the wall, "scream. Shout. Look in his eyes, get that anger up and use it!" We hit. The head of the hand, the forearm, the back of the upper arm. The hand but — backward, forward and sideways. Gouge the eyes. Scream. "Bastard!" "Jerk!" "Son of a bitch!" We laugh at each other's vulgarity. We yell encouragement to each other. "That's right, give it to him!" "Get him!" And as soon as you get foot, run.

Every time Strong gives a class, he sees the women change. "And the women themselves do too," he says. "They feel really good. I think, about the power and energy that comes out. They didn't think they had it in them." His volunteer attackers nod as if well. He says they ask him, "What's happening here? Am I doing it wrong?"

In San Diego County, Strong's audience is predominantly female. Because his business is advertised by word of mouth, only women tell women on the local level, and business people tell other business people on a larger scale. His out-of-town appearance attract an equal mix of men and women and are usually supported by individual businesses. He finds women are most interested in defending themselves against rape. Men, he says, are concerned about preparing their families to defend themselves. "But everyone who comes just wants answers. Painless, easy and quick. They want a guarantee."

"There are, of course, none. 'Extreme danger' says Strong, "requires extreme risk." Guns and knives, which are used in the commission of only 25 percent of reported rapes, are a case in point. When faced with a gun or knife, Strong is soon advising the group, drop everything, tell him he can have it, all that, the car keys belong to the Porsche parked right over there. "Why not let him hold it to you?" and, "run." If he is willing to use that knife or gun, isn't it better that you force him to use it there and there than after he's done who-knows-what to you? Run straight, in any direction. Don't waver. This is it to get as much distance between you and the weapon as possible.

Besides, he says, guns are not as accurate as we've been led to believe. "Fifty percent of the bullets used in the Vietnam war didn't hit a thing. You just stick your gun in the crook of a tree, lean to one side and squeeze the trigger until it won't go anymore. — From 14 to 18 feet away, a half inch of movement in the barrel will be enough to miss you: from a feet away, one inch is all it takes. ("So, knife as it moves in the right direction, someone whaps.")

If, however, a gun or knife is being used on you — pressed against your throat, your cheek — Strong says go limp. Drop everything. Deal weight. Get free and run. Anywhere. "Criminals generally have one plan. They are expecting you to act in a certain way. If you act differently, you throw off of guard. He doesn't have a plan B or C." But you have to be ready to be hurt, he continues. "If you get shot or stabbed, you go into shock, you don't feel it right away. Just keep going."

The volunteer attackers are called forward. They don't look as into while they halt on their foam torso protectors. One jokes: "Remind them again about how ineffective gun kills are, will you?" The two women chuckle. As we line ourselves up at each

interval along the walls, knots form in our stomachs. I can feel my heart beating. We face the wall with our eyes closed. My eyelids flutter and I see his shadow behind me. I imagine the wall is the side of a supermarlet, the shadow thrown on from a security light. With a guttural "Yah!" the attacker bends one arm up over my throat, his other cradles my ribs. Head butt, force the arms up and back, elbow slam, head of the hand to the throat of the red foam. "Okay Good!" he pants, and backs away. Even after a second time, lining up and waiting with eyes closed, it still seems too easy, and I wonder if they should've sent me a bigger attacker.

I watch my partner fight off her pillowed assailant. She is small, slender. Her brittle arms and legs swing and jab. She can't get at his face. She can't get out of his arms. Her mouth is screwed up fiercely, and she tries rocking back and forth.

"Okay, stop!" Strong calls us together again. More stories. A robbery becomes rape. Rape becomes sodomy, oral copulation, rape again, rape with a foreign object. "His rage has built up for years. It doesn't go away after those first few minutes. It just keeps building and building." Rape becomes abduction. "He holds her for several hours and rapes her again. When at last he's finished, his first problem is what to do with her." Rape becomes murder: Strong's voice gets thick again during his stories. He looks up at the corner of a wall and rebukes. He is so impassioned that you wonder at it: dramatic technique? He admits later, gulping his voice away from the phone and clearing his throat that he has "personal reasons."

We grab exercise mats more them out across the floor and dutifully line up at their edges. "Oh, I don't want to do this." We clench our teeth. Our stomachs tighten with fear. We watch each other lie on our backs, eyes closed, arms at our sides. The attacker pounces with his hands on our throat. I go for his face. His eyes are within the thrust of my fingers. Strong rears the floor between the mats, mending up the reluctant. "Better that you experience it here for the first time," he tells them.

It's story time again. (Strong asks if he can "use me" for a second.) A cop and his family on vacation near Ensenada. Two men with big knives. They force them to sit in a row on the ground while they transfer the family's belongings to their truck. "Then one of the men walks up to the daughter. (Strong walks up behind me and takes hold of my hair, presses an index finger against my neck, and pulls my head slightly back.)

"Force her to her feet, and she starts to dig her foot behind a sand dune." (Strong lets go of me and heads center stage again.) "The father — the mother tries first, and she is stabbed and beaten — the father jumps the man abducting his daughter. Repeatedly, he grabs the blade of the man's knife and the man pulls it away, shredding his hands. But he knows what's at stake and he keeps trying. The father finally gets the knife and stabs him. The second man runs. The father binds his hands in dish towels, and they all get into the car and head for the border as fast as they can."

We go through the routine once more. This time on our stomachs, cradling our heads in our arms. "You'll find a way of

"The other man runs. The father binds his hands in dish towels, and they all get into the car and head for the border as fast as they can."



turning over," he had said. "Just turn your upper body, the rest will follow." It works, for most of us. By now the attackers are breathing heavily, and we can feel the heat underneath the foam costumes. They let some of us free before we've fought our way down.

As we scuff back a final time across the floor, one of the attackers removes his foam suit. He is pale and sweaty, with

blue eyes and round pink cheeks. I smile at him cheerily. "Quite a workout for you guys, eh? You must be getting tired, too." (Between painted breaths, he answers. "Well, a little." He is the same age as the average criminal.)

Strong has spiced things up. The three hours are over. He tries to tell the things he's left out and passes around a sign-up sheet for his mailing list. He plans on sending out fliers for future classes and a periodic newsletter. "I've nearly got the backing for it and should be able to get the information to you next month." He calls for final questions. Women raise their hands and present situations — "what if," that they hope Strong will measure them are reasonable. He doesn't. Still, the women protest against their vulnerability. They don't want to accept the premise that no matter what they do, they might get hurt in some way: bruises, cuts, black eyes.

"What if you're at your car with your hands full of shopping bags in the Fashion Valley parking lot and he puts a knife to your throat? How are you going to get around him? Go over the door?" The best advice Strong can offer is, yes, try to go over the door. "You will," he insists, "because you have to." "What if your baby's in the car seat?" a woman asks. Strong admits he's skimmed tonight on family situations for lack of time. "You have to make a choice. Hopefully, you will have made that choice in advance and practiced what you would do in that situation." Each time you hear or see or read of a crime, he advises, ask yourself and your family what you would do in that scenario. "It's not that petty, and I flatter myself that I'm in excellent physical condition," another woman says, "but no matter how hard I tried, I couldn't get away from the attacker any of the times. Am I doing something wrong?" We turn and look at the woman who spoke. Strong pauses, walks a few steps away, looks at the wall. He turns. "You may not be able to get away," he says again. "But all you can do is try."

He thanks his audience for coming and asks a round of applause for the "attackers," sprawled sweetly on their foam-filled torso protectors behind us. We clap loudly. The young women, who had climbed at the boys' before, clasp with firmer expressions on their faces. The woman who couldn't get away from her attackers stands and stretches her runner's legs. Her daughter says goodbye to a friend. "What did you think of the class?" I ask her.

"Oh, I was very impressed." "I thought that, since you had mentioned being attacked and not getting away, you might have some reservations about his method. —" "We were attacked. Mother?" The daughter is wide-eyed. "Oh, I meant on the mats tonight!" She explains. We laugh. "Although I was startled on once in Berkeley."

"Really?" "But just ran away and pounded on the door of the first house I came to. The man who answered the door was so kind. He was a prince?"

"A prince?" "A real prince. — I meant it figuratively!" We laugh again, embarrassed at our glibality.

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# You'll Cry

(Continued from page 17)

The lady and the man had gone there together, and she'd been stabbed. I have no knowledge as to who. Apparently, it was near the base of her neck, and he would not let him call the police from there.

"I'd been at that scene for three years. The sheriff's people know my name; they know my location. But when I called the sheriff's emergency number, my message got mixed around, and someone told someone that their buddy Cliff had been stabbed."

"So four officers responded—and I'm using my own term—pedal to the metal, to save these little baddy Cliff. One of them had a left-foot blowout and plowed straight into a tree. Two others collided head-on at an intersection."

"The fourth officer, when I'm standing out there with this guy, warn't for ten to come—his car is literally floating on its sliding sideways into the parking lot, and he has rolled out of the car, and he's come up on one knee, pointing his gun at us and he's screaming at me, 'PUSH 'EM AWAY FROM YOU! CLIFF PUSH 'EM AWAY FROM YOU!' He is screaming. And I'm holdin' on to this guy, 'cause I don't know who he's gonna shoot. I say, 'WHAT ARE YOU DOING HERE? PUSH 'EM AWAY FROM YOU!'"

"Trivially after this little confirmation back and forth, he kinda calms down and stands up. He says, 'Here.' I called about the problem at the bar. He's back in the car. The car is floatin' sideways the other way, out the parking lot he goes, down to the bar."

Cliff stopped, looked out at the street. "I can still see him rolling out of that car." He vented a quivering sigh.

"By this time, some other officers had got to the bar. They searched the place. They couldn't find the body. The guy behind the counter apparently had some red on his shirt, and the officer says, 'Well, how do you explain this blood?' And the guy goes, 'Cliff looked down, pulled at his coat—' 'Oh, this ain't blood, this is margarine mix.' The officers kinda throw their hands up. They came back to my scene to do their paperwork—'cause it's got nice,



"I looked down, and there's blood on the floor; and I'd already mopped the floor. And when I saw that, I just became so angry."

bright lights.

"Couple hours later, they're still there talking. One of my regular customers comes in, and he says to the officers—'Cliff, mimicked a meek voice—'I don't know if this is important or not, but I just dove past the bar. I swear, three guys were stuffing a body in the back of a car. Well, these officers just let up. 'Aw right. We got 'em.' They raced back in their cars, and they did catch 'em.'"

"Those three were the murderers!" I asked. "Well, I don't think she did. But that's all the details I have. Whenever something happens, once the officers go away, no one was celebrating 'cause the one

had just got out of jail that day—for armed robbery or murder, some major crime.

"Two of my regular customers come in, and they're talking to the officers. The guy from jail came in first, and he clipped the one customer in the back with his elbow. Almost knocked him clear over the counter. Then the big one struck the other customer's face with the flat of his hand, so hard that you could see a big red hand print on the kid's cheek."

"And I spoke right up, I said, 'Hey, you guys gotta act like that, just get outta here.' Right now, they turn around. 'WHY SAID IT?' I said, 'I did, and I came over to them. I realized, at that point, these guys were gonna be a problem. I reached inside the counter to pick up the phone. We had speed dialing then; all I had to do is hit one button, and I would have the police on the phone.'"

"As I pulled the button and I put the phone up to my ear, the big one picks up the telephone cord and pulls—'Cliff halted, he delivered an aside: 'We've seen pieces of wet paper, how easily it comes apart'—that's what it looked like when he pulled that sh--me cord in my face. They bunched together, Cliff raised his elbow. He clenched his lips, separated 'em. 'Just—like—that.'"

Cliff took a long breath. "At that point, I knew... I was in trouble. I moved away from the big guy, headed around to get in behind the counter, but before I got there, they started beating on me." He spoke softer. "Kakin' me. And beatin' me."

"Little guy comes up behind me, and he kicked me in the butt the first time. I turned around, and he rained into me, did his damage, and he stepped back so—to see me go down or whatever. Then he rushed me again. He did this two or three times. Then he stood back. The big guy had come around, and he ran the entire distance of the counter and hit me at a full run. Like... that! In slow pantomime. Cliff's fist pushed into his eye, leveled his head."

"Did you see him coming?" "I watched him running towards me. This guy was six one, six two, maybe 200 pounds." He paused. "I'm bleeding pretty good now. I looked down, and there's blood on the floor, and I'd already mopped the floor. And when I saw that, I just, his speech slowed, "became so angry. It's time-

coming to mop the floor, and"—in a scolding mother's staccato—"there ain't my pure meat! There's so much work to do in these stores at night, there just ain't any time to be mopping the floor twice. And I said, 'DAMN, YOU GOT BLOOD ON THE FLOOR!' I looked up, and they were just disappearing. And I'm still standing there, thinking, 'These guys are getting away.'"

"You were ready to take care of 'em."

"Yeah! Right then! But they were gone." Cliff indulged in a fit of frustrated, snuffing laughter.

"I can really be ugly. I really know how to imagine life real! Cliff unleashed snorting chuckles."

"Apparently," "I can be more obnoxious than you can imagine, life real! Cliff unleashed snorting chuckles."

"This knee," he said, "my adenalin ran so much that I was literally sick during the downtime. Some mornings when I would leave the store, it would hurt to walk. Legs, knees, joints. Deep aching. Excruciating headaches." He stared at the table, remembering. "That, you know, I'd just not while, drink lots of Pepsi, and try'd go away." In a perverse way, did you enjoy your showdowns with criminals? "Yeah, it was like"—as a child

"One time a guy was standin' there, holdin' a gun on me, and I jumped on the counter on my hands and knees and barked at him like a dog. He put the gun on the counter and backed out of the store."

"I'm going to work tonight, and they won't be able to kill me tonight. I bet they can't kill me tonight!" One time, a guy was standin' there, holdin' a gun on me, and I jumped on the counter on my hands and knees and barked at him like a dog. He put the gun on the counter and backed out of the store. And once I started doing the dog, it just seemed like I did it all the time."

"Yeah, to the best of my knowledge. You wanna see it?" "Well, it's not too violent." "I'm not gonna film that!" As Cliff got up, removed his coat, and crouched, a middle-aged couple exited the Pointe 'N Chalks. "You don't have to get on your hands and knees." "That's the only way to do it." On the driveway next to our table, Cliff

went on all from, facing me as I stood on the curb. Ambling away, the couple those back concerned glances.

"Sometimes," said Cliff, "I would come running around the corner on my hands and knees. Like this." He shuffled forward, snuffing. "ROWF! ROWF! ROWF!" He barks ripped at.

Again, raise working, he advanced. "ROWF! ROWF! ROWF!" At last, an inch from my shoes, Cliff stopped.

He got to his feet. "Remember, I've crouched down a lot. And I've lost 100 pounds. I used to weigh 350, 400 pounds, and I was up on the counter, wearin' a bright red uniform, lookin' 'em in the eye!" "Nice strategy."

"Oh, yeah! It's better than shooting 'em. I mean, the worst you can do to someone physically is to kill 'em. But I, he spoke gruffly, measuring each word, "have caused mental anguish that is going to go on forever!"

"You need to leave! It's 10:30." He nodded. "Off to work."

"Cliff, it's all quite a life you have!" He whistled the hook off the table. "See this here!" He held it up high, shaking it. "That's one grain of sand from my shoe."

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ART

# GETTING NATURE RIGHT

BY JONATHAN SAVILLE

The San Diego Museum of Art is presenting an exhibition of twentieth-century drawings and watercolors from its collection. The works themselves are of good quality, and brought together (by curator Malcolm Warner) in this particular arrangement, they offer an instructive survey of the fundamental directions of modern art.

**The visual world is the real world, and the function of the artist is to get it right.**

The entire collection may be divided into two more-or-less antithetical visions of the world and of art, a division roughly approximated by the two opposing walls of the exhibition gallery. According to one of these attitudes, the visually perceptible world is the real world, and the chief function of the artist is to render that reality in the most truthful way possible — to "get it right." According to the other attitude, reality is elsewhere, in a spiritual world beyond the visible, or in the hidden realm of the unconscious, or in the very process and medium of artistic creation, and the artist's work is to so much to get the visual world right as to reveal the truth that the visual world itself is unable to reveal. To



"Cape Split and Boat," John Marin, 1941



"The Pikes," Andrew Wyeth, 1965

put it another way, the artist who takes this second avenue creates an autonomous visual world — the world of the work of art — in order to discover and communicate a nature beyond nature.

The differences are not simply chronological. It is correct, of course, that in the history of modern art the various forms of twentieth-century "realism" are antecedent to the even more numerous forms of twentieth-century anti-realism, trans-realism, meta-realism, post-realism, surrealist, or whatever else that manifold movement may call itself. But in the SDMA exhibition, some fine examples of adherence to the natural world date from as late as 1936 (Matisse, 1941 (Marin).

1947 (Duffy), or 1965 (Wyeth), while the programmatic rejection of nature in favor of something higher, deeper, truer, is already fully established here in works from 1914 (Franz Marc), 1920 (Picasso), or Klee (1922). The two movements continue side by side, in mutual enmity but unable to conquer each other, the Jacob and Esau of modern art. The theory that the heroic modernist revolution at the beginning of the century definitively dethroned the reactionary obscurantism of realism-naturalism was at one time a useful ideological rallying cry to dramatize the emergence of new styles, but like all political statements, it must be looked at with a high degree of skepticism.

Since the SDMA exhibition is rich enough to deserve more than a single article, it seems appropriate to divide the discussion according to these two basic aesthetic-metaphysical groupings, beginning with the works that seek to reproduce and to interpret (but not to displace or transcend) visual nature. This is a broad enough category, since within it there are many different answers given to the question as to what the natural world is really like, and to the even more vexed question as to how to translate that world to the surface of a piece of paper. One may see simple, vivid illustrations of the diversity of possible answers in the landscapes (mainly American) that Warner

(continued on page 22)

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ART

(Continued from page 20)  
has calmly placed at the beginning of the show.

Child Hassam's *Diamond Cove* (1912), for example, constitutes the natural scene through receding impressionistic dabs of color, which are used to build up the similarly receding architecture of the cove's rock walls. It is the solidly and stasis of nature that is insisted upon, the underlying geometry beneath the surface features — a tradition going back to such Tuscan Renaissance landscape painters as Masaccio and Piero della Francesca, but here mediated mainly through the model of Cézanne, whose influence is also felt in the characteristically dark, earthy palette.

Landscape, one may learn from this, does not automatically dictate the means by which the artist may imperfectly depict it. For Hassam to have been able to see and paint New England like this, Cézanne had first to see and paint Mont Sainte-Victoire. It was Diamond Cove that confronted the American artist with the truth of nature; it was Cézanne who taught him how to "get it right" — just as he also taught André Lhote, whose *La Place de Saint-Pierre* (1917) shows the Cézanne-like geometrizing carried even further, in the simplification of tree trunks and branches into sharp-angled "rebar" forms, and of the explosive scurries of foliage into shimmering angular masses.

Adjacent to the Hassam watercolor, Maurice Prendergast's *The Pines* (c. 1915) allies itself with a different tradition in order to bring out a different truth about nature. The dabs here are bigger and curvilinear; the human figures are outlined with fragmentary arabesques; the pastel colors and the cheerful, leisure-time activities of the subjects of Impressionist paintings are transferred from the Mediterranean to New England (as Warner points out), and instead of revealing the hidden architecture of the cosmos, this landscape imparts to the natural setting the frivolous, funny, sunny delight of its human inhabitants, who apprehend it as the context for their own ephemeral life. It is virtually the same approach that one finds several decades later in Robert Rauschenberg's *Blue Pines* (1947), with its typically swift, simplified, calligraphic drawing to indicate shape; its washes of swatches of color to indicate mass; and its areas of unpainted paper to indicate space; all these deftly minimalist devices working together to splash the cheerful excitement of the



"Rainy Night," Charles Burchfield, 1929

moment at us, with no distinction made between the visual and the experiential, between what is seen and how one feels about it. Both attitudes toward nature enter into John Marin's seascapes, *Cape Split and Boat* (1941). The artist intends an intense, elemental realization of the natural energies of the visual world, experienced momentarily: the rough, rapid, extraordinarily alive, jagged black scrolls that articulate the misty crag every inch in the vivid, spontaneous manner of the sixteenth-century Japanese painter Sesshō; the anarchic, luminous green streaks that convey the turbulence of the choppy sea; and the summarily limited, soft-toned washes on the waves, and a very few rough quick strokes of black, blue, and waxy tan, along with the white of the sails — where what counts is not any literalness of visual detail but the truthful rendering of the immediate kinetic violence. In the midst of all this chaotic motion, however, and as counterweight to the impressionistic emphasis on the instantaneous, Marin's composition magisterially proclaims certain simple, permanent formal facts in such sea-and-landscape: a horizontal strip at the top, which is the sky; a triangular wedge at the right, which is the earth, and between them — and given form by the formless element.

force, and balanced stresses, which underlie the scene itself — even to the few additional linear elements, minutely disposed in a casual, random fashion: the two rods, leaning against the wall, and the gracile tree-trunk in the shadows next to it, the three forming a pattern of tension-creating diagonals overlaid upon the big architectural forms.

"The world is what it looks like," this painting tells us, "but what it looks like depends not only on accident but also on natural law." Charles Burchfield's *Rainy Night* (1929) delivers the same message, though in a rather different voice. Burchfield's somber urban realism shows us the corner of Broadway and Elicott Street in Buffalo, New York, on a rainy night; by choosing such a thoroughly undistinguished and unremarkable subject, and by treating it with the seriousness and reverence traditionally reserved for places like Piazza San Marco in Venice, the artist is already making a statement about what the true and the beautiful really are, in the modern world and to the modern sensibility. Time, place, the surrounding social and economic system, the life lived then (moment after moment, evening after evening) by Northeast urban Americans of the middling classes, the way they felt about themselves and their world — all are evoked with the irrefragable power of the specific and contingent: street lamps, a couple of illuminated store fronts, a few upstairs windows lit up, the lights shining in the damp darkness and reflected on the wet streets, the mansard roofs, the trolley tracks, the general air of dreariness and routine, the shabby lone figure looking wearily through the glass into what may be a bar, the woman into his car, everything as it was just there, just then, in that ephemeral flash of existence. Yet the whole painting is composed in a perfectly classical fashion, with its accurately executed linear and atmospheric perspective, its balance of masses, its harmony of gloomy colors — all of which procedures point to a solid, unchanging truth about the nature of things, independent of time, place, history, and the individual consciousness.

I have further comments to make about the "realism" in this exhibition (notably in regard to the figure drawings by Sargent, Bonnard, Matisse, Mougilliani, and others), as well as about the works that have the project of rejecting, retreating, or replacing nature. But I will leave those for next week. □

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## Great News!

# ITEMS

BY JOHN D'AGOSTINO & ALAN REDER

## COOL SCHOOLIN'

Last Thursday morning, more than 200 students sat in a theater-classroom at UCSD flipping through a syllabus as their professor — a doctor of cognitive psychology — enumerated the course requirements. "I encourage those of you who are unfamiliar with the subject matter to use the university's facilities — to spend a lot of time staring yourself in the course material," intoned Dr. G.J. Balzano as he held a hand-held microphone. No doubt, a number of these students were more likely to pass their spare hours listening to records. And that would be fine with

"I'd like students to use the Beatles as a point of departure for exploring a wide range of intellectual pursuits."

Balzano. The "facilities" of which he spoke were listening rooms, the "subject" with which he wanted them to become familiar, the Beatles.

This will be an orthogonal history," Balzano continues. "We'll study the Beatles' music, but we'll also analyze how the band's artistic development intersected with — and caused — other cultural changes around the world. And we'll compare significant junctures in the Beatles' career to things happening in today's society and music. By the way, grinned the prof, "for you trivia buffs, today is Jane Asher's birthday." If few in the crowded auditorium recognized the name of the British actress who was Paul McCartney's girlfriend at the height of Beatlemania, they would surely know it by the time they'd finished the six-week course. But they would learn much more substantive information as well.

In the official course description for Music 11, Balzano had stated that students would "explore [the Beatles'] history and musical



G.J. Balzano

development [and] examine their melodies, harmonies, and instrumentation." The class reading list included four books about the Liverpoolians (not all of them complimentary), and some class time would be consumed with watching such films and television specials as *The Complete Beatles*, *A Hard Day's Night*, *It Was Two Years Ago Today*, and *Let It Be... No Need for Fear*. The last was a hilarious 1978 send-up about an asexual Beatles-esque group called the "Rudies," one of whose members was played by Eric Idle of Monty Python.

