

NEW: RING-A-LING LISTINGS - WHAT'S NEW IN **SPORTS**, **STOCKS**, THE **STARS**, THE **SOAPS** - ALL BY PHONE. PAGE 45  
WHY YOUR **MONEY** IS NOW IN **FINLAND** - PAGE 5

# READER

VOLUME 19, NO. 19 MAY 17, 1990  
SAN DIEGO'S WEEKLY

## When the



Maggot

## Found the Cadaver

Story by Judith Moore

Photographs by Dave Allen

How long after you die before a fly will lay its eggs on you? To which David Faulkner (San Diego Natural History Museum's entomology department chairman) responds: "That is one of the wonderful variables, because some of these flies attack while you're still

(continued on page 16)

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## Rest Assured

If your intention in publishing "Bum, Bumping, Bummers" (May 3) was to persuade the establishment to close Horton Plaza Park, rest assured you succeeded. Richard W. Amers Hillcrest

## The Bum Silence

"Bum, Bumping, Bummers" by Patrick Daugherty is a tale of two cities; two-tier language, one for the super-rich and one for the unshockable, our homeless brethren, in San Diego. The semantics game of labeling persons is a cruel trap that Patrick Daugherty shouldn't be permitted to indulge in without a correct response.

To my mind, bumming is done all the time in America. It's called fundraising when undertaken by politicians, organizations. However, these fundraisers are very sophisticated, because they are rich in tools that are legally permitted them. The organizations are nonprofit, the donors are permitted tax write-offs. Both the politicians and the organizations have fundraising events in the finest ballrooms for their endeavors. Unfortunately, the homeless population don't have access to these modes of bumming for their basic needs for their survival. Therefore, they resort to the most democratic method of fundraising: the mean streets of San Diego. Patrick Daugherty should have done his reporting from a humane perspective. These so-called bums were once our honored servicemen in Vietnam. The conservatives honored them and cheered them when they were in uniform of this nation, but once they have taken off this nation's uniform they have become bums, now and forevermore.

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Presently there is a covert plan to introduce apartheid against the homeless persons and families in the city of San Diego. The first step in this scheme is to convert the Horton Plaza Park from a public park of rest to flower garden. The benches and the grass will be removed at taxpayer's expense, and that will push the homeless people away out of sight and mind. Our Homeless Task Force Chairperson Mayor O'Connor and council member Bob Filner are doing a bummer of a job when it comes to representing their homeless San Diego citizens in their city and district. None of these two have ever introduced legislation on behalf of the homeless San Diegans. The bum silence by the rest of the citizens of San Diego will give a bumner name to San Diego. Art Salberg San Diego

## Where We Drove Balloon Man

I wanted to thank the Reader and especially writer Patrick Daugherty for his article in Jacumba and the people who live there ("How They Ended Up in Jacumba," April 19). The Reader has long been first on his list for supporting San Diego's endangered species: people who've gotten over worrying about who gets the credit. Looking back over the years, there was the Balloon Man of La Jolla Cove who gave us free one-man carnivals, the Buster the Graffiti artist, who turns concrete walls into art galleries. None of these people are paid, so you won't see their names appearing anywhere like the Cigars. We know that it's people like them who keep us going, so where do people like the Balloon Man go when the city robotrons drive them away? Patrick Daugherty put a good dent into that question with his

"tale of two cities" look at Jacumba. Can you believe a story about two guys who formed a nomadic nursing home and kept it moving (just out of the creditor's reach) from an Orange County bungalow to the great outdoors of Mt. Palomar and back again? Veritable Balloon Men! A synopsis you wouldn't believe. Yet Daugherty lets the principals tell the story so that comes alive, and you shake your head in wonder. That the nomadic philanthropists wound up in the same nowhere town with a Grade A hustler who once owned the place, a man who's scoured the glitter until he was fed up, who today says "... it's when you begin to realize ... that the price you're paying isn't worth what you're getting out of it," this is poetry. Here's where we drove the Balloon Man, and it's good to know that he's alive and well—in Jacumba, for God's sake. George Grider Hillcrest

## As A Mormon Convert

As a visitor in your state of California from New York state contemplating a permanent move here, I picked up a free copy of the Reader. I became very angry and shocked that the whole family would allow Patrick Daugherty to use such dirty, foul gutter language in the story of the town of Jacumba, repetitious foul words having absolutely no bearing on the story whatsoever, which if deleted could have made a good class history lesson. He was also very insensitive to Christian readers in taking the Lord's name in vain.

To those of us who have tried to teach members of the younger generation, unsuccessfully, in the use of proper language, it has been due to such writers as improper role models.

Whatever happened to good investigative reporting? He never bothered to learn fact from myth, in his statement that "if you're a Mormon, you can't go to heaven unless you go to the Temple." That is not true.

As a Mormon convert I can truthfully say that entering the Temple is a privilege to be earned and not a right that automatically goes with church membership, as members of the public believe. Thousands will soon learn for themselves as they are allowed to tour the new San Diego temple before it is dedicated for sacred ordinances upon its completion in the not too distant future. Candida Caruana Canger El Cajon

## Get Somebody Fun

Please let go of Duncan Shepherd. He's so far above us he's no use to us. Whatever his agenda is, no film can meet it. And when it does it's a bad idea. The Little Mermaid. Please get someone who can have some fun. Someone who recognizes a good story. The Boston Phoenix has two or three reviewers! Archie Merwin Claremont

## The Epitome Of Pretense?

I've recently enjoyed reading film reviews. For the most part I don't find them to be "reviews" at all but merely one person's opinion of the film as either "good" or "bad" and then an embellished account of the film's features which fit that opinion. I do read them from time to time, usually after I've seen a film, to put myself in a position to disagree. After viewing Jodorowsky's *Santa Sangre* in Los Angeles a few weeks back I was curious to read what your critic was able to pull from the film ("How Bad Can It Get?" May 3). Would he mention the curious, Bullshit-like nuances, like the presence of carry people happily playing brass instruments, almost necessarily, for the first

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## METHOD WASHER

BY NEAL MATTHEWS

Richard Hartje was born in 1908, when his father was 52 years old. When Richard was a boy in Pittsburgh, the family had a horse-drawn carriage, as well as a 1917 Studebaker and, later, a 1919 Hudson Super Six. Richard's father taught him how to wash the carriage the way he learned how, around the time of the Civil War, using only a half-filled bucket of water, a sponge, and a chamois. It



A chamois...

**"You shouldn't twist a chamois too hard. It stretches the leather and causes a hole."**

was natural that Richard would use the same technique when he washed the Studebaker and the Hudson. And now the 82-year-old Southeast San Diego resident has become somewhat of a local legend.



Some savvy...

## BIG GIRL NOW

BY BRAE CANLEN

Rosenkrantz and Guldenshtern are not dead — yet. But the two East County pigs, named after the doomed messengers in *Hamlet*, have a tentative date with the block. The next few days will determine their fates. Too much Top Hog — a mixture of grain, soybean meal, and "fried bakery product" — and they'll be disqualified from this Saturday's auction at the Lakeside fair. Not enough feed — well, an underweight hog needs no explanation.

Rosenkrantz and Guldenshtern are two in a long line of swine raised by Karin Soren, a ninth grader who lives on the southeastern border of El Cajon. Standing outside her pigs' wrought-iron pen last week, Soren outlines a conservative approach. "I'm a little concerned," she says, referring to her hogs' heredity. Their mother apparently had a weight problem; she was a fat pig. To counterbalance this tendency, Rosenkrantz and Guldenshtern will be switched to an oat-only diet until the fair. She hopes this strategy won't backfire. Investing in 4-H hogs always carries a degree of financial risk, Soren says. With her parents' 3200-square-foot custom-built home in the background (Dad is a corporate attorney), Soren recalls the hogs that didn't work

out. Her story is punctuated by Rosenkrantz and Guldenshtern, who push their snouts through the mud, snort, break wind, and smear mud all over a visitor's pant leg. Soren was nine years old when she joined the local 4-H club. At first she was content with arts and crafts projects. But the next year she submitted to the lure of livestock management. "I wanted to raise a lamb, but my parents said it would be easier to do a pig. So I said, 'O.K. I'll raise a pig.'" Pigs are self-feeding and self-watering, Soren explains. (All she has to do

**"She had a nice, firm body, and her legs were long. She'll be good with piglets."**

is refill the containers.) Working on the theory that pigs eat more while in each other's company, she bought two. But Digger and Chewy never really plumped up. "I still don't know what went wrong," Soren says, shaking her head. It cost her \$300 to feed them both. Digger also needed a hernia operation. After arriving at the Del Mar Fair, she discovered that neither pig weighed enough to qualify for the livestock auction. And when it came time for the showmanship awards, Digger went berserk. "He was fighting with every pig that came by," recalls Soren. The worst moment was in the show ring, when Digger fell on top of her while the judges were watching. Humiliated and hurt (the pig weighed 198 pounds), Soren left the ring crying.

The foregone conclusion of a 4-H project — the market auction — is

was also supplied with a bucket, sponge, and chamois. Richard fills the bucket with six quarts of water from his front-yard spigot. "Soap? What's the use?" he replies when asked if he was going to put any detergent in the water. "You'd only use soap if the car had an oily surface. You don't want to get grease on your chamois. And who knows? Soap may be bad for the paint."

At 10:22 a.m. Richard lifts the wet sponge to the highest part of the car, the right-rear quarter of the roof, and starts scrubbing. He cleans about a three-foot square, scrubbing off most of the grime with nothing more than water and elbow grease. Then he wipes that section clean and dry with the chamois. After rinsing both the sponge and the chamois in the bucket, he proceeds to the next section of the roof, repeating the procedure until the roof of the Volvo was finished. It takes about eight minutes. The water in the bucket has become a gritty gray. From the roof, Richard moves down to the windshield, where he washes and dries the right-hand half, then to half of the hood, and half of the front grill and bumper.

Then he starts on the opposite side of the car, finishing the bumper and grill, the hood, and the windshield. All the while he's talking, just killing time, enjoying the emergence of a shiny car from a dull one. Ever tried starting on the bottom and working upward? "No!" he declares. Then how do you know it wouldn't work? "Would you put your pants on before you put on your underwear? You've never tried it, right? But you know it wouldn't work."

As he finishes a front fender and sets to work on the driver's-side door — he still hasn't gotten a drop of water on his pants or his shoes — an observer asks if he's ever considered applying for a patent on the Harje Method. "In the 1950s I got so tired of standing in line at the Bank of America,

idea like that. It's the same kind of deal with this."

He wrings the dirty water out of the chamois back into the bucket and offers a tidbit of free wisdom. "You shouldn't twist a chamois too hard. It stretches the leather and causes a hole. Chamois don't wear out, they get twisted out."



And two gallons later, a clean car.

watching the line next to me move fast while my line just stood there, that I changed banks," he explains, scrubbing at some bird droppings. "Then the lines got real slow at my new bank too. So I went to a patient attorney with an idea. Why not have just one line, and the person in front goes to the next available teller? He said you can't patent an

done. Of the original six quarts of water, four are left in the bucket. In typical wasteful ignorance, one of Harje's observers grabs the bucket and says, "I'll just dump this down the gutter." Harje recoils. "You're gonna waste it?" The filthy but soapless water ends up irritating one of Harje's rose bushes. "Fertilizer," he chuckles. ■

with Digger and Chewy. Their inferior status eliminated them from the auction. Soren's only option was the barn sale, where the owners of reject hogs put For Sale signs on the pens. Car prices are negotiated with individual buyers.



Karin Soren's pig adventure

Luckily, someone showed an interest in Soren's dad's dead pig. And she made the opposite mistake. "Harry was overweight," she states. "He weighed, like, 265 pounds."

Unfortunately, the cutoff that year was 250 pounds. Once again, Soren's pig could not enter the auction. Once again, Dad came through. He and Soren's grandmother split Harry down the middle and gave the girl a decent price. This time there was no question over recipes that included Harry. Soren took her \$300 profit and bought Cinnamon, an uneventful pig who nevertheless maintained a good weight. She housed \$650, minus the cost of Cinnamon's feed. But Soren was headed for another disaster: Clara Belle.

"I thought she was perfect," she says, referring to the new's weight. In retrospect, Soren realizes that Clara Belle was very proficient at converting food to fat. This trait, combined with Clara Belle's pigstish

(continued on page 6)



## LOCAL BUCKS ABROAD

BY THOMAS K. ARNOLD

Nearly a third of the City of San Diego's operating and capital funds are stashed away in Japanese, European, and Canadian banks. The latest Investment Status Summary report, which the city manager's office received April 24 from city treasurer Conny Jamison, shows that as of February 28, \$283.3 million out of the city's total investment portfolio of \$906.4 million was invested in short-term, high-yield "banker's acceptance notes" issued by more than a dozen different foreign financial institutions.

The bulk of this money, approximately \$221 million, was distributed among Japanese banks, including Mitsubishi (\$45.2 million), the Bank of Tokyo (\$29.4 million), Sanwa (\$25.1 million), Taiyō Kobe (\$5.2 million), Daiwa (\$15.1 million), Dai Ichi Kangyo (\$15 million), and Sumitomo (\$10 million). The remainder was tucked away in the vaults of Sweden's Svenska Handelsbanken (\$25 million), the Swiss Bank (\$16 million), the United Bank of Finland (\$15 million), and the Royal Bank of Canada (\$8 million).