Balzano made it clear that this was not to be a "rules" course. To earn a good grade, students would not only have to attend classes and do well on the exams, but they also would have to complete study projects like those on a list of 84 "sample" ideas generated by Balzano. Suggested projects ranged from the analytical (write an essay that discusses the Beatles' influence on Western society in nonmusical terms) to the applicative (using the tune "Revolution No. 9" as a frame of reference, create a work of music and write and document this project with a tape and a lab report).

During his own matriculation at SDSU (class of '73), it occurred to me that college music departments might one day make room in their curricula "for a serious study of pop music. After all, jazz had by the late '60s won a hard-fought battle for scholarly recognition, and with the revolution in contemporary music that began with the Fab Four, seemed only a matter of time before rock followed suit. But it never occurred to me that an institution of higher learning would devote a fully credited course to a particularized study such to send frothing Beatonians like the *San Diego Observer's* Don Freeman scrambling for the Alka Seltzer."

legittimated pop in a way previously considered unthinkable. To this day, Bernstein will gladly engage a person in a lively discussion of favorite Beatles albums or of the creative idiosyncrasies of the Lennon-McCartney songwriting acts.

The eloquent Mellers similarly raised a number of highbrow eyebrows by devoting a great deal of time to a more theoretical analysis of Beate music, which he favorably, almost gleefully compared to that of the great composer. Of course, the late Lennon would not be met by staunch, even outraged opposition by protestivist academicians. I am only slightly more shocked than the 34-year-old Balzano that such was not forthcoming from UCSD's music faculty committee. "Actually, there was surprisingly little resistance to the idea," said Balzano as he sat in his office after the class session. "I'm sure economics had something to do with that. Potential enrollment is always a consideration when a new course is proposed, and a course on the Beatles obviously would have no trouble attracting students." But this was not a case of the music faculty merely capitalizing to financial interests.

"Don't get me wrong, for the most part, rock and roll is still not taken seriously by many university-level music departments," said Balzano. "But there seems to be a consensus among the professors I've spoken with — including our music department chairman, Peter Farrell — that if 99 percent of rock is garbage, the Beatles fall into that other 1 percent of quality music worthy of study. Even if didn't pay much attention to rock and roll until the Beatles came along. And people like world-renowned contrabassist and UCSD faculty member Bert Tarecky have been very supportive because they remember what it was like trying to get jazz into the college curriculum."

Perhaps the subconscious ground-work for an academic acceptance of Beate music was laid by such unbalanced Beate fans as Leonard Bernstein and British composer and musicologist Wilfred Mellers. The former's unselfconscious proselytizing in the *New York Times* and in his hosting of CBS-TV's 1967 special *Inside Pop: The Rock Revolution* —

of his students. "None of these people were even born when the Beatles hit," he observed, "so I anticipated a lot of skepticism — that students would approach this course with a lot of hostility. 'Show me what all the fuss is about.' Instead, I'm amazed at how much they already know and how interested they are.' And the teacher is learning some things too.

"At our first class meeting, I passed out a questionnaire, and among other things I asked them to name their favorite Beatles song. I got 66 different answers. That says something about the diverse tastes of the students," Balzano allowed, "but it also says something about the Beatles." And as for the prof would never answer that query, "I'd have to cheat a little; my favorite 'song' is the stretch of music from McCartney's 'You Never Give Me Your Money' to his 'Golden Slumbers,' on the *Abbey Road* album. They cover so much musical ground in so little time; it's simply a marvel to behold."

—John D'Agostino

## CHIPS AND BLOCKS

Pianist Bob Willey ploned a career in electronic music ten years ago because that's where he saw the future of music going. He was right, but he overlooked one crucial factor: future is the intersection of time and space. At San Diego State University, where he wants to parlay his lecturer's job into a full-time appointment, the music faculty considers him too wane-gate. At UCSD, where music experimentation has reached its insular extreme, he's criticized for entirely opposite

reasons, so he hardly expects to be invited to say when he finishes his doctorate there in a couple of months. Nor can he just plug into the music industry — his abstract applications of the technology are way beyond what the market wants. Thus, he finds himself in exactly the logjam he had tried to avoid — just another 20-year-old musician trying to get a recording contract.

Willey, who has played piano since the age of six, began his academic career at Stanford Univers-

ty. "I was gonna be a doctor because you're helping society and you can vacation anywhere in the world you want," he said recently while lounging in the cavernous performance space at UCSD's Center for Music Experiment (CME). "But I didn't like chemistry or blood, so I drifted back to music." After graduation, he played at various pop and jazz clubs around the Bay Area but tired of having his ability measured by the number of drinks sold that night. Unwilling to commit himself to the monotonous life of the concert pianist, he searched for a third way to play for pay. "I read an article by Richard Moore that predicted a time when I would be hired to make music using computers than with traditional instruments. He said the price for computer memory had gone down by half every two years since integrated circuits were discovered.



Bob Willey

He's the head of the computer audio research lab at UCSD, and I was convinced by the argument." Willey was straight to the source, finishing his master's degree at UCSD in 1984. But when he applied for the doctoral program, a faculty committee decided that he was unqualified, citing his orientations towards improvisation over composition and application over theory. Willey convinced a new committee a year later that his grasp of electronics was adequate compensation. As he nears the program's end,

however, he's concluded that "maybe the first committee was right." His creativity is of the hands-on variety. He'd rather just play than labor at writing. And he's made his academic mark mainly through filling in with new ways to use the department's equipment. Willey's innovations usually entail connecting a computer to the latest in electronic keyboards and synthesizers and then writing software to extend the performer's options. He needs the added hardware

because the computers in most electronic instruments are difficult to access. That's no inconvenience to most musicians, who use the new instruments primarily to store sounds they can recall with a pushkey. Willey, however, prefers to program the instruments to respond to the performance in novel ways, surprising the performer to respond in turn. Using a popular pro-level keyboard as an example, he protests: "It has two computers in it, but they always do the same thing. There's no reason for that. You can map one thing to any other thing you want. And it's fun."

Willey thought he might get to influence instrument design in a big way after Yamaha responded to his inquiry and loaned CME two of their most advanced electronic pianos. Willey became the company's main contact at UCSD and recommended some upgrades in their instrument capabilities. But Yamaha wasn't interested. "They pulled out the statistics that show that 90 percent of the synthesizers sold last year, the MIDI connection [the interface between instrument and computer] was never used," he sighs. "And 90 percent of those who did use the MIDI just connected [an instrument] to another module playing the same stuff, just doubling it. There's maybe a 1000th of a percent that were hooked to computers. There's no reason for Yamaha to get involved."

Manila's reluctance hasn't stilled Willey's imagination or stopped the flow of ideas, though. What if software could correct a jazz soloist's misplaced fingerings, he wonders, much like the spell-checker in a word processor? Willey envisions: "The performer is free to be inspired without worrying about playing a wrong note." Or what if an improviser could key his instrument to keep a solo up or snuff it with his best work for the post?

Little of this forward thinking has impressed Willey's mentors at UCSD. Part of the problem is Willey's predilection for popular harmonies and rhythms. "They don't see improvisation in pop or jazz as intellectually interesting because people are improvising over chord changes, which is still 'structure.' Apparently, in order to get tenured you need to make wonder and wester music to out-buff your colleagues. I'm interested in that music, and that's why I'm here. But the music I tune into inside me doesn't seem to fit in with that scene."

At San Diego State, the resistance to electronic music is more than a blur of the "vision thing" — there's a lack of MIDI just connected [an instrument] to another module playing the same stuff, just doubling it. There's maybe a 1000th of a percent that were hooked to computers. There's no reason for Yamaha to get involved."

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BY DUNCAN SHEPHERD

Most of *The Cook, the Thief, His Wife, and Her Lover* takes place in an out-of-the-way London restaurant nestled at the end of a wind-whipped and smoke-strewn cul-de-sac patrolled by a pack of scavenging dogs: an image of desolation that suggests the most recent visitor thereabouts might well have been the *Labyrinth*. The actual best customer and part owner of the place is an unscrupulous hoodlum (Michael Gambon) who, before going in to dine, attends to business in the car park by stripping the clothes off a recalcitrant debtor, smearing the man's body with dog shit, and then peeing on him. Just the thing to work up an appetite. This fellow, our titular thief, does not observe a different code of etiquette indoors. He slaps his wife — the titular wife — with a menu when she corrects his mispronunciation of the French word for fish as "poisson," talks incessantly at a Captain Kidd waiter that precludes polite conversation at any other table, intermittently bullies an arbitrarily selected patron, and generally conducts himself in a manner that makes you wish James Bond would stop in unexpectedly for a late supper of sole meuniere.

That doesn't seem likely, but neither does it seem likely that this barbarian would ever in the first place have linked up with this particular wife (Helen Mirren), whose comportment suggests she is in the daily habit of having high tea with the Queen. When a couple of silent glances between her and a nice-looking bookworm (Alan Howard), seated at a table roughly thirty feet away, are sufficient to set up a lovers' rendezvous in a stall in the Ladies' Room, you realize that this is a "conceptual" film and not a representation of any sort of life you might recognize or take an interest in. On purely "conceptual" grounds, for instance, you don't bother to question the lovers' notion that it's "safer" to go meeting right under the husband's nose at the restaurant.

## Can You Dig It?



*The Cook, the Thief, His Wife, and Her Lover*

rather than a discreet little hotel somewhere, even though the internal evidence is all to the contrary; the husband is always asking after the wife whenever she leaves the table, is frequently going to look for her (not stopping at the door of the loo), and eventually of course

over the dirty dishes in the kitchen, which looks rather like a foinery or a munitions factory; an inscrutable Oriental sucks a block of ice at a meat locker; and so on and so on. Because the movie was made by Peter Greenway, one can be sure that there is a good

Because the movie was made by Peter Greenway, one can be sure that there is a good reason for everything in it. Well, a reason, anyhow.

discovers the truth about her. Then something terribly symbolic and terribly terrible happens. There had been plenty of other, earlier tipoffs to the film's "conceptual" nature: the wife's dress changes color to match the décor of the room, so that it's a blue dress when she's outdoors and then a red dress in the dining room and then a white dress inside the Ladies'; a boy soprano, who looks rather like Saint-Exupéry's Little Prince, tries out his high notes

ally, needs to have been established in order for such an extravagance to have any impact — other, that is, than a damn ugly and silly thing to look at. On this score (Greenway is positively no slouch: neither a *Civil War* (in Greenway's own actual art and century) a Jacques. I had thought his *Draughtman's Contract* was vastly overrated but not without value. And I'd thought his *Zed and Two* *Nights* still had something — specifically, photography by the incomparable Sacha Vierny. *The Cook (etc.)* still has that, too, but somehow I no longer give a hoot.

*I Love You to Death* is a black comedy for whenever *Aresenic and Old Lace* suffices as a black comedy. The trumpeted premise — "This film is based on a true story" — a story, so it develops, about a wife's repeated attempt to murder her husband after she discovers he's been romancing around on her — goes on an approximate guilpot, if we have any experience of real life, by which to gauge how much scrubbing and bleaching must have gone on. (The philandering pizza man passes out face-first in a plate of sleeping-pill-spiked pasta — a reliable laugh-gener from laughers who are most confident laughing at things they have laughed at before.) Kevin Kline, whose accent vacillates between Father Guido Sarducci and plain old Kevin Kline, is always at his broadest and strongest in comedy (clear evidence of disrespect for the form), and never broader or stronger than in this one.

Tracy Ullman is something else again. She, as anyone who has watched her TV show would know, is an almost frighteningly gifted comedienne (mimic, caricaturist). So much so that I can offer no explanation short of undiagnosed asceticism or anorexia as to why I don't watch it regularly. Some faithful followers of it might be disappointed here at not seeing her with all stops out. But a 45-minute piece is not feature-length pace, and this slightly rained-out portrayal of a first-generation Yugoslav immigrant (with Joan Plowright facially well-cast as her mother) is a no less frightening confirmation of her gifts. (See the silent discovery scene in the library, and the non-in-front-of-the-children aftermath on the back bench.) The equation of irresponsible leading man and irresistible leading lady notwithstanding that of Lawrence Kasdan's last and better film, *The Accidental Tourist*. The insupportable leading man in that case, William

Hurt (in tandem here with Keanu Reeves as fellow dope addicts called in to finish off the beached mackerel), is more venerable in this case by virtue of being on screen a shorter amount of time.

Everything that might be said about John Waters's *Cry-Baby* was, or could have been, said already about his *Hairspray*. Both the good and the bad, albeit the good here is a little less good and the bad a little worse. There is again a museum's worth of period clothes and cars and hairdos and dance steps and whatever, though the particular period — nearly a decade earlier than *Hairspray*'s, in the earliest days of rock-and-roll — banishes the neo-religious angle that gave *Hairspray* such a special cheekiness, and leaves us instead with a good girl-bad boy plotline insufficiently different from so mainstream an item as *Grease*. The color occasionally puts in (but doesn't keep up) a pretty good approximation of 1950s Technicolor (but why is the Universal Pictures logo at the outset not the color one

of the Films but a black-and-white one of the 'Thirties'). And there is, again, also, a truly brutal and detached and — one might even say — historical perspective that dovetails neatly with a genuinely blasé and laissez-faire liberalism.

For Waters, there is nothing new, much less anything shocking, under the sun. Everyone is seen as a type; no one is anything special. When he shows you a little boy about the age of six dressed in a black-leather biker's jacket and with his hair combed in a ducktail, and his even younger sister already wearing lipstick and blusher, Waters encourages you to see this not as two irreversibly ruined lives, but as two lives (and only two lives) that are none of your damn business. No doubt the most noteworthy example of this is the county-wide outbreak of French kissing ("I won't get mononucleosis, will I?"), that cures you of that thought of hygiene while the cast members are dedicating themselves to the overriding cause of "fun."

These and the other cast members, one and all, are to be complimented for being Good

Sporn. But so is their director for selecting them. Waters's vast and proven tolerance, now that he's moved beyond the midnight "cult" circuit and into the full light of day, has found in the casting process a new kind of outlet that was never really available to him when he was making tiny-budgeted films with a tight little clique. In *Cry-Baby*, there's ex-perm star Traci Lords and ex-Symbiose Liberationist Party Heard and ex-Las Vegas pair of leggy Joey Heatherton and ex-Warhol Factory worker Joe Dallesandro and ex-comics queen Pelly Bergen, etc., etc. And nothing is held against any of them; amnesty is held out to all. (The designated star, Johnny Depp, has a part, somewhere on TV, unknown to me and now that I've seen him — a future of no interest.)

And finally — on this abbreviated list of the "good" — Waters shows again a kind of thick-skinned integrity that enables him fearfully to put his movies where his mouth is, in a way never quite equalled by such loud-mouthed cynicisms as the late François Truffaut and the early Jean-Luc Godard. And this

despite the fact that Waters's chosen paragon — *The High School Confidential* genre, Ross Meyer's *Racer Rousay, Kill, Kill!* — have a far more distant relation to critical respectability.

The list of the "bad," meanwhile, could be pretty well condensed into the observation that *Cry-Baby* too often resembles a kind of rock-and-roll *How High*. (Maybe, then, I mean a kind of *She's No No*, with "special guest star" Debby Boone.) Any parody, in any art form, depends upon a delicate tension between the original and its distortion; between the model and its unlikeliness; between what's true and how far the truth can be stretched. Waters has no stomach for such tension, not to mention such delicateness. That invertebrate freeness-and-easiness of his, which is one of his modest virtues in the social sphere, thereby becomes one of his major vices in the artistic one. And then, too, any parody (or most any parody) depends on brevity: the broader the parody, the briefer it had better be. And with Waters throwing an elbow relentlessly to the ribs, he fouls out of the balance before half time. □

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They Might Be Giants

# They Were

BY MIKE KENEALLY

Maybe it won't have the lasting impact of *Almanac*, but the recent *The Mighty B's* show at Mandeville Auditorium did end on a sadly violent note. The zoned guy who jumped on the stage during the musical duo's encore may not have meant any harm to them, but the minutes inflicted on one of the security men proved the fan was no benign looper.

Until that unfortunate moment, had been a perfectly swell night of fun at the theater. Opening act the Bros. Figaro, a quartet that uses 6- and 12-string acoustic guitars, harmonicas, lap steel guitar, accordion, and mandolin, plus old reliable bass and drums, won over the audience in short order. One vocalist played mandolin solos as though he were imitating it to be a Les Paul, even falling to his knees at one point, prompting the other lead singer to crow, "He's really into it — this is the Jimmy Page of the mandolin." Whoever writes their songs is doing a fine job of penning straightforward, cliché-free tunes that stick to the brain-pan and cover miles of stylistic territory. They announced that their debut Gef-fen album would be released in June and that they'd be returning to San Diego soon, opening for Ene Cervena at the Bacchanal.

The crowd received the Bros. Figaro warmly and loudly, but they were primed for the Giants. The interminable minutes between opener and headline bred a weary sentimentality, as the show the audience cheered when someone came out of the wings to attach a lamp to the monitor mixer's soundboard. Those who chose not to give ovations to lighting fixtures also had the option of visiting the concession stand and buying an official They Might Be Giants tee.

Old headliner played a significant role in most peoples' initial exposure to the duo. The first time I ever saw them on TV they were singing a novelty song called "Little Blue with Teeth," sporting elongated feet-parodies that seemed as tall as the gentlemen wearing them. Such appearances may have led one to think, "Aha. A comedy group and merely that." But also around this time, an art-pop confession called "Don't Let's Start" was invading the more socially advanced radio airwaves of the world. This might be a glorious mélange of frantic guitar, herky-jerk rhythms, and a chorus that walked into your psyche and saved there. Obviously this was a happening little band with a lot of songwriting and arranging smarts and not just a couple of adonized dobeys who came out of the lab every once in a while to wear bizarre hats and dance funny in videos.

With one of the best albums out this year, *Flood*, to support, They Might Be Giants made an obvious effort in their Mandeville Auditorium show to play down the novelty aspect of their act, and the operation was a

They Might Be Giants

success. There wasn't a funny hat to be found as guitarist John Flansburgh and accordionist John Linnell let the music tell the tale, aided visually only by three metronomes on pedestals of varying sizes, a tasteful lighting display, and the intrinsic visual appeal of such alien-to-rock acts as marching bass drum and an enormous bass saxophone.

Linnell's sax and the click of one of the metronomes provided the stark musical backdrop for the opening number, "Lie Still, Little Bottle" from the *Lincoln* album.

## Flansburgh ... bounced the guitar on the stage by the strap as though the stringed beast were straining at its leash.

Flansburgh handled the vocal on this "Peewee" slice of cool and seized the opportunity to showcase his vocal range. His mellow, melodic intonation of the song's lyrics, which find a some contemporary in his world-weary nasal wailing that the lead vocalist on the duo's most recent songs, "Don't Let's Start," "Ana Na," and "Birdhouse in Your Soul".

Linnell's staccato manner, the body language equivalent of a prolonged skyward glance, is effective as a stage persona, particularly if his intent is to keep the distance between himself and his adoring followers. One moment during the proceedings found

accompaniment to Linnell's nimble accordion solos.

All of the duo's recorded work is distinguished by their obsession with variety and detail: there aren't many acts who over-dub an exquisitely as they do. This is not to say, however, that they are over-the-top, taping backing tracks were necessary. These were played over the P.A., with a frequency emphasis that allowed only the drum program to be heard clearly — a shame if you were expecting a sonic feat equivalent to the records, but for their impact (the sound wasn't) lacking. Wisely, the Giants frequently inserted tunes that didn't require the use of tapes. This ability, noted by a large, rhythmically un-gifted portion of the crowd attempting to stomp along. They were quickly wowed to a halt by Flansburgh, "Please do not confuse the metronome," pleaded Linnell.

Finally the moment arrived. "It's showtime, ladies and gentlemen," announced Flansburgh. "All hail the new king — Particle Man!" The song's bouncing rhythm prompted a couple in front to begin an inspired, arm-flailing dance. The step caught on with nearly the entire front row during "Birdhouse in Your Soul," a poignant song that represents the composi-

tional high point of the Giants' career thus far. When invited to square dance to the twined hoodlows "Cowboys," several of the more intrepid front-row dancers happily complied, and the party atmosphere continued through the final two songs of the set proper, the slyly cynical "Twisting" ("She wants to see you again, you're twisting... in the wind") and a song that lays claim to one of the best titles ever, "Nothing's Gonna Change My Clothes". They opened their encore with "Shooborn Over Teeth," an especially popular selection among Giant aficionados. This was the only song of the night during which they showcased their talent for bizarre choreography. Captured for posterity in their videos, their dancing resembles synchronized swimming to land. Linnell appeared somewhat reluctant to in-

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captured the moment added the requisite element of rock-concert-orientation (ampover). After metronome number two was started to serve as a rhythm section for "Where Your Eyes Don't Go" (the third metronome, mysteriously, was never used), a large, rhythmically un-gifted portion of the crowd attempted to stomp along. They were quickly wowed to a halt by Flansburgh, "Please do not confuse the metronome," pleaded Linnell.

Finally the moment arrived. "It's showtime, ladies and gentlemen," announced Flansburgh. "All hail the new king — Particle Man!" The song's bouncing rhythm prompted a couple in front to begin an inspired, arm-flailing dance. The step caught on with nearly the entire front row during "Birdhouse in Your Soul," a poignant song that represents the composi-

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on his as. Perhaps this unfolded some chemical in his brain, moments after I'd been checking at his hair, he was on the stage, running behind the two singers, who got on with business without paying the intruder any heed. Several security men frantically ran to drag the bozo offstage, grabbing him by the legs and shirt; but before he could be dealt with, he managed to injure (apparently by kicking) one of the security men. They Might Be Giants said, "Gotta go — gotta go!" the moment the song ended and wisely headed for safety. Twenty minutes later the security man was still on the floor. It anger me that such an enjoyable concert could be clouded by the actions of one major asshole. My sympathies and best wishes to the guy who got kicked; I hope he's feeling better.

The last song of the evening was the Giants' first radio success story, "Don't Let's Start." This got the crowd revving at a frantic pace, and the guy who had been slow dancing moments before was now jumping up and down. One of his feats of acrobatic skill was to jump straight up in the air and land right

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## Cast with Convictions

BY JEFF SMITH

In Timberlake Wertenbaker's *Our Country's Good*, a comedy-drama performed last week at UCSD's Mandel Weiss Center, the expression "how to act" carried a variety of meanings. The play is based on actual events and on *The Playmaker*, a novel by Thomas Keneally. In January of 1788, the first fleet of British convicts arrived in Australia's Botany Bay, there to establish a colony. Although the crimes of the convicts ranged from meek to murder, during the eight-month, one-week journey, all were treated like animals in the murky hold of the ship. The men were flogged and the women raped — by both fellow convicts and the allegedly civilized royal navy and marines assigned to guard them. By the time they built their first camp, on what is now Sydney, Australia, the horrendous conditions of the voyage had extinguished all sparks of humanity in the prisoners.



Tom Nela, Jessica Black

A fervent reader of Rousseau and his theory of noble savages, the governor of the colony believed he had the means to effect a change. If the prisoners were allowed to stage a drama, at least some of their humanity might be retrieved. Imagination leads to education, the right-thinking 18th-century man believed. By acting in George Farquhar's *Recruiting Officer* (1706), the prisoners would also learn how to act like a more civilized man. And so in Wertenbaker's play — part *Enry* (ignis, part Brecht), several parts *Miami Vice* — a meta-narrative interweaves between the world of the stage and the actual world ripples through every scene. A theatrical production is like a "small republic," we are told. It requires "private sacrifice for the good of the whole."

Theater can be transformational, and because it can, so can people. In a play this theater-centric, you can be sure the convicts will become more civilized in the end. No matter how many plot herings Wertenbaker throws into the soup (an anti-art Nazi or a napper, threatened hangings, food supplies running out — will the show go on, will it, hull?), the conclusion is foregone. Tension this play has not. What it does have is a fun surprise: on their way to becoming transformed into social beings, the convicts also become actors: they want better lives,

don't like their roles, exit rehearsals in a huff. Should they base their characters on something in themselves or in someone else? Who? How? And their initial gestures are a boot. To contemporary eyes, the difference between one of the convicts with no training and the one who has seen David Garrick perform — correct that, over-perform — is minuscule. The gestures of both, for opposite reasons, verge on the volcanic. And in time, the con-

A theatrical production is like a "small republic," we are told.

victors' bond, Wertenbaker's overly didactic play concludes, and one leaves with the distinct sense of having seen the converted get a good preaching on the virtues of the theater.