A spokesman for City Councilman Bruce Henderson, a firm believer in keeping American money in America, says the councilman was concerned when he

**Barring city council intervention, the amount of civic funds stashed away in foreign banks is likely to increase.**

read the report and promised to look into it — particularly since many of these banker's acceptance notes are used primarily to finance imports into the United States. (According to city treasurer Jamison, a company like Sony sells a shipment of TV sets to a U.S. distributor but doesn't want to wait the customary 30 to 180 days for payment; so Sony goes to a Japanese bank, gets an advance in exchange for a note, and the bank then sells the note to an investor.) "Henderson believes trade between Japan and the United States is a healthy thing, but it needs to be balanced in a way that benefits both countries," the spokesman says. "Right now, the trade is out of balance, and the investments just make the situation worse."

The fact that such a large percentage of the city's investment portfolio is held by Japanese and other foreign banks is a relatively recent development. In the past, says city investment officer Ray

## HOMEFED ECONOMICS

BY PAUL KRUEGER

Last week's news stories indicated that the San Diego City Council struck a pretty good deal May 7 when it agreed to settle its three-year-old lawsuit against Home Federal Savings Bank. The Union's May 8 headline reported that HomeFed will pay the city \$3 million to drop a court action that sought to recoup more than \$6 million in taxpayers' money. The council had invested that cash in downtown's new bankrupt U.S. Grant Hotel. But the Union made a million-dollar math error: the bank is in fact paying \$2 million to end the litigation, and the money will be worth even less

when the city treasurer finally gets her hands on the cash.

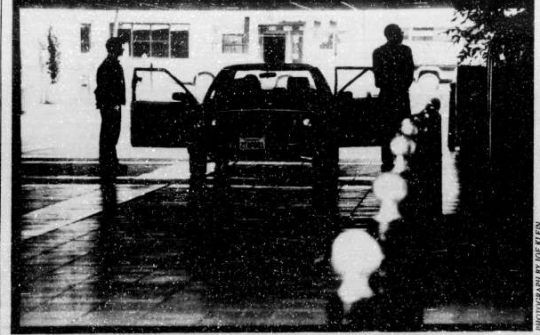
HomeFed will give the city \$750,000 when the settlement document is signed, and the bank has agreed to pay an additional \$1.25 million in 1995. But HomeFed will pay no interest on that \$1.25 million balance, so it will be chewed up by inflation. (At six percent interest, the city would have received an additional \$422,781 when the 1995 payment is due.)

What's more, over one-third of the city's \$2 million settlement has been swallowed up by legal fees. Assistant City Attorney Curtis Fitzpatrick says the two private law firms who helped him on the case have been paid about \$700,000, and Fitzpatrick figures his work on the litigation has cost taxpayers an additional \$15,000. Councilmember Abbe Wolfmeier, who cast the only vote against the settlement,

thinks Fitzpatrick is low-balling the legal costs, so she calculates at nearly \$1 million.

Wolfmeier is more critical of another aspect of settlement, one that gives HomeFed the right to build a 40-story high-rise on the northeastern corner of the U.S. Grant property. That portion of the parcel is now occupied by a five-story parking garage.

According to the agreement, HomeFed has ten years to build a condominium project, an office tower, retail shops, and a second hotel on the First Avenue and C Street property, which it has owned since it foreclosed on the bankrupt hotel in 1987. HomeFed's new 700,000-square-foot building can include up to nine floors of parking, and the city council has agreed to waive its usual regulations that restrict the bulk and height of downtown high-rises. (continued on page 6)



Dealing for dollars over the U.S. Grant hotel

## HE RUNS LIKE A WHITE GUY

BY COLIN FLAHERTY

Mike Schaefer loves the election game. Schaefer, a candidate for the county board of supervisors on the June ballot, has run for office about 20 times. Even he doesn't know the exact number of his (mostly unsuccessful) political campaigns.

Schaefer's notorious business and political record usually keeps

him — and his opposition — from taking his electoral adventures too seriously. But this year could be different. That's because Schaefer is white, and his opponents,

incumbent Leon Williams and former mayor staffer Willie Blair, are black. According to sources close to the campaign, polls indicate this difference could make Schaefer a major factor in an election where he normally wouldn't be worth his weight in votes.

"If the election were held today, Schaefer would get at least 20 percent of the vote just because he's

white," said a consultant close to the election. "That makes him a strong second in this race behind Williams. In a low-turnout, low-interest election such as this one, anything could happen."

Although the 4th supervisorial district contains the highest concentrations of black voters in the county, blacks still only make up an estimated 15 to 20 percent of the district, said county planning officials. The district includes the neighborhoods of Logan Heights, Encanto, North Park, Hillcrest, and Old Town.

Even Schaefer admits his murky

personal history makes him, at best, an unconventional candidate. "You will hear all kinds of terrible things against me," he told Supervisor Williams in a "confidential" letter announcing his latest candidacy. "Many of which will be true."

And there are many. In 1970, then-city councilman Schaefer was indicted on and later acquitted of bribery and conspiracy charges in the Yellow Cab scandal. Though he

**"I don't know whether black people tend to vote for blacks or white people tend to vote for whites, but I belong to the NAACP."**

declined to seek re-election for that post, he has run (sometimes twice) for almost every political post in San Diego, including mayor, board of supervisors, city attorney, district attorney, state senate, Congress, municipal court judge, and state board of equalization.

He even ran for city council in Los Angeles, secretary of state in Nevada, and the senate in Maryland. "There are a lot of ways to get acquainted with a place," he told the *TrueOne* in 1984. "Take a vacation or run for public office." All during his quirky political career, Schaefer, a former professional Santa Claus who is now an attorney, was piling up real

(continued on page 6)



Mike Schaefer: What color is your candidate?

PHOTOGRAPH BY PAUL KRUEGER


The judges loved her. "She had a nice, firm body, and her legs were long," says Sorem. "She'll be good with piglets." Clara Belle won the championship ribbon, and Bud made it just under the wire at 260

Rosencrantz and Guildenstern. Their moment of truth came last Sunday, just before the opening of the Eastern San Diego County Junior Fair. The weigh-in time for swine was noon. **Rosencrantz** and

Guidenstern took their turns on the red metal scale, and Sorem got another surprise: both pigs were on the lean side. Not underweight, but close. Rosencrantz came in at 216 pounds; Guidenstern was 200. Although they're still eligible for this Saturday's auction, Sorem was disappointed. "She wanted a hog that's perfect, and perfect is 260 pounds," explained Sorem's mother. The girl herself was laconic. She wouldn't speculate on her mistake, except for the obvious error of holding back the Top Hog. Sorem's pigs won't be winning any blue ribbons this year, but she won't be losing any money either. ■

The polls show Schaefer's name identification is above 50 percent," said a source close to one of Schaefer's opponents. "He'll be a factor because white candidates tend to get deference from white voters." The poll shows Williams's name ID to be above 80 percent, with challenger Blair largely unknown.

Most of the consultants believe Schaefer is more of a threat to Blair than to Williams during the primary. But apparently Williams is worried about the racial wild card. His supporter, Hotel Del mogul Larry Lawrence, called Schaefer earlier this year and warned him not to attack Williams in his



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But last year, postal authorities refused to purchase a first-class stamp for \$390 for a skateboard and clothing for a birthday gift. Court records show that after the \$1.8 million award, Schaefer made a \$200,000 charitable contribution that he later asked be returned. He never really meant to give it, he admitted in a letter to the National Center for Drunk Driving Control. "It was simply an in-house matter of taking some assets out of my name so that the \$1,820,000 judgment issued April 25th would not reach everything I had during the two years the case will be on appeal."

Last year, the U.S. Attorney charged Schaefer with criminal contempt for interfering with the trustee handling his case. Schaefer

Political consultant Jim Johnson said this election could be compared to San Diego City Councilman Wes Pratt's contest in 1987. "It could be a factor the same way it was a factor when Warren Nielsen derailed Maria Marshall's campaign for city council," said Johnson. "Marshall worked hard to pick up the white vote in Paradise Hills, but Warren Nielsen picked up most of the white vote that would've gone to Marshall. Nielsen's showing allowed Pratt to beat out Marshall for second place and win a spot in the general

(continued from page 5)  
of civic funds stashed away in foreign banks is likely to increase. The city is allowed to invest up to 40 percent of its investment portfolio in banker's acceptance notes; the current percentage is around 30 percent, and the notes issued by foreign banks are looking

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person tend to vote for blacks or white people tend to vote for whites, but I belong to the NAACP," Schafer said. "I'm not bringing up race, but it's an issue you can't avoid. But I'm not talking about race. People will vote for me because they don't like what the county is doing."

Despite having most of his assets tied up in bankruptcy court, public records show Schafer contributed \$2100 to his own campaign. With no other donors listed, Schafer

**HOMEFED ECONOMICS**  
(continued from page 5)  
If the council reneges on its promise, it must pay HomeFed \$1.25 million and would be subject to a lawsuit seeking additional compensation.

Wolfshiemer says she voted against the settlement because she opposes in concept any legal compromise that "takes a legal settlement and a real estate

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**270-6401      452-0630**  
*the Oldest and Largest Student Travel Organization*

Wolfeheimer says she voted against the settlement because she opposes in concept any legal compromise that "takes a legal settlement and a real estate development agreement and rolls them into one." And she's particularly upset about the HomeFed deal because she feels it short circuits the planning department reviews and public hearings that accompany all construction projects. "Giving citizens the notice and opportunity to be heard on these issues is a constitutional right," the councilwoman says.

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Fitzpatrick stresses that HomeFed already has a legal right to build on the parcel and points out that the bank will still be required to pay the city for the fees, address all of the building codes, and follow many other city planning regulations. As for Wolfshiemer's misgivings about the city's willingness to reach an agreement in the lawsuit settlement, Fitzpatrick says the councilwoman is "somewhat naive" for not understanding that the two issues are not necessarily intertwined.

Fitzpatrick says the HomeFed settlement is a good one, especially since skeptics predicted the city had lost. The HomeFed project is one of the federal poverty funds it invested in the project because other lienholders were first in line for the money when the city went bankrupt. The assistant city attorney also points out that his office will try and recoup additional costs from Christopher "Kit" Sackel's law firm. The HomeFed hotel. But Sackel's lawyer insists his client "won't ever pay a penny to the city."



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# STRAIGHT FROM THE HIP

By Matthew Alice

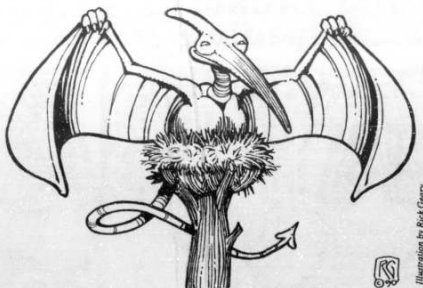


Illustration by Rick Clary

Dear Matthew Alice:  
I've always figured a bird's nest was pretty much proportional to the size of the bird. If this is true, how big was the nest of the prehistoric? It must have been huge. Did they build them in trees? And how big were their eggs?

Joe T.

Covadonga

Most of the several types of pterosaurs (actually, pterosaurs) weren't particularly large, some no bigger than sparrows. So you must be thinking of the Big Bird, Texas specimen, *Quetzalcoatlus northropi* — with a wingspan of 40 to 50 feet. Its name combines the Aztec serpent god and an aircraft manufacturer, since the beast was the size of a DC-3. Sly paleontological humor, I guess.

In very broad terms, nest size mirrors bird size these days. But back then, 60, 80 million years ago, what passed for a nest might have been no more than a rocky ledge, a patch of grass, or a mound of sand. The crustacean- or carnian-eating *Quetzal* was not likely to have been a tree-dweller, though other reptilian bird ancestors were.

Since pterosaurs (and the more direct ancestor of today's birds, the feathered *Archaeopteryx*) had delicate, honeycombed bones, good fossil records are rare. And imagine the odds on finding a fossilized nest atop a petrified fallen tree. Extrapolating from the habits of dinosaurs, early reptiles, and today's more primitive birds, the eggs-in-sand-warmed-by-sun method was most likely *Quetzal*'s reproductive choice.

There's no direct proof that *Quetzal* was an egg-layer, but even if it was, there's no reason to think the eggs would be staggeringly large. Certain dinosaurs are believed to be from 5000 to 10,000 times heavier than the eggs they laid. Present-day crocodiles are 2000 times heavier than croc eggs. And there's a limit to how large a stiff, gas-

permeable casing like an egg shell could be before it would collapse; 28 to 30 inches in circumference is the guess.

Dear Matthew Alice:

My mom periodically empties out her pantry and blesses me with the findings. This time it's a can of something called *potato meat food product*. The ingredients are beef tripe, pork stomachs, beef hearts, chicken, partially defatted beef tallow, beef tallow, salt, vinegar, flavorings, sugar, and sodium nitrite.

What in the world is *potato meat food product*? How should I go about preparing it? Is it as close to meat as that yellow stuff called *processed cheese food spread* is to cheese? What is *partially defatted beef fat*? Lean fat? What does the "potato" part mean? Why did my mother buy this? Why would anybody buy this? I've tried to remember eating it as a kid, and luckily I can't.

R.B.

Bay Park

Maybe the stuff kills memory cells. Strange brew, R.B. Your suspicion about this being

the equivalent of approximate-chicken is on the mark. Basically, it's a precooked, spiced, pickled, spreadable paste of ground cow and pig parts. Serve on crackers, if you dare. It's a way for meat packers to sell what, in less image-conscious times, was known as offal. According to one meat processing handbook, offal "literally means 'off-fall,' that portion of the product that falls off the carcass as it is dressed."