As a script, *Our Country's Good* has some commendable features. In early scenes, in particular, depict the grisly conditions of the ship and the colony with deft, claustrophobic strokes. We realize early that these are not people with ennobled selves. And the play isn't afraid to engage in ideas, which it does in Brechtian fashion. Onstage signs announce the content of scenes — "Love Scene," for example — and create a distancing, analytical framework (like *The End of the Flier*, which William Golding once termed a lab experiment in human nature, and the rest of the cast. And, as expected, Tom Nela's and Jessica Black stood out as Ralph Clark, Lieutenant, and Mary Brennan, convict. Clark begins as a rigidly militaristic man across whose path sympathy has never read, and Brennan as a battered object of the temptations of others. Slowly they come together, and slowly they flow. In the "Love Scene" late in the play — but are they in their characters (the director, she; the lead actress), or are they themselves? — Clark and Brennan dance as they speak, their fluid movements far more lyrically eloquent than their words. Andrei Serban is famous for emphasizing visual language over verbal, and this was one of the few scenes at the Mandel Weiss where his stresses worked beautifully. □

all the world's a stage; that a stage doesn't have to be only in front of an audience. It can be anything in the world.

Even if this means leaving the text behind. Serban's direction was certainly a feast for the eyes, but there were too many occasions where movements and blockings were made simply for their own sake. These detracted from, rather than enhanced, the text. In act one, for example, three speeches were delivered from the rope ladder, each higher up than the previous one (here and elsewhere, the invention eventually had a sameness to it). During all three speeches one spent more time worrying about the safety of the actor, dangling up there above an awfully hard floor, than in deciphering the sense of the lines. This while Serban's direction created many moments of theatrical beauty, just as often it was at odds with the text, which compounded the problem of Wertenbaker's inability to emphasize effectively.

Serban's direction made an already complex play, in which actors are double- and triple-cast, even more so. But though the UCSD Theater production felt a few rehearsal away from smooth execution on opening night, there was a lot of fine work on the Mandel Weiss stage nonetheless. Tom Nela's set, which opened with the bow of a ship plunging into the audience, managed fidelity to both the needs of the director and those of the play. It combined realistic elements with eerie, surprising qualities, the latter suggested greatly by the muted tones of Diane Boomer's lighting design. A line in the play says the new Australian colony is a "dream that no one wants," and Nela's set, Boomer's lighting, and Jack Taggart's often witty costumes gave a production an appropriately dreamlike look. The ubiquitous Lawrence Crooks added another appropriately dreamlike touch.

As if to emphasize this work in multiple roles, many of the actors overplayed one of their two parts. But whatever this approach may have gained in illustrating the contrasts between their assignments, too often it made for needless exaggeration and caricature. Donald S. Mackay's Major Ross, for example, became less of a threat because he was played in such a cartoonish vein (Mackay's Freeman, a gentle hangman, was an absolutely excellent piece of work, however, and one of the show's true highlights). Danny Buzarstein handled both of his assignments — the soft-spoken ship captain and John Wertenbaker, the most literate of the prisoners — capably. As did Kevin Connell, Lucy Garcia, David Loringham, and the rest of the cast. And, as expected, Tom Nela's and Jessica Black stood out as Ralph Clark, Lieutenant, and Mary Brennan, convict. Clark begins as a rigidly militaristic man across whose path sympathy has never read, and Brennan as a battered object of the temptations of others. Slowly they come together, and slowly they flow. In the "Love Scene" late in the play — but are they in their characters (the director, she; the lead actress), or are they themselves? — Clark and Brennan dance as they speak, their fluid movements far more lyrically eloquent than their words. Andrei Serban is famous for emphasizing visual language over verbal, and this was one of the few scenes at the Mandel Weiss where his stresses worked beautifully. □

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Eight players from that famous small English orchestra with the same large English name, the Academy of St. Martin-in-the-Fields, visited Sherwood Auditorium for a concert in the La Jolla Chamber Music Society series. They played standard larger-than-quartet chamber works by Brahms (the Second Sextet, Op. 36) and Mendelssohn (the Octet, Op. 20), as well as a rarely heard early work by Shostakovich, Prichod and Scherzo for Octet, Op. 11.

Academy of St. Martin in the Fields Octet



There are objective comments one can make about a musical performance, but the critic's personal taste is always a potential factor in forming his judgments and must be watched for. The honest thing is to recognize what is true and what is not, and to differentiate the two openly — which is what I propose to do in regard to these English musicians. As for objective comments, no one who was in the Sherwood audience would dispute the assertion that these were superbly trained artists, with a thorough — and indeed brilliant — mastery of technique. The sounds they produced, both individually and in consort, were beautiful, resonant, warm, luminous. Their intonation was impeccable; their ensemble had perfect discipline and polish; there was never an orchestral effect incompletely or judiciously balanced. One heard everything, and in the right place, and to the right degree.

Good enough, surely? What more could one ask for? Here personal taste enters — and I boldly confess that my own personal taste in the performance of the classical (and not only them) demands more inflection, more bite, more personality, more spirit, more life, more daring, more outwandering and more inventiveness, than these otherwise consummately prepared players offered. Of course, what seemed to me to be inadequacies — marginal, but perceptible, and depositing a muffled layer of doubt on my soul — might have been inadvisable to a listener with slightly different tastes, or that particular style — linear, conscientious, decorous, refined, full of moderation and good sense and solid intelligence — might have been precisely what was wanted, in this repertoire as in any other.

Nevertheless, from my point of view (if from no one else's), virtually every area of performance was just enough constricted under these firm, able, and unyielding hands to deprive the music of that ultimate sparkle that I think died in me when the composer thought ought to be there. I kept imagining things different. Suppose, for example, these musicians were to stretch a bit further the dynamic range between the high point of an

## QUARTER NOTES

BY JONATHAN SAVILE

arched phrase and its softer notes, suppose they were to make accented notes just a bit more accented, suppose they were to make some subtle alterations in dynamics or phrasing when a passage is repeated, suppose they were to try to brighten contrast, intensity colors, press an effect just a little beyond what decorum would dictate, instead of being so

... more inflection, more bite, more spirit, more daring ...

serenely, unperturbedly in control, so flawlessly tasteful, so aristocratic, all the time. Wouldn't that have allowed the music — and the imagination of the listener — to live more fully, more intensely?

And what if the rhythm in these scores had been allowed a greater possibility of responding to the expressive and structural implications of the moment,

instead of being kept so regular? What if we had been allowed to hear those infinitesimal archings and compressions and resilientities that reveal the inner vitality of a melody, that make it sound as though it were coming from the immediate, spontaneous experience of a soul, a voice, a singer, a poet? Wouldn't that have given us a sense of what those

pitching, lively tunes in the Brahms Sextet, often in triple time and suggestive of some popular dance, were really all about? No sentimentality, no wild gypsy, no waltz, romantic creature were ever permitted within whistling distance of this perfection. And yet — who could deny it? — the playing was so correct, so dutiful, and (in its resolutely untheatrical way) so lovely.

The Mendelssohn Octet, too, suffered from this approach — as less to my ears. Everyone has read that Mendelssohn composed this masterpiece when he was 16, but if one did not know that biographical fact, merely listening to the music ought to make one aware of the much deeper fact of this music's irrepressible youthfulness. It is in the shape of the gestures, the nature of the themes, the energy of the rhythms, the essence of the musical ideas. It really ought to be as evident in the performance as it is in the score. But the St. Martin-in-the-Fields musicians regularly gave a little less where they might have given a little more, and not in some general manner but in the specific manner of executing specific details: a *forando* that could have dated out of the melodic line but didn't quite; a place where the most minute breath-phrase (no more than the slumped pulse-beat of an ostinato clock) would have propelled the following note into an employment of exuberance, but no one thought it necessary; a descending phrase that might have tossed into the passing air the delicate association of a minuscule kick, if only the string players had shaped the dynamics of the phrase to match its direction — in short, the life's blood of that miraculously creative 16-year-old, thinned out by a tiny percentage to clarify it and to keep it stable, good enough if you want an honest and meticulous reading of the score, not quite good enough if you want to go out of the concert hall feeling like a 16-year-old yourself.

But if you say that these comments are only a matter of my taste, and that that such judgments belong to this particular individual (and I am sure they do; fingerprints do) and not to any objectively valid truth about an otherwise completely pleasurable and respectable concert, I would not even attempt to argue with you. □

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**BARRIETE** California Avenue, 2326. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**BIBITO SANDOZ** The old site, 1642 Camino del Mar. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**WALTON'S** 201-2065, Del Mar. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

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**CHUCK'S STEAK HOUSE**, 1252 Prospect Street. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

liquid - when it's been a while in the air. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**LA TABERNA ESPAÑOLA** 1030, Third Street. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**LA TROVADORA** 1030, Third Street. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

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**Restaurant Guide**

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**CITY DELICATESSEN**, 520 University Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**CROTTY PAT**, 415 Broadway. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**CROTT'S**, 415 Broadway. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

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**EXTRADIMENSIONAL DESSERTS**, 2023 First Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

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**FRENCH GOURMET TOO**, 711 Pearl Street. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**THE BATHING**, 1030 University Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**GEORGE'S AT THE COVE**, 1030 University Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**GRANT SMITH**, 1030 University Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

**HARBOR HOUSE**, 1030 University Avenue. A landmark restaurant. The menu is a mix of traditional breakfast fare and the best of the city. The menu is a mix of traditional breakfast fare and the best of the city.

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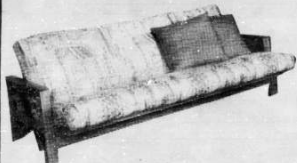
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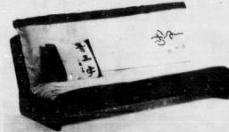
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With 6-layer futon.

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SECTION TWO

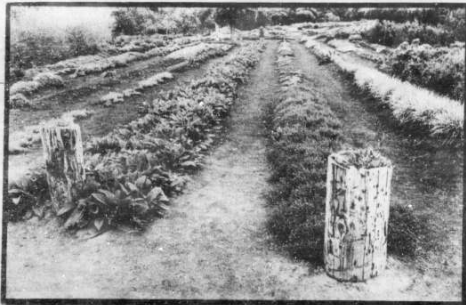
# EVENTS THEATER MUSIC & FILM

## AMONG THE HERBS

Have you ever wanted to speak to a high-thinking angel? Plant angelica; it's supposed to attract heavenly bodies. Is your hair lackluster? Prepare a brew from water and fresh rosemary sprigs and rinse your tresses in it. Are you tired of having gophers destroy your garden? You can find the remedy in a bush called "gopher punge," whose sap has an acid taste that repels these animals forever.

This love was provided to me by Kent Taylor, who owns and operates a 25-acre farm in Vista. At 45, Taylor sports a mustache that resembles one of his flaming dried blossoms, a lithe body that comes from eating his own organically grown food, and a passion for his work, to which he devotes himself 12 hours a day starting at 5:30 a.m., seven days a week.

In 1947, shortly after Kent was born, his mother bought an herb farm in Los Angeles for \$100. But in the mid-'70s, the family moved to the present North County site. "There weren't too many of us [in the herb and organic movement]



then," Taylor says. "That's how I met Alice Waters from Chez Panisse in Berkeley) and later Wolfgang Puck. I know and work with herbologists who are doctors, gourmet chefs, producers of

cosmetics, even people searching for natural dyes. But the important thing is that we all have to eat this stuff, and it better be good."

At his farm, Taylor makes

his own compost and fertilizer, and not a single one of his 100,000 plants bears the taint of commercial insecticides.

Like a youngster showing off squirming creatures for shock effect, he opens various bags containing six different kinds of earthworms and ladybugs. He calls them "beneficial insects," buys them by the thousands, and covers the soil with them. They consume white fly, worms, and aphids. Out in the field, when Taylor picks a random leaf of taro root and hands it to me, the taste explodes in my mouth. It's as if I've experienced taro root for the first time.

Each day Taylor's staff plants 20,000 to 27,000 seedlings in open-air beds that have hot water pipes running beneath them to help maintain the temperature at a constant 60 to



Taylor's Herb Gardens



Rinaldi String Quartet

## STRINGS AT THE LOFT

The Rinaldi String Quartet might be the only act to get radio play on both Kingley McLaren's segment on classical music, KFSB and Marco Collina's Loudspeaker show on new-rock 91X. That was no programming boner but a verification of the local quartet's diversity. Indeed, new directions being taken by violinists Steve and Anna Bali, violist Karen Elaine, and cellist Jennifer Holson also make them an appropriate choice for the next installment of the otherwise jazz-dominated "Innovators in Modern Music" series in Pacific Beach.

Solo violinists enjoy a long-touted status in jazz, rock, ethnic, and avant-garde music. But there's a gentle revolution underfoot that is liberating string ensembles, both from the constraints of the classical repertoire and from their employment as window-dressing in pop and jazz arrangements. Rather than be mere adjuncts to other musical forms, increasing numbers of string groups are incorporating nontraditional elements into their work.

As a result, new string music is one of the more intriguing and fertile of the current specialty subgenres, with a field that ranges

(continued on page 3, col. 3)

## THE MAN WHO WOULD BE GOD

Anyone who thinks that history is predictable should consider the career of Alexander the Great. Before his birth in 356 B.C., no one could possibly have foreseen that this son of a provincial Greek king would become, by the time of his death 33 years later, the greatest conqueror the world had ever seen.



Roman portrait of Philip II

For that matter, no one could have predicted much of Alexander's father, Philip II, either, for Macedonia (north of Greece) was a relatively primitive place and had never played any but a minor role in international affairs. But soon after coming to the Macedonian throne, Philip proved himself a brilliant general, a subtle diplomatist, and a master of political timing, and when he was assassinated, in 336, his Macedonian empire, with its subjects, alliances, and Philip-dominated leagues, was the greatest power in the Greek world.

There was obviously some

(continued on page 2, col. 4)

Coin depicting Philip II

## THEIR HISTORY

The Nazis worshipped science; we beating helped bring about the epitome ideal in the early American colonies; if Jackson Pollock weren't a drunken jerk, his art wouldn't be so important; when Europeans first explored the northeastern part of America, they were mooned by the Indians. So was *The Journal of Unconventional History*, established last year by Aline Hornaday and Ann Elwood, who met while pursuing advanced

73 degrees. At least 1,000,000 full-grown ivy plants also are cultivated in a shaded area of the farm.

With some pride, Taylor leads me to the as yet unnamed condensation trap that he has invented. It attracts "hydroscopic" moisture from the soil and delivers it to plants. Taylor has been working on it for eight years, and he states that when perfected, it could make the desert bloom.

Beside farming and inventing, Taylor's life also includes raising 4 daughters, 6 horses, and 5 dogs, and directing 10 employees who help him serve the thousands who buy his products at the farm and by mail. Campbell (scout) and Lipson (tear) are among his customers, as well as Williams-Sonoma, "Alice," "Wolfgang," Chino's, restaurants across the country, and local herb-lovers.

"Would you like to attract hummingbirds?" Taylor asks. "Then plant Mexican sage. Peel them?" he continues. "Put fresh specimens and lavender flowers in water, and leave them in the sun for two to three hours to make a tea. It's the best." As we go along, he snags off bits and pieces of lemon verbena, bay leaves, spearmint, and rue, known as "the herb of grace" because of its use in Christian rituals. I place all of these in my pocket, which now has the best aroma in town.

To celebrate the 20th anniversary of Earth Day, a free guided tour of Taylor's Herb Gardens at 1515 Lone Oak Road, Vista, will be offered to the public, beginning at 11:00 a.m. Saturday, April 14. After lunch (bring your own), the group will continue to Eureka, an organic farm that grows rare fruits, and then to Jack McAndrew's, specializing in elephant garlic and organic compost. For more information, call Kent Taylor at 727-3287.

— Eleanor Widmer

that the process of peer review at the established journals tended to create a very cautious approach," Hornaday explains. "There's no space for the unconventional." Hornaday, a Ph.D. medievalist, knew several scholars whose papers had been rejected for various reasons, and she herself had had a paper or two turned down by the *Keplers of The World*. So last fall, she and Elwood published the first issue of their journal, in which the two of them are the only peers who judge the worthiness of scholarly articles. Hornaday and Elwood also provided the money as well as the history degrees at UCSD. "We felt

(continued on page 2, col. 1)



San Diego Reader April 12, 1990



## THEIR HISTORY

(Continued from page D)  
production services, using a personal computer. Homaday's mentor, UCSD professor Stanley Chackow, provided the means for the enterprise. Chis, diablo (academic, eremita) dicit. Clio (the muse of history) at the instigation of the devil, tells the truth.

While the absence of the combenome and political peer review process has produced some fascinating articles, the devil has also been up to his usual duplicitous. Some of the dozen or so articles printed so far — the third issue of the tri-annual journal is just out — read like typically pretentious posturing by self-anointed academic windbags. For instance, instead of running a logo contest, the publishers should have held a competition to parse this sentence, which appeared in an article entitled "Synchonymity." These Histories



in an "Artistic Trilogy," in their second issue. "Then, ought not the partitions of historical synchonymity, as an interpretive principle complementary to causality and antagonistic to economic determinism, to norm the bastions of postivito-historical respectability?" (translation: Shouldn't people who agree with me look as old as the old fogies?) Actually, this wouldn't be a bad alternative motto for the journal. History writing could use some dissident voices and some fresh approaches to viewing the past. "If you can rescue one person or one event from the past, you're doing very well," opines

Homaday. To which might be appended, "If you can rescue one person or event from conventional historians, you're doing great. Try to imagine how to this current epoch, the last quarter of the 20th Century, will be presented in the two paragraphs college history books devote to it 100 years from now. Hopefully, there will be a journal like *Eloood and Homaday's* around then, which will print a story entitled, "Read Their Lips: How ancient Maine Indian gestures could have helped lead 20th-century Americans save

themselves from the disastrous scourge of Republican presidents" and give the real story. Homaday and Eloood will discuss the short history of *The Journal of Unconventional History* next Wednesday night, April 18, at the monthly meeting of the San Diego Independent Scholars. The meeting begins at 7:30 in room 111A of the Chancellor's Complex at UCSD SDS meetings are free and open to the public. For more information call 452-8887.

— Neal Matthews

## THE MAN WHO WOULD BE GOD

(Continued from page D)  
thing special about Philip's genes and about the times he lived in, for his son Alexander went way beyond him in every area of achievement. After Philip's death, Alexander consolidated his power in Greece and set out to conquer the Persian empire. On the way,

he visited the ruins of Troy, for he thought of himself as a hero like those of Homer and kept the Homeric poems always with him. In Asia Minor, he is said to have fulfilled the prophecy about the Gordian knot (the man who loosed it would rule Asia) by slicing it through with his sword, a decisive and ruthless manner of whole superstitious caste.

It was his strength of will, as well as his brilliance, that made him the successful world conqueror. "When the Persian king offered a bargain that would have been advantageous to Alexander in the short run but would cut short his triumphant advance into Asia, Alexander's general Parmenio advised him, "I would accept if I were Alexander" to which Alexander is said to have replied, "So would I, if I were Parmenio." But he was Alexander, and within the next few years he subdued Egypt, the whole Eastern Mediterranean, the great cities of Mesopotamia, Central Asia, and Persia itself, ultimately reaching as

far as India and bringing Greek culture along with him (with extremely important consequences for the future history of the world).

All this success seems to have gone to Alexander's head, for he became convinced of his own divinity and demanded to be treated as a god. His subject nations had no choice but to obey, but the more skeptical among them managed to nurse judgment nevertheless. The response of one of the Greek city-states read, "Since Alexander wishes to be a god, let him be a god!" But god or not, Alexander was not destined for a long life. In 323, at the age of 33 and only 13 years after he had set out

(successfully) to conquer the known world, he died, after a prolonged banquet and drinking bout. If anything associated with Alexander the Great

automatically turns you on, and if you are curious about the techniques and logic of archeological investigation, and if you like Moroccan food, you might want to look into a talk being given next week by Professor Eugene Berra of Penn State University. There is a tomb that has been found in the Macedonian royal cemetery in the northern Greek village of Vergina. Various arguments suggest that this tomb was the burial place of Alexander's father Philip; other arguments suggest that the tomb postdates Philip's death and also that it may contain some personal possessions of Alexander himself.

Professor Berra's lecture, accompanied with slides, will take place on Wednesday, April 18, at 7:30 pm, in the dining room of the Bahop's School, 7607 La Jolla Boulevard in La Jolla. The lecture is free to the public, but if you

want to precede it with a Moroccan meal (served between 5:45 and 6:30), you will have to pay for your food. To make a reservation for the meal, phone Lyn Lade at 298-8153, before Sunday, April 15. The same number and person will also provide you with more information on the lecture.

— Achilles Heels

## STRINGS AT THE LOFT

(Continued from page D)  
from the waltz sketches of the Kenos Quarter and the String Trio of New York, to the jazz chamber pop of the Fresno Philharmonic, the Turtle Island Spring Quartet, the Reggae Philharmonic Orchestra, and our own Peter Spangar String Consort. In their 12 years of existence, the Rinsald Ensemble

has, by comparison, been a straightforward chamber ensemble. Until now.

Steve Ball is a highly regarded arranger and composer who also has played in rock bands; Anna Ball teaches violin as a faculty member of the Community Music School, in conjunction with San Diego State University, and each has played for the San Diego Open Orchestra. Elaine is a viola professor at SDSU, has been the principal violist with the San Diego Symphony, took first place in the viola division of the 1988 Bruno Olinari International Competition in Brazil, and travels to London this June to record as a soloist with the London Philharmonic. Helson has performed solo and ensemble concerts in San Diego and San Francisco, was principal cellist at the Spierito Music Festival, and won honors in the

Coleman Chamber Music Competition.

It's not surprising, then, that the quartet's three releases on Balltop Records include the all-classical Kanon and a collection of religious music (Classical Hymns). But Steve's beguiling, benignly provocative arrangements on 1989's *Classical Christmas* forebode things to come, and with their next opus the quartet should show its way into the company of the earlier-named artists. In recent performances, they've played arrangements of Peter Gabriel's "Big Time," Dave Grusin's "Anastasia," Dave Grusin's "Don and Dewey," and an unaged splicing of Dany Gillespie's "Night in Tunisia" to Jefferson Airplane's "3/5 of a Mile in 10 Seconds."

Add such original works as Ball's lovely "Moonblossom" and

(Continued on page 4)

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## READER'S GUIDE TO LOCAL EVENTS

(Continued from page 1)

you have the hours for entertainment when the excellent Russell Spring Quarter, augmented by Stuart Linn Bell and harpist Marian Rian Hays, performs Saturday night, April 14, at 8:30 p.m. at Diego's Loft, 860 Garnet Avenue, Pacific Beach. For more information, call 256-4260.

— John D'Agostino

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:50 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.

### BAJA

"Baja Antique 500 Tour" for four days, 50 antique cars and their drivers, in period costumes, will tour five cities in Baja California. The tour begins on Tijuana on Monday, April 16, at 11 a.m. at the Plaza Rio Shopping Center, Paseo de las Hadas. The tour will also make stops in Rosarito later the same day. Events end on Tuesday, April 17, San Felipe on Wednesday, April 18, and Mexicali on Thursday, April 19, where the cars will be exhibited at La Misión Diego's restaurant, Colonia Lomas Cantaritas No. 555, at 7 p.m. Fee and open to the public. For times and locations of the other city stops, call the Tijuana Tourism Office at 1-706-684-0844.

"Wednesday at the Theatre" the season of weekly plays opens with La Virgen Lina ("The Virgin Virgin") by Home Isel, about an old single lady and her creation for any possible man. It will be performed on Wednesday, April 18, at 8 p.m. at the Tijuana Cultural Center, Paseo de las Hadas, at Mina Street, Zona Rio Tijuana. For ticket information (Spanish or English) call 1-706-684-0111.

"Rock in Spanish" features live music and dancing and takes place Tuesdays, April 19, at 9 p.m. at the Rio Tijuana Cultural Association, 744 Avenida Revolución, between Third and Fourth streets, in Tijuana. For ticket information call 1-706-685-9984 or 685-2144.

"Dreams and Harmonies Through Time" a painting exhibition by Tijuana artist Tony Mera featuring his dreams and his art will be displayed through Wednesday, April 23, in room 3 of the Tijuana Cultural Center, Paseo de las Hadas, at Mina Street. An exhibit by Tijuana photographer Manuel Brindler, displayed through April 30, will show the different faces of the city. It takes place in room 5. Free. For general information (English or Spanish) call 1-706-684-0111.