Potted meat is any meat that's preserved (pickled or salted) in a container of some kind. As for the oxymoron "partially defatted beef tallow" — that's the official USDA designation for protein solids that remain after fat is rendered from the scrapings and trimmings discarded in the butchering process. It's mostly connective tissue and other vague sub-units of cow body. All in all, Mom's little surprise in-a-can is no more bizarre than some of our griller sausages — or the dreaded headcheese (pig snouts! pig ears! pig cheeks!).

Why'd I eat this? Who can say? When'd she buy it? At least three years ago, judging from clues on the label you sent. Maybe the

odds would make a better paperweight than a snuck. A small taste of Mother B's concern. Nothin' says lovin' like something from the meat-packing plant.

Dear Matthew Alice:

Driving into Ocean Beach, you can see a big wooden sign just east of Robb Field that says "Ocean Beach." The sign is probably less than a year old, but already it's missing paint, specifically in the center of the O. Is this intentional? Does the artist think the O looks more like a sun this way? If that was his intention, wouldn't it look better with a painted yellow center? Or did this happen as an accident, and there is an artist walking around ignorant of the fact that he forgot to finish his art work? Maybe if he/she were informed of this problem, he/she would fix it. By the way, it bugs me!

Lisa

San Diego

Yes, he/she and we get your drift. And yes, the orange O in the O.B. sign is supposed to be the sun, with a swirling flag across it, against a sky-blue background. It's not filled in with yellow because, ... because, ... the designer didn't want it filled in. Think maybe that ignorant Picasso should get rid of the sharp corners on his applique? Hammm. Just out of curiosity, Lisa, when you're talking on the phone, shy doodling, do you carefully fill in all the O's and D's and Q's on printed paper? Do Henry Moore sculptures render you catatonic? Doors and drawers left open make you squirm? Tilted pictures demand straightening? You may be too tidy to be driving anywhere near O.B. And to set the record straight, the sign has been there since September 1984; it was vandalized in June of '87, repaired and replaced the following August.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, PO Box 80863, San Diego, CA 92138.

If you are a baseball fan, here's a fantasy game that you can play by phone anytime, day or night. Manage your own professional team and win weekly cash prizes and baseball tickets. Call now and ...



To enter

the Dream League contest team managers must select one (1) player from the list in this ad. Entry will be accepted by use of a touch-tone telephone by calling 1-800-644-6448. There will be a \$1.00 per minute charge for each team entered. Any individual may enter as many as three teams using the telephone. Team managers may also enter by sending in a letter to Dream League, P.O. Box 275, Alamo, CA 94501. Mail entries should clearly print their name, address and telephone number and the name and code number of each player selected and send to the above address with a stamped, self-addressed envelope for entry. Mail entries will be effective on the date they are received. Entries may be made at any time during the course of the contest. There may be a separate contest for the World Series and/or playoffs to be announced later.

Scoring

For Dream League is based on players' performances during regular season games. Each player that scores a run more than his hit (a home run) is a driver in another player's hit and will score one point. Team manager's total for any time category is the sum total of the points accumulated by each of the nine players on your team during the period of time upon which the prize is based.

Call 24 hours a day, 7 days a week

to trade players, listen to injury reports or check on your standings. Each team manager may trade players on his or her team on a daily basis for the length of the contest. In order to trade a player at any time each participant must call 1-800-644-6448 on a touch-tone phone. You will be charged \$1.00 for the first minute and \$1.00 for each minute thereafter. In order to trade players team managers will also need to enter their individual identification code assigned during registration.

Prizes each week: \$25 cash, 10 tickets to home games

Five weekly winners will be selected each week of the contest based upon the most points accumulated by all the players on a team for that week. The week will be Thursday-Wednesday. 1st prize \$100, 2nd prize \$50, 3rd prize \$25, 4th prize \$10, 5th prize \$5. Each weekly winner will also receive 2 tickets to an upcoming baseball game at 3-4 M.P. by Stadium. In the event of ties for all prizes, prizes will be shared. No contestant will be permitted to win more than one weekly cash prize during the length of the contest excluding playoffs and World Series games.

Team managers must be 18 years of age or older on the date of entry. Dream League participation is available to anyone who meets the requirements of the rules contained herein with the exception of the employees of this paper, USA Today, McEwen International Service and other subsidiaries, employees of advertising agencies or other production companies employed by this paper, other sports, doctors, subsidiaries, distributors, or their representatives or any person or company and its employees engaged in the preparation or maintenance of the contest.

All statistics for Dream League will be based upon the statistics in the contest category as published by USA Today. When selecting players to Dream League, winners must provide proof of personal identification that is acceptable to USA Today. Current money and proof that he or she was 18 years of age or over on the date of entry. Dream League rules and regulations. No entry in the contest of any age or promotion or any other published material concerning Dream League and its make proper adjustments related to the game including but not limited to, injuries, power or other categories attendant to the game. The development of Dream League participants will be true in all matters. Anyone desiring further information about Dream League may contact the Dream League office, P.O. Box 275, Alamo, CA 94501. Correspondence must include a stamped, self-addressed envelope 14 x 9 1/2 in. in required or necessary.

First Base

100 J. Adduci  
101 T. Benninger  
102 D. Bergman  
103 S. Breaun  
104 G. Brett  
105 G. Brock  
106 J. Clark  
107 W. Clark  
108 D. Cochran  
109 G. Davis  
110 N. Sazsky  
111 C. Fielder  
112 A. Galarraga  
113 M. Grace  
114 P. Guerrero  
115 D. Hesp  
116 K. Hernandez  
117 K. Hrbak  
118 W. Johnson  
119 R. Jordan  
120 M. Joyner  
121 M. Lopez  
122 G. Larkin  
123 D. Magadan  
124 D. Mattingly  
125 F. McGriff  
126 M. McGuire  
127 F. Mendenhall  
128 R. Milligan  
129 E. Murray  
130 R. Noleson  
131 P. O'Brien  
132 J. Olmedo  
133 R. Pauley  
134 G. Perry  
135 K. Phelps  
136 G. Redus  
137 F. Stubbs  
138 T. Woodson

181 R. Sandberg  
182 S. Sax  
183 B. Spier  
184 T. Teufel  
185 R. Thompson  
186 J. Treachway  
187 B. Wellman  
188 L. Whitaker  
189 F. White

261 J. Gibbons  
262 J. Girardi  
263 B. Harper  
264 R. Hassey  
265 M. Heath  
266 C. Holmes  
267 R. Karkovics  
268 T. Kennedy  
269 R. Kozar  
270 C. Rauter  
271 S. Lake  
272 T. Laudner  
273 M. Lavalliere  
274 P. Lombardi  
275 B. Lyons  
276 M. MacFarlane  
277 E. Manwaring  
278 M. Marzano  
279 M. McGuffie  
280 T. McGuire  
281 B. Melvin  
282 M. Merullo  
283 K. Myers  
284 G. Nichols  
285 C. O'Brien  
286 T. Nieto  
287 M. Nokes  
288 C. O'Brien  
289 J. Ortiz  
290 J. Pagnotta  
291 T. Pajacik  
292 M. Parent  
293 L. Parrish  
294 T. Pena  
295 G. Petrallia  
296 T. Prince  
297 J. Quirk  
298 J. Reed  
299 S. Seaver  
300 B. Santiago  
301 M. Sasser  
302 B. Schroeder  
303 M. Sciocchia  
304 K. Skinner  
305 D. Slaght  
306 M. Stanley  
307 T. Steinbach  
308 R. Stephens  
309 B. Suthoff  
310 M. Tede  
311 M. Tettleton  
312 R. Tingley  
313 A. Trevino  
314 D. Valle  
315 E. White  
316 W. Willard  
317 R. Wrona  
318 T. Zeille

345 T. Brunansky  
346 J. Buhner  
347 E. Burks  
348 R. Bush  
349 B. Butler  
350 I. Calderon  
351 S. Campasano  
352 J. Cangelosi  
353 J. Canseco  
354 M. Carreon  
355 J. Carter  
356 C. Castillo  
357 D. Clark  
358 V. Coleman  
359 M. Cotto  
360 K. Daniels  
361 D. Dasencio  
362 M. Davidson  
363 E. Davis  
364 C. Davis  
365 M. Dawson  
366 R. Deer  
367 M. Devereaux  
368 R. Dutton  
369 L. Dykstra  
370 C. Eddy  
371 D. Evans  
372 M. Felder  
373 J. Felix  
374 S. Finley  
375 C. Ford  
376 T. Francona  
377 D. Gallagher  
378 R. Gand  
379 L. Garcia  
380 K. Gibson  
381 D. Gladden  
382 G. Greenwell  
383 T. Group  
384 K. Griffey, Jr.  
385 K. Griffey, Jr.  
386 M. Grissam  
387 C. Gwynn  
388 T. Gwynn  
389 M. Hall  
390 B. Hatcher  
391 V. Hayes  
392 D. Henderson  
393 R. Henderson  
394 K. Hughes  
395 P. Incaviglia  
396 R.J. Reynolds  
397 D. Jackson  
398 B. Jackson  
399 C. James  
400 D. James  
401 S. Jeter  
402 S. Jefferson  
403 D. Jennings  
404 R. Johnson  
405 R. Jones  
406 T. Jones  
407 R. Kohn  
408 M. Kingery  
409 B. Kinnick  
410 R. Kintner  
411 R. Kintner  
412 C. Lemon  
413 C. Lemon  
414 F. Lynn  
415 S. Mack  
416 K. Maldonado  
417 M. Marshall  
418 D. Martinez  
419 C. Martinez  
420 L. McClintock  
421 D. McDowell  
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467 D. White  
468 K. Williams  
469 G. Wilson  
470 M. Wilson  
471 M. Wilson  
472 D. Winfield  
473 D. Winfield  
474 M. Wynne  
475 G. Young  
476 R. Young

Second Base  
139 R. Alomar  
140 W. Backman  
141 D. Baker  
142 T. Barrett  
143 M. Barrett  
144 L. Blankenship  
145 M. Bookner  
146 J. Browne  
147 M. Brunley  
148 J. Can  
149 D. Deshaields  
150 B. Doran  
151 T. Duncan  
152 T. Foley  
153 J. Franco  
154 M. Gallego  
155 J. Gantner  
156 D. Garcia  
157 L. Harris  
158 T. Herr  
159 R. Hudler  
160 G. Jefferies  
161 C. Jones  
162 M. Lee  
163 M. Lemke  
164 B. Lind  
165 N. Liriano  
166 S. Lombardozzi  
167 S. Lyons  
168 M. McLemore  
169 A. Newman  
170 P. Nove  
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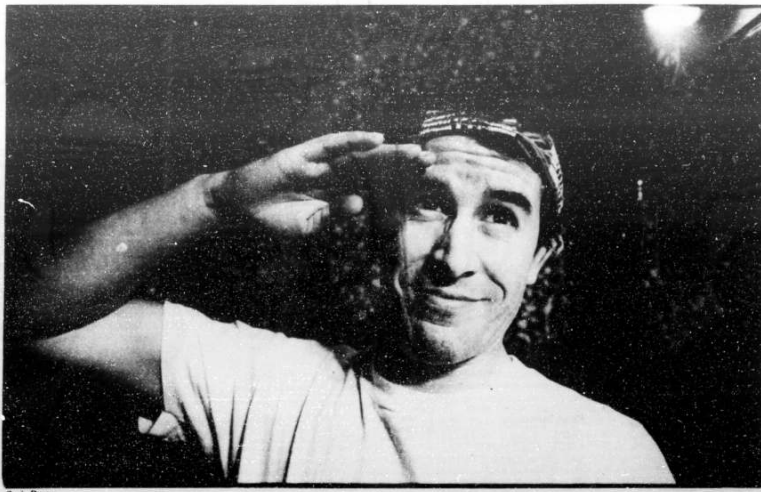
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Ozzie Dean

# Tons of Stuff

Story by John Brizzolara Photographs by Byron Pepper

**H**umor is a funny thing. What is the appeal, exactly, of standing before a room full of strangers, risking humiliation for the sake of "evoking an exhalation of air from the lungs" of your audience, usually accompanied by "certain characteristic, even grotesque facial and bodily movements"? According to Ozzie Dean, psychologist, teacher, and comedian from Algeria, it is "... touching people. Touching people and educating them. Educating them to the fact that we are all the same despite our surface differences. Educating myself to the fact that I can touch people. Research shows that comedians tend to see themselves as outsiders. In other words, they are a little alienated. Not all of them, but..."

Dr. Ozzie Dean, seated on a picnic bench on a sunny day at La Jolla Cove, sips light coffee and comments on how his ex-wife from Massachusetts wouldn't come with him from San Francisco to San Diego when he went after his Ph.D. "She didn't like the weather. Can you believe that?" He finds this hilarious. He is a slim, dapper, 36-year-old man with close-cropped black hair. His eyes squint happily from behind his glasses as if he's thinking of something funny, or he'll look away and blink as if pained, perhaps at a loss for the English phrase he wants. When he speaks, it's in a quiet, heavily accented voice. He teaches psychology at National University. He also teaches cross-cultural management. Before that he was teaching at USU. He has been a comedian for two years as well, with over 100 performances at the Comedy Store. He has never worked another room other than the classroom. Born a Berger in Constantine, Algeria, Dean (whose real name is Azzedine Meziane) has been in the United States since 1978. He lives in a boarding house in the Scripps Ranch area with an Egyptian and an American.