### OUTDOORS

Warmer temperatures and increased humidity coincide with the subtle onset of San Diego's spring season. By April's end, the Santa Ana winds, cold nights, and crystal-clear, wind-swept days of winter will likely be distant memories. The nocturnal, low-visibility hours of winter will gradually melt into "faint glows" — the day-long episodes of perpetual overcast most common during May and June.

San Diego Lagoon Field Trip, the San Diego Audubon Society is sponsoring a field walk around the lagoon and its surroundings, April 14, from 8 a.m. to 11 a.m. Take 15 to Via de la Valle east, go west and turn left on James Dunsmuir Boulevard, past the turnoffs to the lagoon, and meet Steve Lauer at the bridge over the lagoon. Bring binoculars or a scope. Free. For more information, call 483-7620.

Libbey Lake Outing, on Sanatitas, April 14, the Buena Vista Audubon Society will sponsor a birding field trip at Libbey Lake in Coronado beginning at 8 a.m. The trip will be led by Herb Williams and is geared for beginners. To reach Libbey Lake from Highway 76 (Mission Road), turn north onto Douglas Road. At the second stop light, turn right onto North Rock Road. Again at the second stop light, turn left onto Calle Montecito. Go several blocks to the park, which is on the right. Bring binoculars and a field guide, if you have them. Free. For further information, call 967-8849 or 439-1273.

Blue-blossoming Jacaranda Trees have begun to color the streets of San Diego. By early May, this Brazilian tree could put on a dazzling show. The larger jacarandas, which in full bloom are leafless, or nearly so, display myriad delicate, trumpet-shaped blossoms in lavender-haze as seen from afar. Jacarandas are commonly used in landscaping in parks and on most college campuses. A set of younger jacarandas prices Ask Street downtown.

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5/9 5/10 5/11 5/25, 26, 27

**WHITE SNAKE** 5/11  
**MILLI VANILLI** 5/25, 26, 27

**GRATEFUL DEAD** 5/5, 6  
**ANDREW DICE CLAY** 4/24

**NEW KIDS ON THE BLOCK** 5/12, 13, 14  
**PHIL COLLINS** 8/29, 31  
**JULIO IGLESIAS** 5/5  
**GEORGE STRAIT** 6/18  
**ALICE COOPER** 4/25

**MUROSHIMA** 6/15  
**HARRY BELAFONTE** 7/9

**DAVE BRUBECK** 7/31  
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**READERS GUIDE TO LOCAL EVENTS**

**San Diego Park Hike**, the Commission of the San Diego Natural History Museum is sponsoring a hike at the park, Saturday, April 14, from 12 a.m. to 11:30 a.m. The area features a blend of maintained and natural areas, an extensive tree system, chaparral habitats, and geological formations that were once under water. The event is free. Take the Loma Santa Fe exit from 15 and go east one mile to San Valero Road. Turn left (north) to the park entrance. For more information, call 232-9421.

**Traveling Tips**, Adventure 16 Outdoor & Travel Outfitters will be presenting a free clinic on learning to backpack. Sunday, April 17, at the Mission Valley store, 4620 Avenida Camino Road (at Mission College). Topics will include the basics of wilderness living and where to go. It begins at 6:30 p.m. For more information, call 253-2342.

**The Tall Locust Trees** planted years ago along inland narrow streets are once again brightening this hickocracy (and former gold-mine) town with blossoms of white, pink, and lavender. Introduced into the West by 19th-century immigrants, locust trees have become a trademark of California's gold country, from the Mother Lode south to Julian.

**Sweetwater Marsh Area Binding**, the Chula Vista Nature Interpretive Center is sponsoring a bird walk on Saturday, April 14, at 9 a.m. The outing will originate from S Street and Bay Boulevard in Chula Vista (just west of I-5) and will take from two to three hours. Participants are encouraged to bring binoculars. Free, but reservations are required. For more information, call 422-2481.

**Balboa Park Walk**, new and prospective Sierra Club members are invited on a walk around the park to take place Saturday, April 14, beginning at 9 a.m. Meet at the fountain between the Reuben H. Fleet Space Theater and Science Center and the Natural History Museum, west shore for a gentle to moderate terrain, and bring water, and a snack if you like. Free. For more information, call 299-1743.

**Body-Pressing Engagement**, lumbra and other Latin dances will be taught by Dance Latino at the Elks Lodge upstairs ballroom, 27222 Fourth Avenue (at Maricopa), downtown. Friday, April 13, from 7:30 p.m. to midnight. Admission includes a free lumbra dance lesson at 7:30 p.m. and a free salsa lesson at 9:30 p.m. For ticket information, call 449-6238 or 574-1306.

**Social Dancing** will take place at the Vista Women's Club, 1135 Oak Drive, Vista, from 8 p.m. to 10:30 p.m. every Saturday. The Vista Ballroom Dance host the event, which includes fun, Latin, swing dancing, and more. For ticket information, call 744-9628 or 726-2970.

**DANCE**

**Ensemble Performance**, the Susan Marshall and Company dance ensemble will perform in the Mandeville Auditorium at UCSD.

**The Birth of a Balloon**, the Champion Balloon Academy will celebrate its opening Saturday, April 14, from 8 p.m. to midnight, with participants dancing, world-class directors, and guests from the Soviet Union. The academy is located at 3380 Fifth Avenue, Hillcrest. For ticket information, call 291-7722.

**FILM**

**"San Francisco"**, director W.S. Van Dyke's 1935 film starring Clark Gable, Jeanette MacDonald, and Spencer Tracy will be screened tonight, Thursday, April 12, at 7:30 p.m., at the East County Performing Arts Center, as an installment of an Classics Film Series. The center is located at 210 East Main Street, El Cajon. For ticket information, call 445-2277.

**Chips Off the Old Blockhouse**, the La Jolla Museum of Contemporary Art will screen student films by major film directors Friday, April 13, at 8 p.m., and Saturday, April 14, at 7 p.m. and 9:30 p.m. Featured will be Amos, by Steven Spielberg, The Big Wave by Robert Stone, and The Field of Horrors by Robert Zemeckis, and The Man and a Woman by Roman Polanski. Also shown will be The Laughmaker by Woody Allen, a sitcom pilot episode with Alan Alda that was never picked up by the networks. For ticket information, call 494-0285 or 278-8497.

**"To Find Our Lives: The Peyote Hunt of the Husbands of Mexico"** will be shown at the San Diego Museum of Man in Balboa Park, Friday, April 13, at 8:00 p.m. The film depicts the annual peyote hunt and ceremonies of the Husbands of Mexico, the mission ritual of novice pilgrims. Free, with admission to the museum: 239-2021.

**"The Infernal Ties"**, Franco Giordà's 1974 comedy about a villainous lawyer and the two sisters he endures to marry and murder men for fun and profit will be presented Monday, April 16, at 7 p.m., at the San Diego Public Library (third floor), 802 E Street, downtown. It stars Fanny Schneider and Michel Piccoli and is in French with English subtitles. 236-6270.

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**MUSIC**

**Sturgeon's Screwball Comedies**, the La Jolla Museum of Contemporary Art's museum film series continues Wednesday, April 18, with The Babe Beach Story, an attack on materialism and success, in which Claudette Colbert loses her husband Jack McCrea and meets an eccentric millionaire, 200 Pompey Street, La Jolla. For ticket information, call 464-1941.

**Songwriter Joe's** will appear in concert on Friday, April 13, at 7:30 p.m., at the Union Church, Church, 2555 Roosevelt Street in Carlsbad. The Los Angeles-based musician wrote and produced "Redeem of God" for Bob Dylan and "I Love Myself the Way I Am," the theme song for author Louise Hay's Donations. For more information, call 725-6153.

**Jazz**, Turin, Millard, and Martin's Miles will perform at the RISE Performance Gallery, 447 Fifth Avenue, downtown, beginning at 8 p.m., Friday, April 13, and Saturday, April 14. For ticket information, call 236-1347.

**"The Magic Flute"**, the magical and mystical story by Mozart will close the San Diego Opera's 25th anniversary season, with performances scheduled at 7 p.m., Saturday, April 14, and Sunday, April 17. Renowned author and librettist of children's books Maurice Sendak designed the sets and the costumes for the production. Civic Theatre, 202 C Street at Third Avenue and B Street, downtown. For ticket information, call 236-6510.

**Folk Musician** Sam Hinton will offer selections from his repertoire of more than a thousand songs, Saturday, April 14, at 8 p.m., at the Wind and Music Bookstore, 3806 Fourth Avenue in Hillcrest. Hinton performs on guitar, bass, harmonica, mandolin, and pennywhistle and interprets anecdotes and folklore in his performances. For ticket information, call 298-4271.

**Klezmer Music**, the Zelikman Klezmer Ensemble will perform as part of the House of Israel's Israel Independence Day observance, Sunday, April 15, at 2 p.m., at the House of Pacific Relations, International Cottage on Balboa Park. Also performing will be the Klezmer Dance Troupe. The event is free. For more information, call 262-5336.

**Mini-Concert**, the San Diego Mini-Concert Committee is sponsoring a free concert featuring Lili Hing, Pamela, and Molly Chen, chorists, at noon, Monday, April 16, at the Oona Hall (at City College Lounge), 910 Broadway Circle, downtown. 454-6322 or 239-2200.

**Classical Guitar Recital**, Riom Refo will perform works by Scarlatti, Albeniz, Seg, and Dowland, Monday, April 16, at the Fine Arts Recital Hall at Oceanside College, 8800 Grossmont College Drive, El Cajon. Free. For more information, call 465-1200.

**Classical Jam!** The USU-sponsored series concludes with a performance by the International Chamber Players, which will feature original music and improvisation along with works by Debussy and Dvorak. Tuesday, April 17, at 7 p.m., in Green Hall on the USU campus. For ticket information, call 298-0082.

**Jazz Concert**, the Swingin' E.Z. Big Band will perform Saturday, April 17, at 8 p.m., at the San Diego City College Theatre, located on C Street between 13th and 16th streets, downtown. The concert is free. 234-1062, or 234-4841.

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**25 RINGER PICKIN' CLINIC** 8:00 - 9:00 pm

**28 STRING CHANGING PARTY** (bring in your guitar and we'll change it for you) 8:00 - 9:00 pm

**29 PAUL & CARLA ROBERTS** (free guitar lesson)

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May 3

**MADONNA**  
May 12-13, 8-15

**DEAD**  
May 26

**GRATEFUL DEAD**  
May 5 & 6 - L.A.

**JULIO IGLESIAS**  
May 5

**WHITESNAKE**  
May 9

**MILLI VANILLI**  
May 25

If you don't see it listed, call & ask!

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**FREE LECTURES**  
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**ASTROLOGY** - Juana Peterson  
Sunday, April 15, 2:00 pm  
**METAPHYSICS** - Alexandra  
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# READERS GUIDE TO LOCAL EVENTS

double loop, continue via bicycle north up Pacific Highway to Encinitas Restroom Row, and finish with a one-mile run around the track. Afterwards, food and festivities will be offered on the track's infield for participants. Entry forms and information can be found in current issues of *Competition* magazine and by calling 211-9335.

**Two-Wheel Deals**, American Youth Hostel, Inc., is sponsoring two bike rides through Balboa Park on Saturday, April 14, beginning at 9 a.m. a slow, easy ride for those wanting to get back into bicycle riding and a ride for more experienced riders that will go farther and faster. Meet at the Ogden Pavilion. Free and open to the public.

**SDSU Sports**, SDSU's athletic team runs on Nevada-La Jolla, at the SDSU field, 1:30 p.m., Sunday, April 11, baseball versus USC is scheduled for 5 p.m., Tuesday, April 12, and the women's tennis team hosts Hawaii on the court courts at 2 p.m., Wednesday, April 14.

## SPORTS

**Socken Soccer**, the San Diego Socken will take on Dallas beginning at 7:30 p.m., Friday, April 13, at the San Diego Sports Arena. For ticket information, call 224-4071.

**Open Bhabha Competition**, the Liv Lisa Baumgardner will be the star of a bhabha competition grand for those of weekend athletes called and above. Sunday, April 14. The run-hike event will start with a two-mile run around the track in

## SPECIAL

**20,000 Eggs under the Sea**, an underwater Easter egg hunt will take place on the ocean at Miramar Park in La Jolla Shores, Saturday, April 14, beginning at 10 a.m. The event will benefit the San Diego Youth and Community Services and is sponsored by Water Education Training. Participants are required to enter a response team as a safety measure and should bring snorkel, fins, and a mask for swimming in 15 feet of water. For ticket information, call 695-5483.

**Spring Celebration in the Park**, Balboa Park's 75th Diamond Jubilee Celebration continues on Saturday, April 14, beginning at 10 a.m. with an Easter egg hunt for children under five years of age on the grassy area at the corner of Park Boulevard and President's Way. At 11 a.m. the spring parade will begin, featuring over 20 marching units, including 10 marching bands, clowns, vintage automobiles, Miss California, and Miss San Diego. It will start at Balboa Drive, travel east across the Laurel Street bridge to the Plaza de Panama, and then south

by the organ pavilion and our President's Way across Park Boulevard. During the afternoon, outdoor stage located at the Museum of Man, Spanish Village, and the Specials Open Pavilion will offer continuous live music and variety entertainment. Also, the San Diego Row Society's annual row show will take place at the Balboa Park Club from 1 p.m. to 6 p.m., a donation is requested. For more information, call 236-5777.

**A Growing Concern**, a free guided tour of several North County organic farms is being offered free to the public Saturday, April 14, beginning with a visit to Taylor's Herb Gardens, 1535 Lone Oak Road, Vista, at 11 a.m. Bring a sack lunch if you wish, and after the tour of the gardens enjoy it by Taylor's pond. After lunch, participants will visit Encinitas, a hydroponic organic farm specializing in growing rare fruits from around the world. The tour will conclude at Jack McAndrew's farm, which specializes in hydroponic compost. For more information, call 727-3285.

**Easter Hat Parade**, the fifth annual La Jolla Easter Hat Parade will be held at 1 p.m., Sunday, April 15, starting at the intersection of Grand Avenue and Frontier Street. Men, women, and children of all ages are invited to wear their favorite hats (of any style, past or present) and stroll north on Prospect Street to Allerton Restroom, Prospect Street, and travel south to the Colonial Inn, where prizes will be awarded for the "most interesting" and "most outrageous" hats, as well as in other categories. 454-2020 or 459-1571.

## FOR KIDS

**Puppet Show**, the Matt Handcock Marionettes will present an Easter Bunny show on Friday, April 13, at 10:30 a.m., Saturday, April 14, and Sunday, April 15, at 11 a.m., 1 p.m., and 2:30 p.m. The puppet theater is located in Balboa Park, in the Palisade area near the Antelope Center. For ticket information, call 466-7128.

**Animal Care Class**, in conjunction with "Youth Month," representatives from the San Diego Humane Society

will explain to children the needs of animals and their care. Friday, April 13, at 10:30 a.m., at the University Heights Branch of the San Diego Public Library, 4193 Park Boulevard, University Heights. Free. For more information, call 236-4514.

**"Spring Egg Hunt"**, the City of Encinitas is sponsoring a chance for children from 1 to 12 years old to collect plastic eggs filled with surprise special treats for the holiday. The event is free and will also feature a magic show, clowns, and a visit from the dentist... no... actually, the Easter Bunny! For more information, call 234-4197.

**The Fun of Being Egeged**, a free Easter egg hunt will be held for children up to six years of age at the Berry Street Park, located on M. Vernon Street, west of Massachusetts Avenue, in Lemon

Grove. The event will take place beginning at 9 a.m., Saturday, April 14, and is cosponsored by the University Heights Branch of the San Diego Public Library, 4193 Park Boulevard, University Heights. Free. For more information, call 236-4514.

**"Egg Scramble"**, over 9000 colored eggs will be up for grabs for children up to ten years of age at Mosler Field, San Diego, April 14, beginning at 10 a.m. In the annual Easter egg hunt sponsored by the San Diego Junior Chamber of Commerce. The event is free and will also feature a magic show, clowns, and a visit from the dentist... no... actually, the Easter Bunny! For more information, call 234-4197.

**Great Eggspostations**, the Coronado-Palmspring Community Easter egg hunt will take place at North River Road Park, 5306 North River

Road, Coronado and at the John Landis Park, 2855 Cedar Road, Coronado, Saturday, April 14, beginning at 9 p.m. at both locations. The event is for children up to 12 years of age. Call 438-5677 or 234-2666 for more information.

**Horsing Around**, Mary the Magnificent, the wonder pony who has appeared on Good Morning America and Late Night with David Letterman, will make an appearance at the Claremont Shopping Center, 3900 Claremont Mesa Boulevard, at noon, Saturday, April 14. Children may play sports with Mary, wear her with magic tricks, and have their eggs guessed and counted by her. Free. 445-5004.

**Film Series**, the Children's Film Series will present its monthly film program on Saturday, April 14, at 1 p.m., at the third floor auditorium of the San Diego Public Library, 802 E. Street, downtown. Films to be shown include *How the Elephant Got Ho*

*Tracks*, *Oliver Twist*, and *Spooky Forest* and *Room No. 17*. Free. For more information, call 236-5489.

**"Story Time"**, a free program of stories, rhymes, finger plays, and activities will be offered for children aged two to four at the University Community Branch Library, 4135 Governor Drive, San Diego, Tuesday, April 17, at 10:30 a.m. For registration information, call 453-7212.

**Children's Story Time**, preschoolers, accompanied by an adult, are invited to the National City Library's morning story time from 10 a.m. to 10:30 a.m. on Wednesday mornings. The film for April 18 is *Oliver Twist*, a great little boy who thinks he's superior because he is "perfectly" blue, until he wakes up to discover he has turned pink. The library is located at 200 East 12th Street, National City. Free. 336-4782.

## MUSEUMS

**The La Jolla Museum of Contemporary Art**, approximately 100 works of contemporary American art are on exhibit through June 1. Featured are drawings, woodcuts, watercolor, small sculptures, and various installation pieces. Rarely, works center around the dichotomy of visual and perceptual experience. In many of his later installations he uses mirrors, images that reflect only from a single, narrow viewpoint. In *Demolition*, for example, the artist has cut out shapes of silver zinc in the shape of a pair of binocular lenses and set each lens horizontally so that the light and suggest paired rectangles that come into focus and change as the viewer moves around, creating a reality subject dependent.

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**WORKSHOPS & EVENTS**

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"Symbol of Love: Tooth Deck" - Nurtano  
Sat., April 14, 11:00-11:00 pm  
"Inner Work in Meditation" - Dee Pyle  
Sat., April 14, 1:30 pm  
"Transcendental Magic" - Julian  
Sun., April 17, 28 a.m. ongoing, 7:40 pm  
"Self-Help Support Group" - Lucy Brown  
Sat., April 21, 1:30 pm  
"Choosing Your Spiritual Path" - Lucy Brown  
For further information, call 477-8510  
2306 Highland Avenue, National City

**Easter Is More Than Pretty Eggs.**

Like eggs, life sometimes seems fragile. We have to deal with good eggs and bad eggs. Sometimes our plans get scrambled and we meet people who are hard-boiled.

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**ROBERT ZEMECKIS** (16 minutes) *A Field of Honor* (16 minutes) *University of Southern California*

**ROMAN POLANSKI** (16 minutes) *The Tenant* (16 minutes) *Paris Lodron Universität Salzburg*

**MICKEY ALLETT** (16 minutes) *The American Film Institute*

**FRIDAY, APRIL 13TH, 8:00 P.M.**  
**SATURDAY, APRIL 14TH, 2:00 P.M. & 8:30 P.M.**  
Admission: \$6.00 Ticketmaster, Off The Record, or at the box office. \$5.00 Patron Members.  
For More Information, Call (619) 434-3541 or 434-0269



## READER'S GUIDE TO LOCAL EVENTS

"Bombs" works by Christopher Lee and August Sanderson are on exhibit at Jova Colibonoc and Gallery, 837 G Street, Downtown, through Friday, April 13. Viewing hours are 8 a.m. to 2 a.m. daily. 235-6217.

"Amazing Guitars," diverse sculpture, mixed-media, and installation pieces by Sarah Slaughter and Valerie Russell are on exhibit at U.C.S.D.'s Azusa Galleries, at the Mandeville Canyon room B118, through Friday, April 13. Gallery hours are from noon to 5 p.m., Monday through Friday.

"Garage Sale: An Art Exhibition," installation pieces by Julie Chrysler, will be on view at the Keller Art Gallery, 3905 Lomas Vista, through Saturday, April 21. A reception for the artist is scheduled from 1 p.m. to 3 p.m., Saturday, April 14. 221-2220.

**Senior Artists**, the Associated Senior Artists of San Diego will hold their annual multimedia exhibit of watercolor, oil and acrylic paintings, pen and ink works, mixed-media works, and various types of sculpture, through Sunday, April 15, at Gallery 21, Spanish Village, in Balboa Park. Exhibit hours will be daily from 11 a.m. to 4 p.m. 286-9070.

"Fiction or Fact?" soft sculpture artist Lew Boucher brings unique animals and figures to the Miami Hands Crafts Gallery through Monday, April 16. Mythological figures like the centaur, unicorn, hippocampus, and Griffin form the basis of this show. The gallery is located at 657 G Street, Downtown. Viewing hours are 10 a.m. to 6 p.m., daily, till 9 p.m., on Fridays. 557-8533.

"Promises of Eternity," a collection of color photographs (both text) by Cynthia Bauer will be on display in the Azusa Gallery at U.C.S.D. (located

at the downtown portion of the Mandeville Campus), Monday, April 16, through Friday, April 20, from noon to 5 p.m. Saker's work deals with the symbolic representation of women by our culture. A reception for the artist will take place from 7 p.m. to 10 p.m., Friday, April 16, at the gallery. 222-3666.

"Passions in Glass" is the theme of the new two-part exhibition at Gallery Rechelle Mosquera. The works are by artists David Hopper and Christine Koen will feature glass sculpture. Hopper's figurative sculpture include glass dolls made to create, Koen's blown and cast glass forms are combined with impressionist painting in the pieces themselves. The show continues through April 21 at the gallery, 3441 San Diego Avenue, Old Town. 298-2684.

"Inside Out," Helen Cohen's construction of miniature rooms inside household objects will be on display at the Grove Gallery on the U.C.S.D. campus through April 21. Gallery hours are from 10 a.m. to 5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Saturday. 534-0231 or 534-0517.

"Still Life in Photography: Image and Idea," 10 works by photography — Chuck Kunkall, Sacramento; Fran Nguyen, Danack Blythe, and Kathleen Thomson — will be on view at Antipatriot at Surfside, 2103 Juan, through April 21. Viewing hours are 11 a.m. to 9 p.m., daily. 722-1242.

**Bayarea Artist**, Gregorian relief and collages on paper by Andras Nagel will be on display at the Tanager Gallery, 823 Prospect Street in La Jolla, through April 22. The gallery is open from 10 a.m. to 6 p.m., Tuesday through Saturday. 454-8600.

**Fiber Arts**, the Free M Buro and Gallery will exhibit recent work by 21 California fiber artists at the Encinitas restaurant, 897 First Street. Tapestry, weaving, silk painting, weaving, baskets, assemblage, cast paper, felting, and paper will be featured. The show continues through April 22. Viewing hours are 11 a.m. to 9 p.m., Monday through Friday, 9 a.m. to 9 p.m., Saturday and Sunday. Walk-through viewing is encouraged during business hours. 942-5152.

"Laurie Monroe: A Retrospective of Painting and Drawings," Monroe was a self-taught painter who lived and worked most of his life in San Redondo Beach. His work is on view through April 22 in the Oceana

Gallery, 717 Eighth Avenue, Suite A (portugal), downtown. Viewing hours are 11 a.m. to 5 p.m., Tuesday through Sunday. 696-0862.

**Chinese Artist**, oils, sculpture, pen drawings, airbrush drawings, and traditional Chinese paintings by Jin G. Kan are on exhibit at the Educational Cultural Complex, 4143 Ocean View Boulevard, San Diego. Gallery hours are from 9 a.m. to 9 p.m., Monday through Thursday, and from 9 a.m. to 4 p.m. on Friday. It runs through April 22. 235-2828.

"Springtime," a multimedia exhibit welcoming the new season will be shown at Gallery Eight, 7444 Grand Avenue. La Jolla Jewelry, Inc. fiber, fabric, watercolor, glass, and neon will be featured. Viewing hours are 10 a.m. to 5 p.m., Monday through Saturday. The exhibit is on display through April 28. 454-9781.

**Abstract and Landscape Images** by artists Ernie S. Wiles and Robert Giesler will be on view at the Fine Limestone Gallery, 400 Front Street, downtown, through April 29. Wiles creates collages and water media in an abstract manner, and Giesler works in oils on canvas, with subjects derived from the landscape of San Diego County and adjacent regions. Viewing hours are from 9 a.m. to 6 p.m., Monday through Friday. 288-9778.

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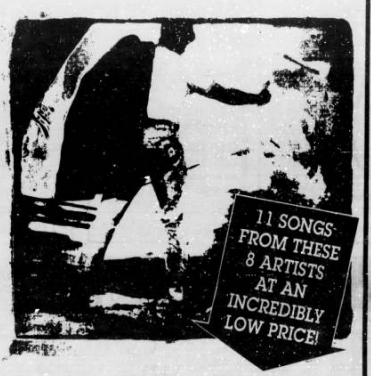
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**READER'S GUIDE TO LOCAL EVENTS**

**"The Flower Fields, Etc."**  
A collection of paintings by Knowles Gallery artists will be on view at the gallery through May 8. Works by Mary Miller, Elaine Piper, Jan Sue, Julie Vance, Marilyn Burgin, and Robert Goldman feature panoramic and close-up and are offered in celebration of spring. The gallery is located at 7422 Olmito Avenue in La Jolla. Viewing hours are from 10 a.m. to 5 p.m., Monday through Saturday. 454-0106.

**"From Land, Land, Form"**  
The Cleveland Gallery is presenting an exhibit of paintings, drawings, and prints. Other members include Holly Crawford, whose works strive to create an awareness of the interdependence of our perceptions and lives by juxtaposing man-made or natural objects (form) and landscape. The exhibit, which runs through May 11, may be viewed from 10 a.m. to 5 p.m., Monday through Friday and on Saturday and Sunday by appointment. The Cleveland Gallery is located at 7825 Torrey Avenue in La Jolla. 949-7771.

**"The Missing Mania"**  
Recent paintings and drawings by Cheryl O'Neill will be shown at the Encinitas Library, 140 Coronado Drive, Encinitas, through May 12. The works explore themes of nature and its status as "the generator of meaning" through May 12. 441-3677.

**"Shaping the City"**  
Study models, photographs, and drawings will be used to emphasize the ways in which an architect can shape the environment in an exhibition organized in conjunction with a renovation of the same name to be held May 5. Both events take place at UCSD's Mandeville Auditorium. The exhibition is on display through May 5. Free, but parking fee not required. For more information, call 534-2107.

**"Yamato-GI"**  
The Faith Nightingale Gallery is presenting an exhibit that celebrates the simplicity, sincerity, and mystery of the traditional Japanese aesthetic (Iwanami is an archaic form of "Japan," and GI translates to "spirit" or "essence"). Works by Junzō Hasekawa, Yoshio Itahara, Hitachi Kobayashi, and others will include ceramic sculptures, hand-made paper works, glass and bamboo prints, and Iwanami, a special Japanese fabric art. The exhibit runs through May 18. Viewing hours are: Monday through Thursday and Saturday from 11 a.m. to 6 p.m.; Friday from 11 a.m. to 3 p.m.; and Sunday from noon to 5 p.m. The gallery is located at 535 Fourth Avenue, downtown. 236-1028.

**"We Are Part of the Earth"**  
Centro Cultural de la Raza in Balboa Park is the site of an exhibit featuring contemporary works on paper by 11 native American artists from Montana, New Mexico, Arizona, Washington state, and California. The exhibit runs through May 20. 233-6133.

**"African Sculpture Speaks"**  
Authentic tribal masks, sculptures, beaded necklaces, musical instruments, and jewelry collected from throughout Africa will be exhibited at African Accents, 1250 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.

**Sculpture Exhibit**  
Works by the Sculpture Center of San Diego will be displayed at the Wilda and Maic Hillside, 3000 North Avenue, Encinitas, through May 31. Also on display are paintings by Monda Austin Regan. Viewing hours are from 11 a.m. to 7 p.m.

**READER'S GUIDE TO THE THEATER**

**EMILY**  
The last time Emily Brown was in San Diego (1966), she was abused and manipulated. Now Stephen Petrak's information is accurate according to material given us, but it is almost eerie to phone the theater for any last-minute changes and to inquire about ticket availability. May threaten often discourse to students, senior officers, and the military. Ask at the box office.

**ELITE SPIRIT**  
The Gateway Theatre Company is presenting "The Coward's" classic drawing room comedy that examines "the fragility of love and marriage" over after the spirit has left the body. Novella Charles Goodwin has limited a medium to his placed country home in order to learn the language of the crowd. Little do Charles and his second wife know that the season will surprise back his first wife, whom only Charles can see. (5m)

**DEATH OF A SALESMAN**  
Orlando Productions is staging Arthur Miller's drama about Willy Loman, dreams, and actualities. Don Pugh has directed. Martin Geringer plays Willy. Other cast members include Tina Sneed, David Rubin, Gregg O'Brien, Bill Savage, and Jeff Thurman. The Crowe Playhouse, Marketplaces at the Crowe Coliseum, is in the lower level, west end of the Marketplace at the Crowe Coliseum, Marketplaces at the Crowe Coliseum, Marketplaces at the Crowe Coliseum, Marketplaces at the Crowe Coliseum, Marketplaces at the Crowe Coliseum. San Diego through April 15. Thursday through Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m. For information call 466-5987.

**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 (author of "The Club, Gallipoli, and Pina) each a successful scriptwriter battles with genre, structure, and competence. David Enríquez has directed the production. (5m)

**A FEW HOURS IN HELL**  
The Progressive Stage Company is hosting a re-creation production of this original musical by Bob Sherman and Ken Belby. In this "slightly twisted look at the other" seven actors "bring the seven deadly sins to life" as they try to escape from the kingdom of Jack.

**CONGRUOUS, A KISS-AND-TELL DROBE**  
Has directed. Cast members include Kim Brinkley, Laura Priddy, John Bertin, Jill Harris, Cal Fitzpatrick, J.L. Johnson, Ronald Christopher Jones, Nealee Turner, and Brian Alan Michael. (5m)

**FIDDLER ON THE ROOF**  
The Lawrence Wells Theatre is staging the popular 1964 musical music by Jerry Block. Lyrics by Sheldon Harnick, book by Joseph Stein — based on stories by Sholom Aleichem, including "Boy's Brother." Mark Stevens has directed. Tom Venoceto is the choreographer and Jerry Fenwick is the musical director. Songs include "If I Were a Rich Man" and "Sunrise, Sunset." The Lawrence Wells Theatre offers an optional buffet with both matinee and evening performances. (5m)

**TO GILLIAN ON HER 37TH BIRTHDAY**  
The International Company of U.S.A. is staging Michael Biehn's young widow's comedy-drama about a young widow's mourning and his subsequent emotional rebirth. Set on a small island off the New England coast, the play centers on David, an ex-college prof who has practically stopped living since his wife Gillian died the year before in a boating accident. Daniel Fagan has directed the production. (5m)

**HOTTEST SHOW IN TOWN!**  
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"The hottest show in town!"  
"Tunes are infectiously melodic."  
"A FEW HOURS IN HELL"  
An Original Musical by Bob Sherman and Ken Belby  
"For adventurous musical comedy fans..."  
Progressive Stage Company, 433 "C" St., San Diego  
Performance times: R. 8:00, 8:30 p.m., Sat. 7 p.m., Ticket T.E. 11  
Hollywood Productions & Progressive Stage Company  
For reservations 534-9005

**HOTEL MIRACLE**  
The Star and Tortoise Theatre presents, as its premiere production, this drama about a middle-aged teacher kidnapped by two serial killers and taken to a seedy hotel room, where they promise her the horrifying death of their previous victims. The play is based on an actual incident. Jane Gardner, artistic director of the Star and Tortoise Theatre, has directed the production. A discussion will be held after each performance. (5m)

**IMPROVIZADO PSYCHOTIC**  
The Mutual Theatre Club is presenting previews of this "play for the 90s," by Christopher G. that has been described as "a classic, modern-day, absurd, farce, farcical, satire, loopy, and fast-paced philosophy, dogma, and lifestyle presentation, expressing the spirit of the new General." The show also includes an open-mike audience participation segment. (5m)

**JAKE'S WOMEN**  
An fictional character his imagination has created out of actual women in his life. He comes to him in times of need. Jake's first wife, Julie, their daughter, Mollie, his sister Karen, his analyst Edith who reveals in a moment of candor that

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# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

**"Q-Jan II"** featuring **Explosive Steve K.**, **Tommy Page**, **Jays**, **Michelle**, and **the Cabaret** Open Air Theatre, tonight, Thursday, 8 p.m., San Diego State University campus, 2787TXX.

**"All-Campus Battle of the Bands, Part 2"** featuring **Sid He Minirelts**, **Lonzo**, **Barbaric Love Fish**, **Apprentice**, **the Road Apples**, and **We and Baby Gals** Triton Pub, tonight, Thursday, 8 p.m., UCSD campus, La Jolla, 534-4843.

**Billy Vera** and **Jerry McCann** Belly Up Tavern, tonight, Thursday, 8 p.m., 143 South Camino Avenue, Solana Beach, 483-9022.

**Alice Cooper** and **Danger Danger!** California Theatre, tonight, Thursday, 8 p.m., 1122 Fourth Avenue, downtown, 2787TXX.

**Faith No More** and **Primitives** Backlash, tonight, Thursday, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**Mary "Sweeties" Edkins** Elatio's, tonight, Thursday, through Sunday, April 15, 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, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

**Peter Sprague** and **Kevyn Letour** North and Main, Friday, April 11, 8 p.m., 3809 Fourth Avenue, Hillcrest, 298-4613.

**The Origin**, the **Voices**, and the **Boogymen** Backlash, Friday, April 11, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**The James Harman Band** and the **Bedouiners** Cabach, Friday, April 11, 9 p.m., 2822 Kettner Boulevard, 294-9033.

**The Fodas Jets**, **Lite** of **Wrayles**, the **Cryones**, and **Genie** Triton Pub, Friday, April 11, 9 p.m., 1130 Buena Vista Avenue, Bay Park, 276-3993.

## OF NOTE



ORIGIN

Someone usually is activated by standing in place while others, frequently closer than they realize, are busy separating, the origin of the name. But when these two and occasionally another person burst into new rock collaboration, their songs and occasional live performances became a force to be reckoned with. They are the **Origin**. It is a band that is a combination of rock, funk, and soul. In 1985, the Origin was just another popular band in San Diego. The band was a collaboration of **John D. Agostino**, **Michael Avon**, **Casey**, **Steve**, **Tommy**, **Michelle**, **Jays**, **Michelle**, and **the Cabaret**. They were a band that was a combination of rock, funk, and soul. In 1985, the Origin was just another popular band in San Diego. The band was a collaboration of **John D. Agostino**, **Michael Avon**, **Casey**, **Steve**, **Tommy**, **Michelle**, **Jays**, **Michelle**, and **the Cabaret**.

## JOHN D. AGOSTINO

**Sweet Sensation** Club OK, Friday, April 11, 9 p.m., Paseo de las Herrerias, 56 Tierras, Mexico, (619) 470-6400 or 0786-0840297.

**The Untouchables** Hester's Hall, Friday, April 11, 9 p.m., 10581 Paseo de las Herrerias, Zona Rio Tierras, Mexico, 660 84-8484.

**"Innovations in Modern Music,"** featuring the **Rainald String Quartet**, with **Levi Bell** and **Markus Ditt** Hove.

**Dianna Lott**, Saturday, April 14, 8:30 p.m., 860 Garnet Avenue, Pacific Beach, 296-8100.

**Les McCulloch** and **Ultra Vinyl** Scene, Backlash, Saturday, April 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**Salvia Law** and the **Holy Love** Snakes, Cabach, Saturday, April 14, 9 p.m., 2822 Kettner Boulevard, 294-9033.

**The James Harman Band** and the **Bedouiners** Cabach, Saturday, April 14, 9:30 p.m., 143 South Camino Avenue, Solana Beach, 483-9022.

**Psychokinesis**, **Daddy Longlegs**, and **Plan Datas** Ignasia, Saturday, April 14, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 2787TXX.

**Bravotte** Rick, Sunday, April 13, 9 p.m., 1258 West Point Loma Boulevard, Long Point, 225-9559.

**"Jazz Live"** featuring the **swaggle** E.P. Big Band, San Diego City College Theatre, Tuesday, April 17, 8 p.m., 2 Street, between 13th and 12th Streets, downtown, 234-3062 or 234-4041.

**Manuel Sosa** Megalopolis, Tuesday, April 17, 8:30 p.m., 4223 Farmington Avenue, East San Diego, 544-7900.

**Sugar Minnie** and **Shelly Thander** Belly Up Tavern, Tuesday, April 17, 9 p.m., 143 South Camino Avenue, Solana Beach, 483-9022.

**Holly Gentry Campbell** Bar, Wednesday, April 18, 8 p.m., Cattaman Heart Hotel, 3900 Mission Boulevard, Mission Beach, 488-1081.

**Papa John** Cocchi Elatio's, Wednesday, April 18, through Sunday, May 6, Wednesday, 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, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

**The Rebel Rockers** and **Booz** Shaka, SOMA, Saturday, April 14, 8 p.m., 555 Union Street, downtown, 298-0803 or 298-1333.

**The Ventures** and the **Inset Surfies** Belly Up Tavern, Thursday, April 13, 8 p.m., 143 South Camino Avenue, Solana Beach, 483-9022.

**Carl Perkins** Backlash, Thursday, April 13, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**"All-Campus Battle of the Bands, Part 3"** featuring **Aza Lira**, **Rhythm Factory**, **Acare**, **Scenes**, **Minitary**, **Swank**, **Mohs**, and **Benji Thayer** Triton Pub, Friday, April 21, 8 p.m., UCSD campus, La Jolla, 534-4843.

**Elvin Bishop**, the **Headlins**, and **Jimmy Wood** and the **Immortals** Backlash, Friday, April 21, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**Social Distortion** Ignasia, Friday, April 20, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 2787TXX.

**The Unstrung Heroes** and **Pam and Maggie** Del Rio Shores Auditorium, Saturday, April 21, 8 p.m., 215 Ninth Street, Del Rio, 484-8035.

**Kathy Matsui** and **Grand Central Station** Backlash, Saturday, April 21, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 2787TXX.

**Steel Pole** But Tub, **Derk**, **Clube**, **Meat Wagon**, **Nite Tood**, and the **Go-Sounds** Back Splash, Saturday, April 21, 9 p.m., 1130 Buena Vista Avenue, Bay Park, 276-3993.

**The Trailer Park Casanova** Cabach, Saturday, April 21, 9 p.m., 2822 Kettner Boulevard, 294-9033.

**Delano** Broadway and the **Woodpecker** Belly Up Tavern, Saturday, April 21, 9:30 p.m., 143 South Camino Avenue, Solana Beach, 483-9022.

**Frank Vega** and **pale** SDSU North County's Sunday April 22, 7 p.m., West Los Velocitas, San Marcos, 471-3035.

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# HUMPHREY'S CONCERTS

*By the Bay*

**Opening Night!**

**B.B. KING**  
Sunday, June 10 (7:00 & 9:00 pm)  
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**HIROSHIMA**  
Friday, June 15 (7:00 & 9:00 pm)  
FM9B KIFM

**Acoustic Guitar Wizards**

**MICHAEL HEDGES**  
with Norwrest Flamenco great OTIMAR LIBERT  
Sunday, June 17 (one show: 7:30 pm)  
FM9B KIFM

**First San Diego Performance**

**HARRY CONNICK, JR.**  
Sunday, July 8 (7:00 & 9:00 pm)

**The Legend Returns to Humphrey's**

**HARRY BELAFONTE**  
Monday, July 9 (one show: 8:00 pm)

**Only San Diego Appearance!**

**KEIKO MATSUI & DAN SIEGEL**  
Thursday, July 12 (one show: 7:30 pm)  
FM9B KIFM

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**B.B. KING**  
Sunday, June 10 (7:00 & 9:00 pm)  
FM9B KIFM

**HIROSHIMA**  
Friday, June 15 (7:00 & 9:00 pm)  
FM9B KIFM

**MICHAEL FRANKS**  
Sunday, July 29 (7:00 & 9:00 pm) FM9B KIFM

**DAVE BRUBECK QUARTET**  
Tuesday, July 31 (one show: 7:30 pm)

**AL GREEN**  
Wednesday, August 1 (7:00 & 9:00 pm)

**HIGHWAY 101**  
Thursday, August 2 (7:00 & 9:00 pm)  
FM9B KIFM

**YELLOWJACKETS**  
Friday, August 3 (7:00 & 9:00 pm)

**DAVID BENOIT**  
Sunday, August 5 (7:00 & 9:00 pm)  
FM9B KIFM

**RAY CHARLES**  
Monday, August 6 (7:00 & 9:00 pm)

**THE NYLONS**  
Friday, July 6 (6:30 & 9:00 pm)

**HARRY CONNICK, JR. & ORCHESTRA**  
Sunday, July 8 (7:00 & 9:00 pm)

**HARRY BELAFONTE**  
Monday, July 9 (one show: 8:00 pm)  
FM9B KIFM

**KEIKO MATSUI & DAN SIEGEL**  
Thursday, July 12 (one show: 7:30 pm)

**JOHNNY MATHIS**  
Monday, July 16 (one show: 8:00 pm)  
FM9B KIFM

**SPYRO GYRA**  
Wednesday, July 25 (6:30 & 9:00 pm)  
FM9B KIFM

**THE RIPPINGTONS**  
with **RUSS FREEMAN**  
Friday, July 27 (7:00 & 9:00 pm)

**ASLEEP AT THE WHEEL**  
**RIDERS IN THE SKY**  
Tuesday, August 7 (One show: 7:30 pm)  
FM9B KIFM

**RICHARD ELLIOT**  
Thursday, August 9 (One show: 8:00 pm)  
FM9B KIFM

**DIANE SCHUUR**  
Special Guest: **LEA**  
Friday, August 10 (6:00 & 8:30 pm)

**ETTA JAMES**  
Wednesday, September 5 (One show: 7:30 pm)  
FM9B KIFM

**DAVID LANZ**  
**CHECKFIELD**  
Sunday, October 7 (One show: 7:30 pm)  
FM9B KIFM

**LOU RAWLS**  
Friday, October 19 (7:00 & 9:00 pm)

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**The Mission U.K. Ignarus**, Saturday, May 12, 10 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 278-1333.

**Alannah Myles**, Bachanal, Sunday, May 13, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-9022 or 278-1333.

**Tom Grant's Belly Up Tavern**, Wednesday, May 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Dwory Middlew**, Cabab, Friday, May 18, 9 p.m., 2812 Kettner Boulevard, 294-9331.

**The 1990 San Diego Bluegrass Festival**, featuring the Osborne Brothers, the Lemonero River Band, Duncanson Band, the Flincy Creek Hoards, Pacific... by Bluegrass, Sweetwater, John Moore and Bluegrass etc., Beach Party, Higher Ground, and the Granite Brothers Lake Humboldt, Friday, May 18, 4 p.m. through Sunday, May 20, 6 p.m., 26439 Highway 76, Santa Yubel, 445-1417 or 479-2046.

**Bob Weir and Bob Weir's Band**, Saturday, May 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-9022 or 278-1333.

**Agfroy**, Cabab, Saturday, May 19, 9 p.m., 2812 Kettner Boulevard, 294-9331.

**Johnny Lee**, Live Little Bit of Country, Sunday, May 20, 5 p.m. and 8:30 p.m., 680 West San Marcos Boulevard at Highway 76, San Marcos, 744-4121.

**The Mediterranean and Israel Villages**, Belly Up Tavern, Tuesday, May 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Boysy Hancock's Belly Up Tavern**, Thursday, May 24, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Billi Vassili, Young MC, and D-Mohr Sports Arena**, Friday, May 25, 8 p.m., 278-1333.

## OF NOTE



FAITH NO MORE

I first happened across **Faith No More** in 1988, while a friend and I were looking for something to occupy our time in Los Angeles. After months on the radio, homophones had run in perspective, and to find the messy, contemporary, bilingual American punk-metal outfit traveling away so very far from home was a big help to my mental health. In that act, genre-hopping anxiety regarded supreme. I knew I was in luck when they performed a couple of a feature's chocolate advertising spots — the drifty ballad "Oceans" and "Carnegie" — a pure pleasure from my childhood I thought I'd never see again. I was convinced the album with vocalists **Mike Patton**, **Billie Joe Armstrong**, and **Mike Rodden** was a damn good one, and sure all bubble in the mix. **Faith No More** was prominently on the radio, and I could hear the songs groups that are another and power. Langry tracks like "Zombie Eaten" and "The Real Thing" are impressive showcases for their ability to switch musical modes at the flick of a single switch. The death-drenched lyrics aren't the quays; these guys are a little sick but they're still a worthwhile way to occupy my mind and soul. I continue to wear their "anti-prod" **Primo** will open for **Faith No More** tonight, Thursday, at the Esplanade.

**MIKE KENEALLY**

**World Party**, Bachanal, Monday, May 28, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-9022 or 278-1333.

**Stockton's Wings**, Fibber McGee, Tuesday, May 29, 8:30 p.m., 1466 Garnet Avenue, Pacific Beach, 274-8440.

**Michelle Shocked**, Bachanal, Thursday, May 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 960-9022 or 278-1333.

**Psychic TV**, Ignarus, Friday, June 1, 10 p.m., Pueblo Ancho Shopping Center, Tijuana, Baja California, 278-1333.

**John Mellencamp** and the **Bluesbreakers**, Belly Up Tavern, Thursday, June 7, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**George Strait and His Ace in the Hole Band** and **Patty Loveless**, Starlight Bowl, Sunday, June 10, 8 p.m., Balboa Park, 54-STAR or 278-1333.

**Hirochika**, Humphrey's, Friday, June 15, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-1333 or 224-9438.

**The Charlie Daniels Band**, Del Mar Fairgrounds Grandstand Stage, Sunday, June 17, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Michael Hedges** and **Ottmar Liebert**, Humphrey's, Sunday, June 17, 8 p.m., 2241 Shelter Island Drive, 278-1333 or 224-9438.

**Danny O'Connell**, Del Mar Fairgrounds Grandstand Stage, Wednesday, June 20, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**The Coast Radio Orchestra**, Belly Up Tavern, Thursday, June 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 485-9022.

**Espinoza**, Del Mar Fairgrounds Grandstand Stage, Friday, June 22, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Johnny Rivers**, Del Mar Fairgrounds Grandstand Stage, Saturday, June 23, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**Willie Nelson**, Del Mar Fairgrounds Grandstand Stage, Sunday, June 24, 7:30 p.m., 1.5 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

**The Nylons**, Humphrey's, Friday, June 29, 8:30 p.m. and 9 p.m., 2241 Shelter Island Drive, 278-1333 or 224-9438.

### LOCAL MUSIC

*Club listings are compiled by Ben Jennings. If you wish to be included, please call 294-8267. Thursday afternoon or Friday before 5:00 p.m. The listings are free.*

#### North County

**Raffi Street Cafe**, 576 North Highway 101, Encinitas, 942-8195. Lenny Hall performs dinner jazz and variety music from 6:30 to 10 p.m. **Friday** and **Saturday**. Reservations are recommended.

**Beaver Creek**, 15281 East Valley Parkway, Encinitas, 746-7600. Rockabilly, country, Wednesday through Sunday.


**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 485-9022. **Billy Vera**, **Thomas** and **Blues**, and **Jerry McCann**, blues and rhythm and blues. **Thursday**, the **Rebel Brothers**, rockier reggae music. **Friday**, the **James Harmon Band**, rock and roll and rhythm and blues, and the **Blonde Bruce Band**, blues and rhythm and blues. **Saturday**, the **Blonde Bruce Band**, vintage rock and roll. **Monday**, **Sugar Mine**, reggae. **Tuesday**, **Lumbo Stone**, tropical rock, and **Lower Baroque**, Low Pink, rock and roll. **Wednesday**, **Afternoon** concert, the **Chicago Six**, **Disordered**, jazz, 5-8 p.m. **Friday**, the **Chicago Fibers**, big band swing, 5-8 p.m. **Saturday**, **Carlyle Lane**, country rock and roll, 6:30-8:30 p.m. **Monday**, **Thibodeau Band**, vintage rhythm and blues and swing, 6:30-9 p.m. **Wednesday**.