Does he feel alienated? An outsider? "You want my neurotic side?" He chuckles, his eyes disappearing, his head sinking into his shoulders. "There's a feeling of being different. You want to meet in, be looked at just like anyone else..." He pauses, shifts his weight on the bench as if looking at the question from another perspective. "Hey, I'm not just like you." He turns back to his coffee and speaks into it. "Comedians tend to be depressed, really. Comedy is a way to

let it out and to deliver a message about diversity, how to work together, not become alienated."

What depresses him? "Closed-minded people. Especially people who have never been anywhere, have only one perspective. Ignorance bothers me." Indeed he looks momentarily sad as he watches a group of older people take up the next picnic table. "Ignorance," he pronounces it again as if saying "cancer." Has he ever been discriminated against because of his ethnic background? "Once. No big deal. I applied for a job, and this woman discriminated against me. I was able to prove it later. My American friends wanted me to sue the company. I said no. This is one individual... I'm not going to penalize the whole company. I only wanted to prove to this woman what she was doing. I did everything she asked perfectly. The organization admitted it."

And he put that impression across onstage more than anything else. He runs his hands over his grey pinstripe pants and blinks questioningly as if asking if that sounded okay. "Touching people and educating them." "Hah hah!" He blinks into the sun and fingers the collar of his plaid flannel shirt, wondering, perhaps, if he's just bombed. Does he ever have periods where he simply cannot be funny, because of, say, the occupational hazard of depression? "Yeah." He looked as if he were passing broken glass. "There was this woman I was dating, meant a lot to me, but we weren't getting along, and we had to split. I had to call the Comedy Store and tell them I couldn't perform. Not for three weeks. Mood is very important when you perform. I've seen comedians who I knew they had a problem, but they went onstage, and they were funny. They were doing a routine, of course, but that sadness didn't show. My sadness would show. I don't know how they do it. I have to read a lot when I'm depressed. Books by psychotherapists, mostly."

If he were to consult himself as a psychologist, what would he say about himself? A long silence. "I'm not paranoid... I don't know. I'm not compulsive. Maybe depression is the cause. When I'm depressed I don't like to relate to people." Eager to shift the subject, Dean says that he grew up with two mothers under his native country's system of polygamy. His birth mother died a year ago. "I have very few complaints about polygamy. You always have at least one person to provide moral support. The bad part would be, when you do something wrong at school, you get punished twice — or maybe four times. You can have four wives under Islamic law." He still feels close to his remaining mother, pointing out that there is no word in Berber dialect for stepmother, "or step anything," he says. "My father used to say, 'Azzedine, you eat in two houses and you don't get fat.' That was his joke."

Was his father funny? He thinks and shakes his head "no." With several references to polygamy in his material and the supposedly humorous differences in the way women are treated in his old country and his, now one, does he hear from women in the audience that, he is sexist? "No. It's just a cultural thing. Culture is a behavioral map. It's a grammar of being. I got no hostile comments from women. I like women. They sense that I come across as friendly. I like to think of myself as friendly. I'm very gregarious."

Other while studying 3-by-5 cards full of material. They even take turns checking IDs at the door. "Dean is among the first to go on Number four tonight. In a few minutes he will be introduced as 'the world's greatest Algerian comic.'" The black curtain that separates the nightclub and stage area from the foyer swings wide. A small, bespectacled man with shoulder-length hair and a mustache shows his face. It's Fred Burns, assistant manager, comic and booker-of-acts on Monday and Tuesday nights. He signals to a blond man in a Comedy Store jacket, "Okay, Dante." He gestures at his watch. It's eight o'clock. Showtime. Dante, a youthful-looking comedian, actor, and dancer, is making out the stage. The piano player gives him a jaunty musical intro. Burns sees Ozzie and nods to him. "Hey, Ozzie, I've got a line for you!" Burns proclaims himself.

Back in the bar, festooned with eight by ten glasses of famous and not-so-famous comics from Arsenio Hall to Janice Pennington, Robin Williams to John Krasinski, performer Sam Simmons leans against the bar and studies Ozzie across the lobby, who is still talking with Burns. "Yeah, he can be funny... offstage. Hah. He keeps at it. Keeps going. If he ever finds his niche..." He trails off and shrugs. "Well, there's one. I say, 'Do you know in Algeria we have MTV? Yeah, Muslim Television.'" He barks. "But that didn't get a good response. I got not a..." Ozzie excuses himself and goes into the club to hear Dante for a moment. "Tell me what they say." He laughs and rearranges his sport coat on his shoulders. William Lewis, a barback assisting Schwardt behind the stick, says, "I kind of believe in Ozzie. You can't count anybody out in this business. I remember when he used to suck. People would laugh because it was so bad. He's unique, though." Burns says, "I told him that thing with the water balloons doesn't work. But Ozzie's main problem is English. That's a major obstacle." Did Burns consider Dean basically funny? Long silence. Burns' jaw worked, but no sound was forthcoming for several beats. "Eeeeyehhh... not yet. Not yet. Some people are natural, some people got to work at it. He's got to work at it." How does Dean feel when the buff does it? "Doesn't work?" Does it bother him? Approaching the bar again, Ozzie smiles at Schwardt and Lewis. "No, it doesn't bother me. I tell you the truth, because I try to dissociate myself from my material. In other words, my material bombed. I don't. That's a very healthy kind of thing."

In the next room Dante paces the stage. The guy's hand is under her skirt, she's making lascivious motions with her mouth while twirling a strand of hair in her left hand.

When Ozzie is asked what are "savers," he replies, "You know like... Come on guys, that joke is a killer."

(Continued on page 12)

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# Stuff

(continued from page 11)

Does he have much of a problem with hecklers?

"I tend to get friendly hecklers, people who heckle me, but it's not because they hate my guts. It's because they want some input. There's a comedian in every one of us. I encourage them. Like one time I said, 'Does anyone know anything about Algeria?' This woman in the audience said, 'It starts with an A,' and I said, 'Ozzie starts laughing here —' 'The mind is a terrible thing to waste!' He claps his hands together."

Dante is having a little trouble of his own at the mike. After delivering a line about the clearing of throats and a few groans, he whips his feet out of his pockets, rocks back on his heels, and gives the audience the finger with both hands, like a gunslinger. "Hey, piss off!" he shouts. "That's hilarious and I know it!" He paces the stage, moans, "All right, all right... anyway, she gets undressed and lays on the bed. She says, 'Do to me what you do best,' so he ties her up and steals her television." He gets some "expulsion of breath and characteristic body movements" from the audience with this.

From the back table, Fred Burns shines a flashlight toward the stage, the signal to wind it up and introduce the next comic. Dante introduces Frank Manzana, a heavyset, long-haired Chicano with a disarming whine for a delivery. Manzana is a regular at the Comedy Store. "I can't stay very long," he apologizes freely. "I gotta get to Balboa Park... before those real good places to sleep are gone."