**BookWorm/Panatta Coffeehouse**, 2670 Via de la Valle, Poway, 951-5411. **Del Mar**, 755-3735. **Village Music**, jazz music, 8 p.m.

**Horrell's Back Room**, 2677 Via de la Valle, Encinitas, 712-5400. **Minty**, **Delight**, contemporary, Tuesday through Saturday.

# CROCE'S

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**"Croce's Carriage and Dinner Package" \$50 FOR TWO**

**Join us for dinner, live music, and a Cinderella carriage ride.**

Come to Croce's Sunday thru Thursday, select from our delicious Cinderella menu, enjoy live jazz and we'll treat you to a 15 minute carriage ride through the historic Gaslamp Quarter.

*Offer good Sun.-Thurs. only. Expires May 31. Coupon does not include appetizers, dessert, or alcoholic beverages. Tax and gratuity not included.*




Restaurant and Jazz Bar

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## APRIL 27: ROB BASE

## MAY 4: THE U-KREW "If You Were Mine"

## JUNE 1: SEDUCTION

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

"Heartbeat" "Two To Make It Right" "You're My One & Only (True Love)"

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 18 YEARS & OVER

# CLASSICAL PROGRAM GUIDE

FR. 13	TUES. 17	WED. 18	THURS. 19
6:00 EARLY MORNING MUSIC	6:00 EARLY MORNING MUSIC	6:00 EARLY MORNING MUSIC	6:00 EARLY MORNING MUSIC
9:00 ADVENTURES IN GOOD MUSIC WITH KARE BAAS	9:00 ADVENTURES IN GOOD MUSIC WITH KARE BAAS	9:00 ADVENTURES IN GOOD MUSIC WITH KARE BAAS	9:00 ADVENTURES IN GOOD MUSIC WITH KARE BAAS
10:00 MORNING CONCERT	10:00 MORNING CONCERT	10:00 MORNING CONCERT	10:00 MORNING CONCERT
12:00 LUNCHTIME CLASSICS	12:00 LUNCHTIME CLASSICS	12:00 LUNCHTIME CLASSICS	12:00 LUNCHTIME CLASSICS
1:00 AFTERNOON CONCERT	1:00 AFTERNOON CONCERT	1:00 AFTERNOON CONCERT	1:00 AFTERNOON CONCERT
3:00 AFTERNOON DRIVE TIME	3:00 AFTERNOON DRIVE TIME	3:00 AFTERNOON DRIVE TIME	3:00 AFTERNOON DRIVE TIME
6:00 DINNER HOUR	6:00 DINNER HOUR	6:00 DINNER HOUR	6:00 DINNER HOUR
7:00 EARLY EVENING CONCERT	7:00 EARLY EVENING CONCERT	7:00 EARLY EVENING CONCERT	7:00 EARLY EVENING CONCERT
8:00 CLEVELAND ORCHESTRA	8:00 CLEVELAND ORCHESTRA	8:00 CLEVELAND ORCHESTRA	8:00 CLEVELAND ORCHESTRA
10:00 NACHTMUSIK	10:00 NACHTMUSIK	10:00 NACHTMUSIK	10:00 NACHTMUSIK

**• DON'T FORGET:**  
 KARE BAAS IN CONCERT — SUNDAY MAY 4, 1990, 4:00 P.M., LEGS MANHATTAN AT DORVILLE. CALL KERSH INFORMATION OFFICE AT 239-8091 FOR TICKET INFORMATION.

## KFSD-FM 94.1

The Classical Choice

**Rage's Speakers**, 240 East Coast Avenue, Encinitas, 743-0003. Funky Approach, rock and roll. Tuesday through Saturday. Live rock and roll. Sunday and Monday call club for information. Wednesday, rock and roll. Tuesday and Wednesday.

**The Cajon Connection**, 240 East Vista Way, Vista, 728-2303. Craig Jones, pianist and vocalist, performs jazz and contemporary music. Reservations requested from 7 p.m. to midnight. Wednesday through Saturday.

**The Cambridge Inn**, 2280 East Vista Way, Vista, 728-2303. Craig Jones, pianist and vocalist, performs jazz and contemporary music. Reservations requested from 7 p.m. to midnight. Wednesday through Saturday.

**Carlin Murphy's**, 240 East Vista Way, Vista, 728-2303. Contemporary music. Reservations requested from 7 p.m. to midnight. Wednesday through Saturday.

**The Carmel Highlands Country Club**, 14455 Philadelphinus Drive, Rancho Palisades, 297-4700. In the Eagle. Nightclub. Passion, contemporary and rhythm and blues music. Friday and Saturday.

**The Countryside Restaurant and Lounge**, 436 Douglas Drive, Oceanside, 752-0000. Karaoke, country. Wednesday through Sunday (one session Sunday).

**Encinitas Country Club**, 1800 Country Club Lane, Encinitas, 743-3300. Sounds of Friendship variety music featuring '50s and '60s rock and roll and pop music. Friday and Saturday.

**Franchise Lounge**, 437 West Washington, Encinitas, 743-1931. Speedball, contemporary. Tuesday through Saturday. Rock 'n' roll, contemporary. Sunday and Monday.

**Fish House West**, 2623 South Highway 101, Carlsbad-by-the-Sea, 743-6438. Second to None, rock from the '50s to the '90s. Friday and Saturday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 752-0404. Billy Fowler and Susan Kowalski, contemporary. Tuesday through Saturday. Live. Passion, country and contemporary. Sunday and Monday.

**Reggie's Pub**, 243 West El Norte Parkway, Encinitas, 743-9141. Power Surge, featuring Gary Farmer and Felipe Delgado. Popular rock and roll. Wednesday through Saturday.

## OF NOTE



EXPOSE

### STEPHEN ESMEDINA

Full Moon Nightclub and Restaurant, 485 First Street, Encinitas, 436-7397. The Rubettes, 6/8/80s. Souder, the Night Crows, rhythm and blues. Tuesday.

Hilton Hotel, 15275 Jimmy Durante Boulevard, Del Mar, 792-2201. Betty Louville, Flamin' Amy, and contemporary. Thursday through Saturday. The Mark Latham Band, jazz, 5:30-8:30 p.m., Wednesday.

The Hungry Hunter, 1040 Emerald Plaza Drive, Rancho Bernardo, 485-1852 or 566-2400. B. Nabors, rock and roll music from the '50s to the '90s, Thursday through Saturday.

Hemlock's, 2777 Rosemead Street, Carlsbad, 729-6953. Postcard, comedy and music. Friday and Saturday. Freefall, jazz, 4-9 p.m., Sunday.

Rocky Cole Trio, with John Hunt and Jay Hunt, contemporary and jazz. Saturday and country and western music. Tuesday through Saturday. The Belar Bros, vintage rock, Sunday and Monday.

Paulo Luperon, singer are welcome. Wednesday to 'open night' hosted by Luis Luperon, 9 p.m. to midnight.

Jelly Negro/Oceanside, 1000 North Harbor Drive, Oceanside, 722-3333. "Chuckie", comedy and music. Thursday through Saturday.

Kidley's Cafe, 215 15th Street, Del Mar, 493-9801. Eric Keeling, jazz and Latin guitar music, 6:30-9:30 p.m., Friday.

Christina Legend, vintage, contemporary, and original music, 4:30 p.m., Saturday.

La Costa Head and Spin, 600 Del Mar Road, Carlsbad, 438-9111. Bobby Avon, contemporary and oldies music. Tuesday through Saturday. with Steve H. On, contemporary music. Friday and Saturday nights, except Tuesday, 8 p.m., in the International Salon.

Leo's Little Bit of Country, 600 West San Marcos Boulevard, San Marcos, 744-4220. Char Carroll and Country, country. Wednesday through Sunday (one session Sunday). The North Forty Band, country music, Tuesday, the North Forty Band, country music, beginning at 4 p.m. on Sunday.

Max and Ma's, 9075 Carmel Mountain Road, Rancho Palisades, 484-4720. Doug Beasore performs adult contemporary music from 7:31 p.m. on Sunday.

Millie Fleiss, 6109 Paseo Delicias, Rancho Santa Fe, 750-3000. Bud Nash, piano show tunes, Wednesday through Saturday.

Miroslav's Cafe, 1953 San Elito Avenue, Carlsbad, 943-7924. Peter Pappas, jazz and classical guitar, performs from 8:11 p.m. on Friday. Steven White, contemporary and blues, 7:11 p.m., Saturday. Eric Keeling, jazz and Latin guitar music, 10 a.m., Sunday. Open mike night, Tuesday, hosted by Steven White.

Mission Inn, 502 East Mission Road, San Marcos, 472-2020. David Cross, vintage rock and roll. Friday and Saturday. The Chicago Six, Dandelion jazz. Sunday and Wednesday. Justin and Lynn, country music. Monday. Sam Thomas and Her Hip Flinders, Dandelion, pop, and hip band jazz. Tuesday.

Oceanside Lodge, 1494 Oceanside Road, Encinitas, 748-3193. Ted Cortez, country. Friday through Sunday (one session Sunday beginning at 4 p.m.).

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 752-6414. Notice to appear, rock and roll. Thursday through Saturday. The Rubettes, jazz and contemporary. Monday. Big Bang, rock and roll. Tuesday. Rocky's, vintage rock and roll. Wednesday.

Rocky Cole Trio, with John Hunt and Jay Hunt, contemporary and jazz. Saturday and country and western music. Tuesday through Saturday. The Belar Bros, vintage rock, Sunday and Monday.

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Kidley's Cafe, 215 15th Street, Del Mar, 493-9801. Eric Keeling, jazz and Latin guitar music, 6:30-9:30 p.m., Friday.

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"Open Mike" - try your funniest jokes on us. Call for info.

Fridays from 5-9 p.m.  
Dance to the live jazz sounds of "Saxxy"  
DJs Dr. Brian Foxworth & Galaxy Glenn rock the house from 9 p.m.-2 a.m.  
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# RU HIP?



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**TWO FOR ONE TRANSDANCE TUESDAYS...** Every Tuesday get into the International mix of Mixmaster "D" as he jacks your body with the newest International Hip Hop, disco funk, Techno, Vogue and ACID HOUSE. Get ready to get dimensional with TWO FOR ONE COCKTAILS AND TWO FOR ONE COVERS ALL NIGHT. (EVERY DRINK IN THE HOUSE IS TWO FOR ONE). Two for one Tuesdays every Tuesday beginning at 9:00PM.

**WARPED OUT WEDNESDAYS...** Every Wednesday get on your funky jams as we turn you back in time to the 60's, 70's, 80's and the now and present with a groove. Plus tonight beginning at 9:00PM all drinks in the house are just \$2.00 and pitchers of WACKY DRINKS ARE JUST \$5.00 all night.

**ANY QUARTER AND DRINK THURSDAYS...** Every Thursday Night beginning at 9:00PM all single shot well, wine and drafts are just 25¢ with your minimal cover. Plus tonight WE WILL BEAT THE HOUSE WITH POWER STATION 92.5 FM AS WE RECORD THE BROADCAST OF 3-D PIRATE SHOW and present A POWER PARTY!

**FRUSTRATED FRIDAYS...** Every Friday Night beginning at 5:00PM join us inside the Multidimensional world as we host the Beaches most lavish FREE Happy Hour Buffet. Then beginning at 9:00 WE WILL PUMP UP THE JAM as we take over Z-90 FOR A LIVE BROADCAST OF MX90 and turn out the house 'til 4:00AM (Must be 18 years or older for afterhours).

**ANY BUCK ANY BOOZE SATURDAYS...** Every Saturday Night beginning at 9:00PM it's Any Buck (of legal currency) will buy you ABSOLUTELY ANY BOOZE IN THE HOUSE (except Super Premiums). Yes, Any Buck buys you any booze... Then jam to Mommaster "D" and hot Dance 'til 4:00AM (Must be 18 years and up for afterhours).



860 Gamet Avenue  
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A MULTI-DIMENSIONAL NIGHTCLUB

**The Picking House Restaurant**, 125 South Main Avenue, Fallbrook, 728-5436. Good Times, country rock. Friday and Saturday evening.

**Pala Mesa Resort**, 2001 Old Highway 395, Fallbrook, 728-5483. Greg Hartline, contemporary jazz, and variety music, 6:30-10:30 p.m. Tuesday through Thursday, and 9 p.m. to midnight, Friday and Saturday.

**The Promenade Club**, 12237 Promenade Road, Poway, 584-1101. The Savoy Brothers, country, Friday and Saturday.

**Portofino Restaurant**, 1116 First Street, Coronado, 442-2442. Jimmy Fontaine, piano variety, 7 p.m. Thursday through Saturday.

**Power Mini Company**, 12375 Power Road, Poway, 585-7296. Rathe and the Crusiers, vintage rock and roll, Friday and Saturday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad, 729-2089. The Barred from Hell, rock and roll; Thursday, live music, Friday and Saturday, call club for information.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 777-2146. David Daniels and Flashback, contemporary, Tuesday through Saturday; Sound Investment, contemporary, Sunday and Monday.

**Tony Roma's**, 1214 Warner Road, Carlsbad, 720-0700. Ken Hart, '60s and '70s music on acoustic guitar, 6-9 p.m., Friday and Saturday.

**Ben's Red Eye Saloon**, 1448 South Mission Road, Fallbrook, 728-9656. The Outlaws, country, Thursday through Saturday.



SEZAR MINOTTI, Tuesday, *Reddy Top Tavern*

**The Bang**, 512 First Street, Escondido, 436-0000. Eric Keeling, guitarist, and Bob Goldband, percussionist, perform jazz music from 7:30 to 9:30 p.m., Friday.

**The Sand Bar and Restaurant**, 2878 Carlsbad Boulevard, Carlsbad, 729-3170. The Barking Spiders, rock and roll, Saturday.

Thursday, the Barred from Hell, rock and roll; Friday, the Warback Machine, vintage rock and roll; Saturday, Northwest, rock and roll; Sunday, Tribal Lutchbox, rock and reggae music; Monday, Midnight Mitchell, Jack Collins, and other top 40 artists, as well as original and re-arrange music, from 6-9 p.m., Saturday.

**Shepherd's Cafe**, 1120 First Street, Escondido, 753-1126. Joseph performs classical music on the piano and flute, Thursday evening, and during the Sunday brunch; Ursula sings the music of Neil Mitchell, Jack Collins, and other top 40 artists, as well as original and re-arrange music, from 6-9 p.m., Saturday.

**Sully's Diner**, 110 East Broadway, Vista, 724-0310. The Toad Band, country rock and roll, Thursday through Saturday. Toad also hosts a jam session beginning at 4 p.m., Sunday.

**Stone Ridge Country Club**, 17166 Stone Ridge Country Club Lane, Poway, 487-2126. Joe Wilson and Betty King, Country with Phil and Mike, contemporary contemporary and older dance music, 7:30 p.m., Friday and Saturday.

**The Plaza Place**, 2623 El Camino Road, Carlsbad, 434-3171. Blugram Etc., Volgren, Saturday.

**Valentino's**, 1195 Rancho Bernardo Road, Rancho Bernardo, 451-3200. Miguel Lopez performs music on the Panagiotis harp, beginning at 6:30 p.m., Monday and Tuesday.

### Beaches

**Anthony's**, 4120 La Jolla Village Drive, La Jolla, 452-5088. Julia La Oca sings popular songs and plays piano and organ from 6 p.m. to midnight, Tuesday through Saturday.

**Auntie's Restaurant**, 475 Prospect Street, La Jolla, 454-2266. George Bann, pianist performing pop, jazz, blues, and boogie, 7 p.m., every night except Wednesday. Aram, European music on the piano, 9 p.m., Wednesday and 9 p.m., Thursday through Saturday.

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75¢ DRAFTS  
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**Wild Weekends,  
Where the  
Beat meets the  
Beach**

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DJ Steve Pagan

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**CARDIFF REEFERS**

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**AZZ IZZ**  
From Arizona

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2-6 pm • Reggae with ISHMAEL AND THE PEACEMAKERS  
**AZZ IZZ**  
9 pm

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**SHILOH**

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HILLCREST	1500 University Ave	SAN DIEGO	3842 University Ave
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SATURDAY 7 p.m. - 9 p.m.

**MERRY GO DOWN**  
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**THE AND**

**NIMBUS OBI**  
MONDAY 8 p.m. - 10 p.m.

**BRUNETTE**

**1770**

**ARROGANCE**  
MONDAY 9 p.m. - 10 p.m.

**RANKIN' SCROO & GINGER**  
TUESDAY 10 p.m. - 11 p.m.  
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**SUBTERRANEANS**  
with MAX FABLE  
& RAGGED EDGE  
EVERY WEDNESDAY 8 p.m. - 10 p.m.

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D'MOLLS  
Sat... May 5  
WILD CHILD  
TICKETS BY MASTER

accompanied with vocals. Tuesday through Thursday. Roy and Laine Curtis, vintage and contemporary rock and roll. Sunday and Monday.

**Mariotti Band**, 8757 Rio. San Diego Drive, Mission Valley 462-3880. Club Lounge. Barbara Banks, piano variety. Tuesday through Saturday. 8:30 p.m. piano variety, Sunday brunch. Kicko Lounge. Contemporary music. Tuesday through Saturday. Mari and Forward Nelson, contemporary music for dancing. Tuesday and Wednesday. Free lambada dance lessons are offered beginning at 9:30 p.m. Tuesday. Dr. Chocoi Island sounds play ska, calypso, and reggae music at the poolside on Friday from 5-9 p.m.

**Hawaii's Best and Spigit's**, 5100 Kearny Mesa Road, Mira Mesa, 271-8660. Sunny Niles rock and roll of the '50s and '60s. Friday and Saturday.

I am celebrating the one month anniversary of my law practice!  
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**TELLTALE HEARTS**  
HAIR THEATRE  
ALICE COOPER/FARTING MORE SHUB  
Friday + April 13

**JAMES HARMAN**  
BEBREAKERS  
Thursday + April 14  
**SATIYA LUV BOX**  
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Sunday + April 15  
**GRANDALOON BUS**  
**DARK GLOBE**  
Monday + April 16  
SONGWRITER'S SHOWCASE  
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Tuesday + April 17  
**TELLTALE HEARTS**  
Wednesday + April 18  
From San Jose  
**COLOUR SCREAM**  
**LIFE OF WYLLIE**

Thursday + April 19  
**THE RUGBURNS**  
**SONS OF DISASTER**  
Friday + April 20  
**FORBIDDEN PIGS**

**Le Pavillon Lounge**  
8:30 p.m. to 1:00 a.m.

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F 4-13 Columbus  
S 4-14 Columbus  
T 4-17 Marsi and Charles  
W 4-18 Lisa Taylor

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Town & Country Hotel  
415.8975

**The Newby Inn**, 4015 Newby Road, San Carlos, 465-1200. Country, rock and roll. Tuesday through Saturday. Frosty Rummel, rock and roll. Sunday and Monday.

**Padre Gold**, 7425 Linda Vista Road, 272-8688. The Chuck Randall Trio, dance, swing, and older music. Friday and Saturday evening.

**Pal Joey's**, 5147 Hunting Road, Altamira Gardens, 286-7872. The Brightmen's Preservation Band. Diverse jazz, swing and older. Friday and Saturday.

**Redwood Hotel**, 1433 Camino Del Rio South, Mission Valley 260-0111. Rita Martin and Greg Cliver perform contemporary jazz and rhythm and blues music in the Intermex Lounge. Tuesday through Saturday.

**San Diego Nites**, 9522 Minaret Road (corner of Black Mountain Road), Mira Mesa, 274-6780. M Track, rock and roll. Thursday, Friday, Saturday, and Sunday. With Judy Amen, in an audience-participation singing show presented Sunday through Tuesday. Jerry the One-Man Band performs Wednesday.

**Seven Seas Lodge**, 411 Hotel Circle South, Mission Valley 291-1300. Gary Nurnstein, open mic, swing, jazz, blues. Tuesday through Saturday.

**Seaside**, 10877 San Diego Mission Road, Mission Valley 563-0960. Sassy piano contemporary jazz from 3-9 p.m. Friday. Honolulu Bob hosts a showcase for comedians and audition night beginning at 8 p.m. Wednesday.

**Spirit**, 1130 Buena Avenue, Bay Park, 278-2903. Unique atmosphere, all age rock groups. Hit 8 Band, Gong Music, Some People's Children, and Housewives. Thursday, the Red Jax, the Life of Wycle, Casaca, Thrill, Hippo New, The, and the Cosmos. Friday, Rock, Rock.

**Dave of Health**, Full Cleveland, Clouthart, and the Moon Cookies. Saturday, contemporary blues, with the Trucko Rangers. Tuesday, "Sneak Nite" with the Cowpunks, Washburn and Full Cleveland. Wednesday.

**The Stratton Club**, 6605 Fremont Avenue, Mission Valley 282-3286. Split Image. Top 40 rock and roll. Friday and Saturday.

**Standard Hotel/Club**, 950 Hotel Circle North, Mission Valley 294-0511. Raging Star, contemporary. Tuesday through Saturday.

**The Leo/Melina Mesa**, 10781 Camino Real, Mira Mesa 495-4811. Live music. Tuesday through Saturday. Club for information.

**The Leo/Melina Garage**, 6333 Mission Gorge Road, Mission Valley 280-9943. Jimmie Williams, contemporary. 7:11 p.m. Tuesday through Thursday. Steve Brown, contemporary. Friday and Saturday.

**The Wellness**, 16799 Tierrasanta Boulevard, Tierrasanta 560-6671. Jim Moore, contemporary. Wednesday and Thursday, accompanied by Mottley Pete Cowan. Thursday, the Cowpunks, vintage rock and roll. Friday and Saturday. Jon Beck, singing piano variety. Sunday. How Full, contemporary. Monday. Defense St. Club, contemporary. Tuesday.

**Wingsler's Bar**, 6908 Mission Gorge Road, Mission Valley 294-8802. Steve Crain, country. Tuesday through Saturday. Hawine, country. Sunday and Monday.

**San Diego South**  
Anthony's Harborville, 1382 North Harbor Drive, downtown, 232-6330. Mark Meadows and Clair Act, jazz and contemporary. Wednesday through Sunday. Most Valuable Fingers, jazz and contemporary. Monday and Tuesday.

**Asize Bowl**, Turquoise Room, 4356 30th Street, North Park, 263-3130. Star and the City Street Band, contemporary. Friday and Saturday.

**The Bay Club**, 2123 Shelter Island Drive, Shelter Island, 224-8888. Bob Daponte, contemporary music. 7:11 p.m. Friday and Saturday.

**Harvey Stone Three**, 310 Fifth Avenue, downtown, 233-8029. Live music. Wednesday through Saturday. Club for information.

**The Bookhouse Restaurant**, 2040 Harbor Island Drive, Harbor Island, 230-8010. Planned solo show performers. Adult contemporary music, beginning at 8 p.m. Friday and Saturday.

4287 Mission Blvd.  
270-7522

the OLD pacific beach CAFE

THURSDAY  
San Diego's Finest Blues Band

FRIDAY & SATURDAY  
Rock & Roll

SUNDAY  
Red Stripe Night with giveaways & drink specials

MONDAY & TUESDAY  
Mon. Spaghetti Night \$1.99  
Tues. Prime Rib \$11.99

WEDNESDAY  
Lobster Night \$7.99

RHUMBOOGIES  
BIG FINS  
DR. CHICO'S ISLAND SOUNDS  
SIERS BROTHERS  
BIG FINS

OVER 88 DOMESTIC & IMPORTED BEERS

**Brewery's Bar and Grill**, 4955 El Camino Boulevard, village area, 287-2770. Live music and rock and roll. Friday and Saturday. Club for information.

**B Street Cafe and Bar**, 625 West B Street, downtown, 232-1777. Roy Howard, jazz. 7:11 p.m. Tuesday and 8:30 p.m. Friday and Saturday. Hollis Center, jazz. 7:11 p.m. Sunday. Mainstream, jazz. 8:30 p.m. Monday and Wednesday. Dr. Chocoi Island Sounds play ska, calypso, and reggae from 6-9 p.m. Tuesday.

**Cafe Bon Appetit**, 701 B Street, downtown, 232-5725. Steve Brown, pianist, performs from noon-2 p.m. Tuesday through Friday and from 5-7 p.m. Saturday through Thursday. Rick Ross, pianist, performs from 5-7 p.m. Friday.

**Cafe del Rey**, 1140 St. Paul's, Balboa Park, 234-8511. Piano Bar Jack Pulaski, 8:30 p.m. Tuesday through Saturday. Harry Copie, 1:4 p.m. Sunday.

**Cafe Sevilla**, 555 Fourth Avenue, downtown, 233-5979. Flaminio guitarist. Monday through Saturday. 8:30 p.m. Sunday.

**California Cafe Bar and Grill**, 502 Horton Plaza, downtown, 238-0640. Jim Bionchi, jazz music. Thursday, Joe Carter, jazz music. Friday and Saturday. Neil Cook, jazz music. Wednesday.

**The Captain's Quarters**, at the E-Z 8 Motel, 1603 Westwood Street, La Jolla, 233-2121. Shades of Blues, blues and rhythm and blues. Friday and Saturday.

**The Cash**, 2822 Kettner Boulevard, downtown, 234-9633. Shotgun Marriage and the Toll-Free Hearts, rock and roll. Thursday. Live music is featured on all other nights of the week. Call club for information.

**The City Rock Cafe**, 895 Fourth Avenue, downtown, 234-2040. The Nightmovers, blues and rhythm and blues. Wednesday and Thursday. The rock and roll. Friday and Saturday. Club for information.

**The Road High**, rock and roll. Friday and Saturday.

**Crow's**, 802 Fifth Street, downtown, 233-4325. 9 p.m. live performance. Sheep Movers. Thursday. The Pines A Cappella. The Friday David Jackson, Saturday. Sue Palmer. Tuesday. Daniel Jackson, Wednesday. 8:30 p.m. jazz performers. The Hot Jazz Band. Thursday. Aljo Calabris, Friday and Saturday. Joe Martin, Sunday jazz ensemble. The Gary

**GRAND OPENING!**

• 20 TV's  
• 4 Satellites  
• Cocktails  
• Great Food

Before, during or after the game...

• Now serving Weekend Homestyle Breakfasts starting at 9 am  
• Happy Hour Drink Specials from 11 am-1 pm and 4 pm-6 pm

**ST. LOUIS ROUND DRAFT**  
Sports Lounge • Restaurant

1956 Bacon St.  
Ocean Beach  
224-7845

**Quitting Business Sale**  
FIXTURES FOR SALE!

40% OFF All recording equipment & accessories  
75% OFF All effects pedal boards  
30% OFF All Gibson guitars  
40% OFF Boss rackmount digital reverbs  
1/2 OFF Roland Octapads  
1/2 OFF All Yamaha band instruments

★ Coupon ★  
Return this coupon for a Special Bonus of \$5,000 Plus Dollars  
Expires: 4/14/90  
City: Mission Valley  
Limit 1 coupon per person. See ad.

Saturday, April 14, 1990 FREE HOT DOGS & BEVERAGES

**INTERNATIONAL MUSIC CENTER**  
Sale Terms:  
• Cash  
• Check  
• Visa/MC  
• Financing available  
All Sales Final

Sale Hours:  
Monday-Friday 10:00 am-7:30 pm  
Saturday 9:00 am-5:00 pm  
Sunday 12:00 pm-5:30 pm  
Closed Easter Sunday

\* S.E. corner of Balboa Dr. & Fletcher Parkway next to G & S Sports  
\* 5169 Balboa Drive, La Mesa, 492-6800

**Entertainment This Week**

**THURSDAY**  
SEPARATE CHEX  
6:30 - 11 p.m.

**FRIDAY**  
REAL TO REEL. At KIFM's **FM98 KiFM** Lives 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**  
VEHICLE  
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 fix for mid-week blues  
6:30 - 11 p.m.

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

THE SAN DIEGO HILTON  
BEACH AND TENNIS RESORT

**CARGO BAR**







OFF THE RECORD

We're open 7 days  
6106 EL CAMINO BLVD  
SAN DIEGO, CA 92115  
(619) 265-0507

SEE US NEXT WEEK!  
ENCINITAS, CA 92024  
(619) 943-0541

3805 FIFTH AVE  
(HILLCREST)  
SAN DIEGO, CA 92103  
(619) 298-4756

So you hear that vinyl is dead, a relic, so much copolyte to be passed around science centuries from now? Wrong, Lumpy...

**CASH PAID**  
FOR RECORDS, 45s, COMPACT DISCS, CASSETTES AND VIDEOS

Just bring in your old, cold hard LPs, tapes, CDs, etc. and turn them into cold hard cash. Our experienced buying staff is eager and willing to turn your unwanted tunes into gold. Drop by anytime during business hours as we're always buying.

And by the way...

**O.T.R. IS OPEN EASTER SUNDAY**

CASH PAID FOR ALBUMS, CASSETTES, 45s, VIDEOS, CDs

2 FOR 1 DINNER COUPON  
Buy 1 dinner entree, plus 2nd entree or lesser value food with this ad valid Tuesday - Thursday

Downtown Underground  
Thursdays  
FREE PASS

\$5.00 VALUE \$5.00 VALUE

Sibyl's  
DOWN UNDER

500 4th Ave.  
Downtown, San Diego  
AUSTRALIAN RESTAURANT & NITELUB  
239-9117

Expires 6/30/90 - Valid before 10:00 pm only

THERE'S GONNA BE AN EARTHQUAKE

California EARTHQUAKE CAFE  
LIVE MUSIC

EVERY THURSDAY NIGHT  
LIVE BANDS

THE TOP LOCAL ROCK AND ROLL OLDIES CHAMPION PERFORMERS ON THE QUAKE STAGE DANCE ONE & DANCE TWO THE FUN COSTS \$1.00

THERE'S ALWAYS A PARTY AT THE QUAKE!

TUESDAYS  
WEDNESDAY  
FRI. & SAT.

10:00 PM - 1:00 AM  
Live Bands  
Live Music  
Live Music  
Live Music

DAILY HAPPY HOURS (4:00-6:30 PM)  
\$1.00 - \$1.25 Cocktails - \$1.50 Wine

LUNCH • DINNER • COCKTAILS • OLDIES DANCING  
on Mission Street  
297-3603

Second to None! Fish House West  
Shredded and the Soccer Club  
Circulation, Time Machine  
Shogun Marriage, The Capitol  
The Star Brothers, Old Pacific Beach  
Cafe, Paradise Bay, Fat City/China  
Lump

Slight of Hand, Golden Lane  
Slide Area, Blind Melon  
Sofia, Hotel del Coronado  
Some Psychobilly Children, Spirit  
Bluescafé, Piffkin Pub  
Straight Tip, Jack Murphy's  
Sunny Nites, Mezzed's  
Sweet Jane, Whiskey

The 101 Mile Heart, the Cochab  
Thevaldi, Pondera, Pacific Beach  
Tough Breaks, Hit City's  
Ultra Void Scenes, the Saccharal  
Union Street, 45 Steps  
The Workback Machine, the Sand Bar  
and Amusement

Contemporary/  
Top 40

Dan Adams: the Crown Room  
Judy Arneson: San Diego Nite  
Bobby Arneson: Le Cade Hotel and Spa  
Bria Baker: Rockin' Convention Center  
Bobby Brown: Piffkin Pub, Blarney  
Shane Zee: Zee (Trinity)  
Bobby Becker: Mexican Village  
Doug Beppner: the French Cafe, Max  
and Me's  
Bos Bell: the Wellhouse  
Frances Black and Steve Hallie  
Galaxy Club  
The Franco Black Trio: The Escape  
B National, King's Mountain  
Hammers  
Steve Brown: The Lark/Mission Garage  
Jerry Burkhardt: Doc's Landing  
The Sunny Carriers: Terry Henry's  
Chain Reaction, Rockin' Convention  
Center  
Norman Clifford and Friends: the  
Landing  
The Rocky Cole Trio: the Jet at Del Mar  
Ray Correa: the Library  
Ray and Loretta Correa: the Library  
Dorel Daniels and Flashback: Alonzo  
Barnard Inn  
Debra N. Clair: the Wellhouse  
Diane: Sharp's Cafe  
The Elements: the 3rd Club at the  
San Diego Marriott Hotel, Sheraton  
Ed Ellis and Deputies: the Sandbar  
Lounge  
Billy Fowler: the Flying Bridge  
Eddie Gold: Gabriel's Grill  
Honey Gold: Broadway's Restaurant  
Verry Griffith and Jim Egan: Drury's  
Noggin  
Greg Hartman: Piffkin Pub  
Silvana May: Terry Henry's  
Bar/Hotel  
Tim and Maria: Mealy Ireland's Own  
Bar/Hotel  
Barbara Janssen: the Escape  
The Peter J. Almost Live Show: Piffkin  
Pub  
Rick MacCallan and the B Street Band:  
"the Junction"  
Mark Meador and Chas Act: Old Old  
Rat Cafe, Anthony's Horseshoe  
Miami and Forward Motion: Marriot  
Horseshoe Ballroom  
Midnight Delights: Piffkin's Back Room  
Jim Moore: the Wellhouse  
Charlie Moran: Hambroville  
The Movers: Anthony's Horseshoe  
Bill Mullen: Carlos Murphy's/Alonzo  
Barnard Inn  
Jonathan Murray: Doc's  
Parson's Corned Highland Country  
Club  
Perket Redman: Piffkin Pub  
The Pat Group: Alonzo Barnard  
Inn  
Shoutout  
The Chuck Randall Trio: Piffkin Gold  
Rite, Rancho Valencia, Hengate Hotel  
Hengate Hotel  
The Rockaways: Jolly Roger/Sheraton  
Village  
Rube's Trio: Piffkin Lounge  
Shane W. One: La Cade Hotel and Spa  
Sound Investments: Rancho Bernardo  
Inn  
Sounds of Friendship: Escondido  
Country Club  
Spillbound: Piffkin Lounge  
Sally Spellman: the Delta Hotel  
Live Ticker, Le Piffkin Lounge  
Don Trensman: the Flying Bridge  
Timelines, with Bos Bell, Acoust at  
Restaurant  
Luther: Rancho Head/Mission Valley  
The Variations: Hotel del Coronado  
Steve White: Whiskey's Cafe  
Brian Whitaker: Kelly's Pub, Mexican  
Village, Terry Henry's Bar  
Jinash Williams: The Lark/Mission  
Garage

2 FOR 1 DINNER COUPON  
Buy 1 dinner entree, plus 2nd entree or lesser value food with this ad valid Tuesday - Thursday

Downtown Underground  
Thursdays  
FREE PASS

\$5.00 VALUE \$5.00 VALUE

Sibyl's  
DOWN UNDER

500 4th Ave.  
Downtown, San Diego  
AUSTRALIAN RESTAURANT & NITELUB  
239-9117

Expires 6/30/90 - Valid before 10:00 pm only

Country/  
Country Rock

Borderline: Cross Bar  
Breakdown: Piffkin Pub, Loretta's  
Brooklyn's Cowboy with Mel Friedman  
Carpenter  
California: Jack's  
Chas Carroll and Concessions: Lark's Little  
All of Country  
Country Caramels: Circle D Camel  
Copies: Country Barn  
Dakota: San Diego Nite  
Godd's Walk: Cross Bar

EVERY Friday - Happy Hour 5-8 pm  
WINE BY: The Coast \$1.25

\* Dining  
Until 2 am  
Fri. & Sat.

Every Friday, 5-8 pm  
ENTERTAINMENT  
Brazilian Jazz with  
PANGEA

Also continuous LIVE entertainment 9 pm-1:30 am

LUNCH • AFTER THEATRE • LATE DINING  
Cocktails • 234-2040 • Dancing

Sun., Thurs. 11 am-midnight • Fri. & Sat. 11 am-2 am  
Across from Horton Plaza parking. No cover.  
895 4th Avenue, downtown San Diego

LEO'S  
Little Bit O'Country Inc.

JOHNNY LEE

Sunday, May 20  
5:00 dinner/show \$17\*\*  
9:30 evening show \$13\*\*

LIVE COUNTRY WESTERN MUSIC  
6 NIGHTS TUES.-SUN.

Dancing lessons nightly - 7-8:30 pm

690 W. San Marcos Blvd.  
Hwy. 78/San Marcos Blvd. • 744-4120

NOW APPEARING!

"ROCKAWAYS"  
Wed./Thurs. 8 pm-midnight  
Fri./Sat. 9 pm-1 am

"CHUCKIE"  
Thurs. 8 pm-midnight  
Fri./Sat. 9 pm-1 am

Jolly Roger Jolly Roger

SAN DIEGO  
Seaport Village  
807 W. Harbor Drive  
(619) 233-4300

OCEANSIDE  
Downtown Harbor  
1900 Harbor Dr. North  
(619) 722-1831

Sundays 6 pm  
JAZZ JAM SESSIONS  
with  
BARRY FARRAR  
(Go by, no session Easter Sunday)

Every Saturday  
FISH & THE  
SEAWEEDS

ACQUSTIMANIA  
Every Friday  
8 pm-12 midnight  
with  
PAUL HAYWARD

FREE DINNER  
FRESH SWORDFISH \$16.95

Order a fresh swordfish dinner for just \$16.95 & select any menu item entree of equal value complimentary. Includes seafood chowder or tossed salad, baked potato or rice pilaf and fresh vegetable.

Please present coupon at Reservation Desk before ordering. Expires April 19, 1990. (Excludes Easter Sunday, April 15)

One offer per coupon. May not be used with other discounts.

Salmon House

1970 Quivira Rd. - Marina Village - For reservations: 223-2234

DOWNTOWN'S FINEST  
FUN SPOT! ASK ANYONE!!

PATRICKS II

LIVE ENTERTAINMENT & JAZZ

Jazz, Blues, Boogie, Rock  
Happy Hour prices all 7:30 pm

Best in Rock  
April 13 @ 14  
Rick Quilty Group  
April 17  
Fossilhead Pigs  
April 27 @ 28

Best in Blues  
Mighty Penguins  
April 15  
Ruby & the Red Hats  
April 20 @ 21  
Shades of Blues  
April 23

No cover Across from Horton Plaza parking

DRINK SPECIALS AND COVERS

HAPPY'S

2241 Shelter Island Drive  
724-3577

BLIND MELONS  
at the Pier  
ONE OF THE LAST GREAT BEACH BARS

Tonight, Thurs.  
ROUGH NECK  
POSSIE  
\$1.25 drafts 8:30 pm-midnight  
\$1.25 watermelon shooters  
midnight-close

Fri. & Sat., April 13 & 14  
THE REDCOATS

Sat., April 14, WADE PRESTON 4-8:30 pm  
REGGAE SUNDAY AFTERNOON - Sun., April 15: TRIBAL LUNCHBOX  
Sun. night, 9 pm: ROCKIN' BLUES. No cover.  
Mon., April 16: BLUES AMBASSADORS 8 pm  
Tues., April 17: ACOUSTIC BLUES  
Wed., April 18: L.A.'s finest - THE WADE PRESTON BAND 9 pm

Coming:  
April 20 & 21: RHUMBOOGIES - Every Mon., BLUES AMBASSADORS  
HAPPY HOUR BAND Thurs. & Fri., 5-7 pm  
THE SLIDE AREA featuring members of FOUR EYES & PRIVATE DOMAINS  
HAPPY HOUR Mon-Fri., 4-7 pm • 710 Garnet Ave., P.B. 483-7844

#1 LIVE ROCK & ROLL  
CLUB AT THE BEACH!

Thurs. - Sat. Sun. Mon. Tues. & Wed.

PRIVATE DOMAINS DAVID BRADLEY AND THE MANIC BAND STRAIGHT UP featuring members of Rolling Stone, Aerosmith & Big Bang. COMANCHE MOON featuring Paul Karavits, supported by the Best Friends

Saturday afternoon 4-8 pm RICK GRACE BAND  
Sunday afternoon 4-8 pm BLONDE BUZZ BAND  
EVERY SUNDAY NIGHT - \$1.75 ANY DRINK IN THE HOUSE!!  
15th ANNIVERSARY PARTY!  
April 19-22, 1990

BAND WARS!! 15 SAN DIEGO BANDS PLAY THURS.-SUN.!

4302 MISSION BLVD.  
270-3220  
DAILY 11 AM-2 AM  
1 BLOCK FROM THE BEACH

JOE MURPHY'S  
SWEET CLUB & PUB

SPORTS VIA SATELLITE \$3.00 (all beverages) 5 drinks

HAPPY HOUR MONDAY-FRIDAY 4-7 pm

SUNDAY SOUTHERN FRIED CHICKEN DINNER \$3.50  
make your potatoes & gravy with vegetable

FRIDAY & SATURDAY FOOD & DRINK SPECIALS

MONDAY FISH TACO PLATE \$3.50  
with beans and rice

THURSDAY \$1.50 SPAGHETTI NIGHT!  
with meat sauce & garlic bread

WEDNESDAY MEXICAN FIESTA NIGHT \$3.50

8 oz. STEAK \$5.50  
with baked potato, with beans, vegetables, and fresh vegetables with garlic

Must be 21 yrs. old

the DAILY PLANET  
1200 GARNET AVENUE • PB • 272-6066

Good Times: The Puckin' House  
 Restaurant: The Merlot Cocktail Lounge  
 Grand Central Station, Peter Jay's  
 Chad Hart and Friends: Blue Reggae  
 Lounge  
 Greg Hamilton: El Comal/Paraguay  
 Harvest: Whimsical's Band  
 Justice and Lynn: Mission Inn  
 Candee Kates: Billy Up Tavern  
 Intense: Contrived Restaurant and  
 Lounge  
 Kenneth and Miller: the Moonshine Bar  
 The North 40 Bands: Bruce Billy's  
 Cafe  
 The Outlaws: Rev's Red Eye Gekko  
 Brooches: Bruce Cooch  
 The Savory Brothers: Pimento Club  
 The Shadow Riders: Davey Starr  
 Silverado: Palm Springs Inn  
 Night Tench: the Canyon Inn  
 Steve Craggs: Whimsical's Band  
 Southern: the Riverside Inn  
 Tall Cotton: Clubside Lodge  
 A Taste of Country: Ozzy Bar  
 The Bean Band: Smitty's Downtown  
 Whip's Post: romo's

### Folk/Ethnic

Frankie Boreland: Island Lounge  
 Bluegrass: Elc. The Pine Place  
 Della Charlieri: Denny's/Maggy's  
 They: Columbia House (O'Connell's), Fisher  
 M-Gee  
 Chris DeLaney: Whimsical's Band  
 Don Deane: Fisher M-Gee  
 Emerald and the Bad Boys: July's  
 Ken Hart: Tony Rome's/Whimsical's  
 Tom and Maera Healy: Ireland's Own  
 Jim and Theresa: Whimsical's Band  
 Sam Hinton: Harbors and Music  
 Brooches  
 Gary Leback: Tony Rome's/Whimsical's  
 Christina Legend: Kirby's Cafe  
 Lilley Pops: Fisher M-Gee  
 Luigi Lavanis: Sheraton Harbor Island  
 Hotel: the Inn at Del Mar  
 Miguel Lopez: Volante's  
 Miguel's Flathead: Gilguy's  
 Jaime Moran: Island Lounge  
 Luis Martinez and J. Marin: Tony  
 Ponder's/Pacific Beach

Los Regulos: Merlot Cocktail Lounge  
 Moonlight: the Merlot Cocktail Lounge  
 Alan Phillips and Pablo Mendez: the  
 French Cafe  
 The Rockers Party: Bluegrass Band, Duke  
 Mow/University Avenue  
 The Rockers: Old Moon Nightclub  
 Magically  
 The Sons of Disaster: Magically  
 Roberto Valdes

### Blues/R&B Reggae

Ann Lee: Whimsical's  
 Wayne Bennett: Billy Up Tavern  
 The Bluegrass Band: Whimsical's  
 Billy Up Tavern, Ann Murphy's  
 The Blues Ambassadors: Whimsical's,  
 Old Moon  
 Jackie Bonaparte: Cooch's The Hot Bar  
 and Grill  
 The Cavell Brothers: Whimsical's  
 Dr. Chino's Island Souzai: Old Pacific  
 Beach Cafe, Merritt Head/Mission  
 Village, Ponder's/Pacific Beach, El  
 Street Cafe  
 Tomcat Courtney: Ross' Bohemian  
 A.J. Cooch: Cooch's  
 Justice Edwards and Hal Pans: Hilton  
 Hotel, Cooch's The Hot Bar and Grill  
 The Fatmen: Isadore Billy Nevada  
 Funk'd B  
 Dr. Fulgencio and the Sisters of Love:  
 Lutanian Hotel  
 The Rick Carter Group: Ann Murphy's  
 The James Harmon Band: Billy Up  
 Tavern  
 Ishward and the Peacekeepers:  
 Whimsical's, Ponder's/Pacific Beach,  
 El Street Cafe  
 Jam Ray: Whimsical's  
 Steve Rame and the Swagat! Gates:  
 Whimsical's  
 Liane Stone: Billy Up Tavern  
 Jerry McCann: Billy Up Tavern  
 The Mighty Powerhouse: Whimsical's, Duke  
 Mow/University Avenue  
 Sugar Miley: Billy Up Tavern  
 The Nightmares: City Rock Cafe  
 Pansie: La Costa Hotel and Spa  
 The Snake Prison Band: Old Moon  
 Rucker: Sereno and Gilguy's/Roy's  
 The Rebel Brothers: Billy Up Tavern  
 Reynolds Roy: Billy Up Tavern



IAN MCCULLOCH, Saturday, Blackman

The Rhomboids: Old Pacific Beach  
 Cafe, Old Del Mar Cafe  
 The Rhomboids Power: Old Moon  
 Shades of Blues: the Captiva's Quarters  
 Tapestry: the Sandberg Lounge  
 Tribal Lancers: the Sand Bar and  
 Restaurant, Old Moon

### Jazz and Big Band

Alan Calkins: Cooch's  
 Charles Angelus: Hilton Hotel  
 Tom Barham: City Rock Cafe  
 Harold: Gilguy's Grill

Jack Beata and Friends: Kelly's Pub/El  
 Mar  
 Bill and Steve: Denny's/Maggy's  
 Jackie Bonaparte: Cooch's  
 The Brights Preservation Band: Pal  
 Joey's, Patrick's B  
 Jon Gardner: Callahan's Bar and Grill,  
 Merritt Head/Mission Village  
 The Chicago 6: Mission Inn  
 The Rocky Cole Trio: the Inn at Del Mar  
 Pope John: Cooch's Elmar's  
 Eric O'Brien: City Rock Cafe  
 Harry "Smooze" Williams: Elmar's  
 Justice Edwards and Hal Pans: Cooch's  
 The Hot Bar and Grill, Hilton Hotel  
 El Mar and Tapestry: the Sandberg  
 Lounge  
 Eugene: Simpson's at the Rancho City  
 Steakhouse  
 The Barry Peter Trio: the Salmon  
 House  
 Pathfinders: the Natch Club at the  
 Merritt Head/Mission  
 Andrew Fay and Fran Ledwith: U.S.  
 Coast Hotel  
 The Andrew Fay Trio: San Diego Harbor  
 Decatur  
 Her Handing: El Street Cafe  
 The Finestones: Ross' Bohemian  
 J.J. Frank: Vic's  
 Freddie: Ponder's  
 Hollis Gentry: Callahan's Bar and Grill,  
 El Street Cafe  
 Greg Glawer: Hillcrest Hotel  
 Bob Goldstein: Elc. M-Gee  
 Mal Gooch: Callahan's Bar and Grill,  
 El Street Cafe  
 Greg Hamilton: Palm Mesa Resort  
 Harvey and Ed: Street Jive, Pal  
 City/City Camp  
 The High Society Jazz Band: Duke  
 Mow/University  
 Holly Hoffman and Peter Satterfield:  
 Harbor Grand Hotel  
 Holly Hoffman and Ron Sprague:  
 Harbor Grand Hotel  
 Glen Harsholt: Gilguy's Grill  
 Todd Hansen: City Rock Cafe  
 Donald Jackson: City Rock Cafe  
 Alan Johnson: the Beach House

### Comedy and Music

David Bradley and the Madras Band:  
 "Chaukie" Murphy  
 Larry Watt: Band Street Cafe  
 Leanne: Harbors and Music  
 Old Ridge: La Hacienda Cantina  
 Ponder's/Pacific Beach  
 Rhino Whimsical: Ponder's/Pacific Beach  
 Billy Vera: Billy Up Tavern

### Piano Bar and Classical

Barbara Banks: Merritt Head/Mission  
 Hotel  
 Randy Buecher: "Merlot Village"  
 John Brown: Harbors and Music  
 Joe Calvino: Ponder's/Pacific Beach  
 Pub and Restaurant  
 Lucy Chan: the Wellhouse  
 Trevor Clarke: Ponder's/Pacific Beach  
 Pub and Restaurant  
 Counterpoint: with Byron Rallo and Cary  
 Tullio: Ocean View Restaurant  
 Barry Craig: Cafe del Rey/Mero  
 Don Fern: Star Rock  
 Jim Field: Ponder's/Pacific Beach  
 Jimmy Freshman: Ponder's/Pacific Beach  
 Paul Gnan: Donde's Restaurant  
 One Greenback Hotel/San Diego  
 Merritt  
 Paul George: Kelly's Steak House,  
 Doublets  
 Bruce Harvey: Panama's at the Colonial  
 Inn  
 Craig Jones: the Cambridge Inn  
 Judith: Shepherd's Cafe  
 John Ladd: Anthony's Jule  
 George "The" Lee: Doublets  
 Bob Linn: La Volante Hotel, Bahia  
 Hotel  
 Heidi Madsen: Alby Restaurant  
 Jerry Melillo: Merritt Head/Mission  
 Nancy Nelson: Omni International Hotel  
 Rita Noss: U.S. Post at the Merritt  
 Hotel, downtown  
 Gary Narverton: Donde's Restaurant,  
 Kelly's Steak House, Seven Seas  
 Cafe  
 Joel Nash: M-Gee Plaza  
 Doug New: the Hot Bar and Grill  
 James Parilla: Merritt Head/Mission  
 Dick Pearson: the Wellhouse  
 Jack Pullara: Cafe del Rey/Mero  
 Peter Popping: Minkie's Cafe  
 George: Ross' Bohemian  
 Gary Rich: U.S. Coast Hotel  
 Harold: Rick's Gourmet Lounge  
 Rick: Rancho Valencia, Whimsical's  
 Peter: Borchert's, Callahan's Bar and Grill  
 Mike: Barab's Humphrey's  
 Duke: Brown Cafe, Blue Appetit  
 Joseph: Schneider's Flamingo Hotel  
 Jim: Sherman U.S. Coast Hotel  
 Jack Smith: Ponder's  
 John: Sherman U.S. Coast Hotel  
 Kelly: Spelman: Bahia Hotel  
 Jo: Sherman: the Wellhouse, the  
 Wellhouse  
 Doug Ulrich: U.S. Coast Hotel  
 Bruce: Verbeke: Callahan's Bar and Grill  
 Dale: Verone: Gourmet Room  
 Bob: Wright: Pal of the Cove

Star of the hit TV series  
**"ANYTHING  
 BUT LOVE"**  
**RICHARD  
 LEWIS**  
 with special guest  
**Russ T. Naizl**  
**April 20, 8 pm**  
 University Sports  
 Center, USD  
 Tickets available at  
 TicketMaster &  
 USD box office  
 Brought to you by  
**Concert Board**

EVERY THURSDAY EVERY THURSDAY  
**REGGAE**  
 EL CAJON  
 Featuring California Centerfolds  
 The Boys of Summer  
 They're gorgeous! They're perfect! They're yours!  
 Screaming Orgas - \$1.75 - on the Beach \$1.75  
 \*No men before 10 pm & then we'll let them in  
 \*Doors open at 7 pm  
 This show is a must see!  
**DR. MICHAEL DEAN**  
 World's Foremost Hypnotist  
 Command performance April 29 - 7:30 pm  
 Tickets \$8.50 and are available at all  
 Ticketmasters & Diego's El Cajon  
 1340 Broadway • El Cajon  
 (just east of 2nd Street)  
 442-9537

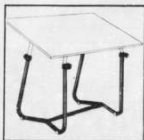
**PARK PLACE**  
**TONIGHT  
 THROUGH  
 SATURDAY  
 PRANX**  
 Sunday & Monday, April 15 & 16  
**REDCOATS**  
 Sunday - Margaritas \$1.50  
 Monday - Buck Night  
**THURSDAY  
 Ladies' Night**  
 \$1.00 Champagne  
**NO COVER  
 SPECIAL  
 DRINKS**  
**LIVE ROCK EVERY NIGHT**  
 1280 Fletcher Parkway, El Cajon ■ 448-7473

**DRUMS  
 DRUMS  
 DRUMS**  
 5-piece Premier and Tama drum  
 sets from \$429.  
 Tons of Tama hardware in stock  
 up to 50% off!  
 Sticks and heads always 2 for 1  
 Paiste and Zildjian cymbals, large  
 selection up to 40% off!  
 DW kick and hi-hat pedals from \$99!  
**FREE!**  
 Buy a drum set and  
 get a free Tama  
 transportation case  
 (while supplies last)  
**DON'T MISS OUR DRUM CLINIC  
 ON WEDNESDAY, MAY 2, 7 PM**  
**BY CLAYTON CAMERON,**  
 drummer of the  
 "LARRY" band  
**WE WILL MEET OR BEAT ANY  
 ADVERTISED PRICE AND GUARANTEE  
 POSITIVE! THE ONLY PLACE  
 WHERE THE PRICE IS OUR GOAL!**  
**WE OFFER A FEATURED  
 DEMONSTRATION OF THE 5-DISC  
 USING DRUMS THAT WILL KNOCK  
 YOUR SOCKS OFF!**  
**NEW WORLD MUSIC & SOUND**  
**569-1944**  
**4792 CLAIREMONT MESA BLVD., SAN DIEGO**  
**NOW OPEN SUNDAYS!**  
 (at corner of Clairemont Mesa Blvd. & 56th St.)

**MICK'S  
 PB**  
**LIVE MUSIC AND  
 ALL-NIGHT HAPPY HOUR!!**  
 Thursday & Friday nights  
**SERIOUS GUISE**  
 Thursday & Friday nights  
**ALL-NIGHT HAPPY HOUR 5 pm-close**  
 \$1.50 WELL, DRAFT, WINE  
**COMPLIMENTARY MEXICAN BUFFET till 8 pm**  
**CHAOS PRODUCTIONS SATURDAY NIGHTS!**  
**NO COVER BEFORE 9:30 PM**  
 4100 Mission Blvd. (2 blocks south of Grand Ave.) 581-3938  
**FREE VALIDATED UNDERGROUND PARKING**

**TUESDAY**  
**Belmont's & Special  
 Order for**  
**BIG BOYS**  
**EXTRAVAGANZA**  
**EVERY DRINK  
 2.00**  
**COME EARLY TO  
 GET THE BEST SEATS  
 FOR MORE INFO  
 CALL 488-2815**

**OPENING SPECIALS  
GOOD THRU APRIL**



**Tables  
40% Off**  
Most tables in stock on sale.



**Frames  
50% Off (thru the year)**  
Select quality stock frames on sale. Choose from ready-made wood frames, clear face box frames to sectional frame kits.



**Watson-Guptill  
Books  
40% Off**  
White Sale.  
Over 50 select books on sale. "Airbrush 22": Advertising, Photography, "Composing in Acrylics," "Mastering the Computer for Design & Illustration."



**Grumbacher  
40% Off  
Brushes, Oils, &  
Watercolors**  
Choose from a wide variety of brushes. Paints include Presto-Set oil colors and Academy watercolors.



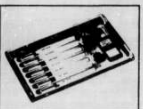
**Watercolor Papers  
40% OFF Mfg. List**  
Whitman & D'arches 100% cotton rag papers. Available in an assortment of sizes, weights and surfaces.



**All Fine Pens  
30% Off**  
All quality writing instruments are on sale.



**All Chairs  
40% Off**  
All office chairs, drafting chairs and stools. Chairs range in color, style and price. Sierra, Neoh-Poli and Centa.



**Koh-I-Noor  
7 Pen Set  
\$39.95**  
Set contains 000,00,0,1,2,3 & 4 point sizes.  
List \$97.00

**now open**  
700 13th Street at G.  
VISIT US DURING AFTWALK.

The Fine Art Store  
is proud to announce  
a New store,  
700 13th Street.  
**Airbrush Workshops**  
Presented by Raul Espinoza  
of the San Diego  
Airbrush Academy  
10 am-12 noon & 1 pm-3 pm  
**Saturday, April 21st**  
(Kearny Mesa Location)  
**Saturday, April 28th**  
(Pacific Beach Location)

**The Fine Art Store**

8843 Clairemont Mesa Blvd., San Diego (619) 565-0646  
4683 Cass St., Pacific Beach (619) 483-3170  
700 13th Street, San Diego (619) 234-7015 FAX: (619) 565-1598

Introducing our exciting new...

**18+12**  
VARIETY FITNESS PROGRAM



**18+12** is a super half-hour variety workout at Family Fitness Center. It includes "18" minutes of fitness training on the world's most advanced fitness equipment, plus "12" minutes of cardiovascular exercise on a variety of high tech machines.

With the **18+12** program, you can get started on building the firm, fit body you have always dreamed of.

**INTRODUCTORY OFFER**

Pay a one time fee of **\$49** plus voluntary dues of only \$14 per month\* for as long as you wish to remain a member. This is a Special Hours Membership good at the center of your enrollment.



Now there are 41 locations in Southern California.

- |                                                        |                                            |                                                                                |
|--------------------------------------------------------|--------------------------------------------|--------------------------------------------------------------------------------|
| BALBOA AT HWY 805<br>292-7079                          | NORTH ESCONDIDO<br>739-8422                | POINT LOMA AND<br>SPORTS ARENA AREA<br>224-2902                                |
| CARLSBAD-OCEANSIDE<br>439-4404                         | 174 W. El Norte Parkway<br>(at Highway 15) | 1243 Midway Drive<br>(Nordic Village)                                          |
| 2213 El Camino Real<br>(Tops & Country)                | SOUTH ESCONDIDO<br>489-0660                | MISSION VALLEY<br>281-5543                                                     |
| EL CAJON<br>442-0293                                   | 409 West Felicitia<br>(Felicitia Plaza)    | 1883 Rancho Mission Road<br>(East of Stadium)                                  |
| 850 Armete (West of Parkway<br>Plaza behind Home Club) | LA MESA<br>697-1212                        | CHULA VISTA<br>425-6600                                                        |
| MIRAMAR<br>693-3500                                    | 2450 University Avenue                     | 835 Third Avenue<br>UNIVERSITY TOWNE CENTRE                                    |
| 9550 Miramar Road<br>(2 blocks west of Hwy. 15)        | SANTEE<br>562-1666                         | 9043 Mission Gorge Road<br>(2 blocks west of Coronado)<br>(Next to Robinson's) |

\* Total cost. Monthly payments are on bank debit. Must be at least 18 years old, or 14 with parent. Incentives may be offered for enrolling on other memberships. Babysitting is available for a nominal fee, also racquetball at some centers. Equipment varies at each center.





# JACK'S ALPINE FACTORY SALE

Jack's, San Diego's #1 mobile electronics dealer, has just received the largest shipment of their history from the Alpine factory. Take advantage of these once in a lifetime buys from the #1 brand in car stereo. Quantities are limited, SO HURRY!

**0% INTEREST FREE FINANCING\***

**REMOVABLE CD PLAYER WITH 4X OVERSAMPLING**

**\$348**

With purchase of installation. Get a handle on one of the world's best-tracking CD players. Alpine has taken the most refined CD laser pickup and transport in mobile audio, combined it with their exclusive T-10 II tuner and put it all in one removable unit at an incredible price! Factory serviced.



**NO PAYMENT FOR 90 DAYS†**

**6 1/2" COAXIAL SPEAKERS**

Alpine's advanced loudspeaker delivers the deep bass and open highs that characterize a high quality sound system. Built for the demands of digital audio, these speakers offer extended frequency response and superb power handling.



**1/2 PRICE \$49 EACH**

**\$185**

**DIGITAL AUTO-REVERSE CASSETTE STEREO**



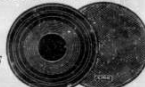
If you're ready for all the excitement, power and high performance of a quality car audio system, then you're ready for this Alpine. Features include 18 station presets, separate bass and treble controls and that classic Alpine styling.

**\$67**

**SUBWOOFER AMPLIFIER WITH ELECTRONIC ACTIVE DIVIDING NETWORK**

**200 WATT - 10" SUBWOOFER SPEAKER**

**\$79 EACH \$140 OFF PAIR**



**\$248**

**REMOVABLE AM/FM CASSETTE DECK**



Now you can park your car and not worry whether your radio will be there when you return. This Alpine radio is packed with features including Dolby NR, music search, loudness control and auto-reverse switch.

**4/3/2 CHANNEL POWER AMPLIFIER**

**\$199**

Alpine commitment to producing components that provide system flexibility at every level is evident in its high-power, wideband, 4, 3 or 2 channel amplifier. With Built-in Active Driving Network and Dynamic Output Control. Factory serviced. Limited quantities.

**6-DISC CD SHUTTLE \$498**

Alpine's revolutionary compact disc shuttle holds up to six discs and fits easily in your trunk, the glove compartment of most cars, under the seat, vertically, horizontally... virtually anywhere in your car. Factory serviced. Control unit optional.



**ALARM SYSTEM \$79 INSTALLED\***

Protect your Alpine with an Alpine. There's only one way you're going to stop worrying about your gorgeous Alpine car audio system. And that is to protect it with an Alpine. This alarm comes with a flashing LED and easily integrates with your Alpine cassette deck or CD player.



**3-BUTTON REMOTE CAR ALARM**

This Alpine alarm combines the electronic expertise and reliability of Alpine components with advanced features like engine starter cut-off, glass breakage detector and a tripped sensor indicator. Limited quantities.

**\$299 INSTALLED\***



**WE INSTALL IT! WE GUARANTEE IT! WE DOUBLE THE MANUFACTURER'S WARRANTY ON ANY CAR STEREO, AMPLIFIER, EQ AND ALARM PURCHASED AND INSTALLED BY US, PLUS WE GIVE YOU A LIFETIME WARRANTY ON INSTALLATION!**



**WE NEED INSTALLERS!**

Enrollment is booming at Jack's Audio Specialist, San Diego's largest mobile electronics dealer. We're looking for people who:

- want to work with the best products in the industry
- are experienced professionals
- want to improve their product knowledge and skill in installation with our direct factory manufacturer training
- know what it means to give outstanding customer service

**Jack's Audio Specialist** offers an excellent benefits package (donor included) PLUS:

- \* the chance to make \$40,000+ per year
- \* an outstanding employee discount
- \* all the training you'll need to be successful with us

Bored, tired of the lack of opportunity for higher pay? CHECK US OUT!! Call our Personnel Dept. 582-5073

**MON-FRI 10 am-9 pm SAT 9 am-7 pm Easter Sunday 10 am-6 pm**













SERVICES

TWO TANS FOR \$1 ONE FOR YOU, ONE FOR A FRIEND



30 Tan Days \$39

Lose 6" in one session guaranteed EUROPEAN BODY WRAP \$48 - call for details



- Heels and soles
• Recover heels with new leather
• Change heels to a new style
• Dye and refinish

FAST SHOE REPAIR

UNIVERSITY TOWNE CENTRE COLONY PLAZA PT. LOMA PLAZA
7728 REGENTS RD. 3639-D MIDWAY DR.
WINGS CENTER BETWEEN KING & MILLERS (OUTPOST)
585-9232 452-2002 224-9970

ALL SHOE REPAIR COUPONS ACCEPTED!

20% OFF ANY REPAIR WITH THIS AD GOOD AT ALL LOCATIONS \* NOT VALID WITH ANY OTHER OFFER

Photo processing advertisement with 'NEW KEYS' and 'QUALITY SERVICE' logos.

Photo processing advertisement with 'DOUBLE PRINTS 4X6', 'NEXT DAY ORDER SPECIAL', and '2 FOR 1 ENLARGEMENT SPECIAL'.

DISCO JOCKEY... DJC JOCKEY... DISCO JOCKEY... DISCO JOCKEY... DISCO JOCKEY...

STAGE TONS... AGES OF COMMERCIAL FILMS... ACTING AND VOICE COACH... ACTORS... ACTRESS... ACTING AND VOICE COACH... ACTORS... ACTRESS...

Lisa's Nails Spring Specials menu listing manicures, pedicures, and waxing services.

DAVE JORDAN PHOTOGRAPHY advertisement for wedding photography.

PERSONAL 800 NUMBER and MESSAGE SERVICE advertisement.

BEDS TO GO advertisement listing various bed models and prices.

INSTALLATION SERVICE BY TELEPHONES advertisement for phone services.

WAXING SPECIAL advertisement for bikini, bikini lower, bikini full, and bikini underarms.

TV COMMERCE... VOGAL COACHING... VOICE-OVER NETWORK... VOICE-OVER NETWORK... VOICE-OVER NETWORK...

ACADEMIC... ADULT CHILDREN OF ALCOHOLIC... ADULT CHILDREN OF ALCOHOLIC... ADULT CHILDREN OF ALCOHOLIC...

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COUNSELING... GAY OR BISEXUAL... GAY OR BISEXUAL... GAY OR BISEXUAL...

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**ARTISTS:** Looking for illustrators who can create art as well as their reputation. Inquiries: Joe...  
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Before After  
Volume - Turn thin, limp hair into voluptuous fullness  
Texture - Create the straight and smooth or curly and fun styles for versatility

Before After  
Volume - Turn thin, limp hair into voluptuous fullness  
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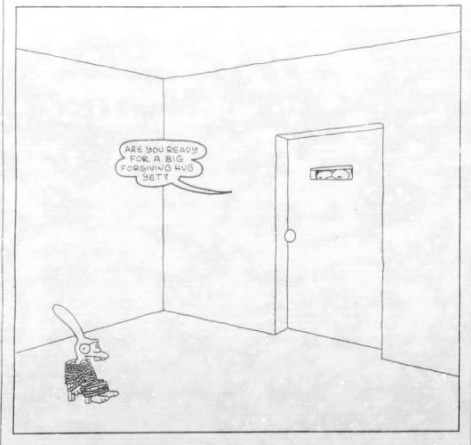




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39 San Diego Reader April 12, 1990





**RIMS, RX7 ALLOY, 15x5 1/2** with tires. Includes new 1988/79 Honda SR of a at \$375. 58-6425.

**RIMS, 1977** for Toyota Corolla SR5 sport. Includes with full-size spare. Excellent condition. Must sell \$100. 789-3000. 464-754.

**RIMS, 4** 1990 stock Topper 15x5 1/2. 6-slug cabinet. Used less than 300 miles. Includes caps and logs. \$3000 best. Lorn. 583-3316.

**SAB CONNETS,** 1970 and 1972, 1 complete, mechanically perfect. Offer for parts. If you're looking for a Sprinter, there are an unbelievable bargain. 294-7148.

**SEAT COVERS** and floor mats, sheepskin. Includes 1988/79 Honda SR of a at \$375. 58-6425.

**SEATS,** 1988 Ford Mustang GT, excellent condition. Multi-adjustable, with sheepskin covers. A real steal at \$300 for both. Lowest available. 542-9395.

**SEIZED CARS,** Porsche Carrera. BMW. 4-cylinder, 4-cylinder, by Drug Enforcement Agency. FBI. 903. Available your area. Call (805) 682-7550. 4C-1380.

**SNELL,** Springfield, white, listed well. 1970, high acceleration. Fits 2000 lbs. 1988/79 Honda. 294-7148.

**STEREO,** Audion/amfm cassette, 50 watts, high power equalizer, SAC. Acoustic autotune, digital presets, auto 680. Color. Air speakers. \$5 each. Warranty. Import. 375-8669.

**SUBARU GL, 1981,** 2-door hatchback. Excellent condition. Mileage 100,000. 799-9968.

**SUBARU GL, 1981,** 4-door 5 speed, air conditioning, stereo, durable, sure, well, looks good. \$1500. Tom. 792-7886.

**TALGATES,** Chevy 1980 and older 1989. 615-1868. 833-4568.

**TELEPHONE,** car Motorola, hide-a-bud. (Two-tone) color, car matte, car trim, bar glasses. 2x12" automatic night-vision. 1979. 3000 miles. \$100. Call (805) 324-4477.

**TENT/RAILER,** 1980, 21' Shaver steps. 799-9968.

**TIRES,** used white tires, 205/70/14, bias. Excellent condition. Surface bed damage. 1979. 3000 miles. \$300. Call 222-2311.

**TIRES,** 2 Armstrong Newman. Treacof. SAC. 30x30x15-HLT, driven 500 miles. \$1400. Frank. Home. 576-8844, or work. 584-8314. 280-0863.

**TIRE3,** 4. Freeway 1230569196, redline, 10 ply. 8 1/2 inch wheels. Hub caps. 300 miles. New. Off Ford T10. 44. \$400. Best. 349-7986.

**TIRE3/MS4,** 4. P225/75R14. 300 miles. 15" white wheels, fits all Nissan. Detroit. Toyota 4x4 and pickup, fit road. \$50. 799-9968.

**TIRE3,** Four Durac SP Qualifiers with steel rims. Like new. Off Toyota 4x4. \$2700. 549-3923.

**TOYOTA CAMRY,** 1987. Used 5 speed, air conditioning, power steering/tires, cruise. Includes air/condition, security system. \$86. \$1400. Frank. Home. 576-8844, or work. 584-8314. 280-0863.

**TOYOTA CELICA GT,** 1976, liftback. 5 speed, air conditioning, power windows, factory air conditioning, stereo, 1000 miles. \$1500. 224-4477.

**TOYOTA CELICA,** 1979, runs well, looks good. Moving. Must sell fast. \$1300. 282-5843.

**TOYOTA CELICA GT,** 1988, coupe sunroof. 5 speed, air conditioning, stereo. 20K miles. Great condition. \$17,000 or assume lease to you. For more information, 270-1139.

**TOYOTA CELICA GT,** 1979, 5 speed liftback, air power steering/tires, cassette, power windows, 1000 miles. Excellent original condition. Mechanically perfect. Complete records. \$2195. 282-4242.

**TOYOTA CELICA,** 1980, red, great condition. 30,000 miles. 5 speed, 1600 cc. 3000 miles. \$300. Call 569-4274.

**TOYOTA COROLLA,** 1974, 4 door 5 speed, air conditioning, 1000 miles. \$1800. 777-7519.

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Must take 8 smogchecks in 1 year. April 1991.

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6-cyl. 144" 4-cyl. 149"  
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Includes oil, filter, spark plugs, water pump, belts, hoses, and tires.

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**LIFETIME BRAKE SPECIAL \$49.95**  
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Front or rear, includes FREE OIL CHANGE!  
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4-cyl. 307 from \$389  
4-cyl. 360 from \$449

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1426 W. MISSION RD., ESC.

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Sunroof Package \$199 includes:

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- 1 lifetime warranty
- FREE cool shade (\$18.95 value)
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**Disc type \$38.95**  
Install front pads, replace wheel bearings, machine rotors, bleed and adjust system. Most vehicles.

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**NEW CQ-850** Removable, 4 times over X, 16-bit converter, Random play, 2 pre-outputs, LC display. Was \$600.00. **\$459.95**

**NEW 7903** Removable, T10-II tuner, 16-bit converter, 4 times over X, Star circuitry, Twin D/A conv., FL display. Was \$650.00. **\$519.95**

**NEW R-706** Removable, DALT tuner, 16-bit converter, 4 times over X, Sequential pgm., Twin D/A conv., LC display. Was \$700.00. **\$579.95**

**NEW 8970** Removable, Dors II tuner, 20-bit converter, 8 times over X, 8-color back light, Twin D/A conv., LC display. Was \$750.00. **\$639.95**

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Open 9 to 6 Mon.-Sat.  
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<p><b>CHEVY NOVA</b> 1980 Chevy, 4-cyl, 1.6L, 4 door, 4 speed, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>CHEVY Z28</b> 1986 1988/88, V6, automatic, air, cruise, power windows, stereo, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>CHRYSLER 5TH AVENUE</b> 1988, 5-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>CHRYSLER LEBARON</b> 1987, 4-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>CHRYSLER NEW YORKER</b> 1981, 6-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>
<p><b>CHRYSLER NEW YORKER</b> 1981, 6-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>DODGE CARAVAN</b> 1988, 4-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>DODGE CARAVAN SE</b> 1988, 4-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>DODGE CHARGER</b> 1971, 6-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>	<p><b>DODGE COLT E</b> 1981, 4-cyl, 1000 miles. Call Keamy Mesa. 278-0300.</p>
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Legacy "L"	\$12,699.*
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