Ozzie is still reminding about hecklers. "One time I used that 'saver' about a joke being funny in Algeria, and this woman says, 'Well, it bombed here.' I brought out this Tampax I had in my pocket and said, 'Here, use this!' That

got a lot of laughs. A lot of laughs. But yes," he gestured at the envelope marked "hecklers." "I seldom use these. Sometimes people are so drunk, they don't get the jokes, though I make them very simple. I have one joke that always gets laughs, and it's all in French. 'I'll tell you.' He runs down a few phrases in French (Dean also speaks Arabic and Serbian) accompanied by hand gestures indicating the numbers of a woman's measurements from her hips, waist, and butt. When he points to his head — her head — he says, "zero" and laughs. "Measurements and no brains, see?" He chuckles and adds, "I have a lot of stuff, a lot of stuff."

Frank Manzana is talking to the audience about coming to this country with his friends and family. "My grandmother very much wanted to come with us," he deadpans, "but she wasn't able to — her blouse got caught on the fence..."

Ozzie is getting a little nervous, shuffling his notes. He talks about his theory of comedy, which involves the differences between people, specifically people in Algeria and the United States. "For example, I'll say, 'In my country, women walk behind men. In this country, you can only marry one wife at a time. That is called polygamy.' In this country, you can only marry one wife at a time. That is called monogamy." He laughs uproariously. "I have tons of those tons of stuff."

Would he be content to remain teaching if the comedy thing didn't work out?

"Well, if I have to choose between comedy and teaching, I would go for comedy. That's where the money is, and I love doing it."

Has anyone seen him at the Comedy Store and offered him work elsewhere?

"No. I don't seek anything like that. I don't like traveling."

No agent?

"No. Not really... except Fred. Fred is thinking of putting me on Sundays in the Comedy Store in L.A. He mentioned that once. But I know a lot of comedians do

the crazy. You know, they go around, but I don't know if I'd do that. I'm not very comfortable spending nights in hotels. But I guess I'm gonna have to do it, because it's one step you go through to get exposure."

If he were offered a job in a major city, would he take it?

"On yeah." He nods.

What made him decide to try stand-up comedy? Where did he get the idea he was funny?

"When I was a student I used to give presentations, and I wanted to make them entertaining. The students in my

**He hands the woman the remaining water balloon, but she doesn't throw it. She seems to know it wouldn't be funny a third time.**

class one day said to me, 'Ozzie Dean, why don't you go to the Comedy Store?' I go, 'What's that?' Well, they said, that's a place you go on a stage and tell jokes. I went there and I thought, 'This is great; people actually doing this for a living. That's just amazing! So I came a couple of times. I started gathering material. And that's how I began.'"

Is there any money involved for performing on Monday nights at the Comedy Store?

"No. No. They don't pay Monday nights or Tuesday nights unless they integrate some of the professionals from Hollywood. They pay them."

A round of applause signals the end of Frank Manzana's set, and Dante again takes the stage. He talks with the audience a little. There are the usual jokes about bald men or men who wear

toupees who seem to be seated in the front rows as a matter of course. It's about 8:30 and the room is full. The audience is in a good mood; that tremor of well-being between the second and third drink, the fourth and fifth cigarette. It's an illusion of passive license that resembles sitting in front of a television set — unlike the sweating, flesh-and-blood men and women trying to elicit a life-affirming response to pain or chaos in the form of guffaw, respiratory release.

Dante introduces the next comedian, Lorian Elbert. She takes the stage to a rollicking piano progression that promises much mirth. She is a young, blonde woman with the stage presence of a demure, slightly nervous Joan Rivers. She stands as if riveted to the stage. "How re-you-all-don't-wood," she asks and does not wait for an answer, which gets laughs. She clutches the microphone stand as if for support and looks wall-like as she launches into a series of flatly delivered one-liners reminiscent of Henry Youngman.

"I've always thought of myself as very intelligent and rather brilliant... of course, I mostly date 12-year-olds." Chuckles here. "Yeah..."

"They've got a new board game called La Jolla-opoly. Instead of going straight to jail, you go straight to K mart."

Groans here. Men sit with arms folded, two of them wearing sunglasses in a room darker than 4 a.m., regrets, their impassive countenance demanding What? What? C'mon, make me laugh, honey. One woman stirs her drink with a long, polished fingernail as fascinated by the cherry garnish, another woman taps a nail against her bottom teeth. Both are smiling as if reflecting something that made them both enjoy.

Everyone is eager, quietly, stochly, or politely embarrassed that they wanted something from this girl. Something funny, please. Just funny enough. Like me out of me.

Ozzie squints past the curtain up toward the stage but does not seem to be focusing on Lorian Elbert. "There are some audiences that are easier to make laugh than others. You can tell from the first ten seconds. It's hard to verbalize, but that's the way it is. I know when it's a

quite-unique good audience right from the beginning. Algerians tend to be 'being' oriented. Algerians tend to be doing oriented. Americans just are funny. Americans go out and 'be' funny. Americans go onstage and do their routine, and they forget about the audience. I like to relate to the audience. Break down the wall. Sometimes I don't even do my material. Sometimes I just go into the audience and talk to people. Interact with them instead of focusing on myself, you know, me shining onstage. I don't do that!"

He falls silent and after a moment is urged to go on. "To me, it seems like what you have in America is what I call professionalization mentality, which means you want to make everything into a profession. That's why you have stand-

up comedians and we don't have stand-up comedians in Algeria. You want to laugh, you come to the Comedy Store and laugh. It's a service industry. I heard that in Chicago they have a service that provides people to lie for you. You pay a fee and they'll call your boss and tell him you're sick. Isn't that amazing? In Algeria you want somebody to lie for you? You ask your best friend. He'll lie for you." He laughs the kind of laugh some comedians might pay for.

Still clutching the mike stand and staring at a point over the heads of the audience (perhaps looking for Fred's flashlight cue to vacate the stage), Elbert is rolling on a series of laughs from quick lines. "Payless Shoes... you could pay

more but why? [beat]... because they're plastic and they're ugly comes to mind." Big laugh. The women mostly. The men shift in their chairs, some smile, some drum their fingers on the table or against the sides of glasses. Come on, c'mon.

"Have you heard of the latest birth control for older women? It's called 'nudity.' Middle-aged women, Ozzie might give it a five."

"Went to a psychic fair last week. They knew I was coming." Someone snorts a loud, aborted "Ha!"

"Recently I tried to join Liane. Anonymous. I swore up and down I was a liar, but they wouldn't believe me... I couldn't find the meetings because they never print the right address." A smattering of chuckles and guffaws.

Ozzie is talking about Algerian humor. It's everywhere. That's why Algerians cannot understand the concept of stand-up. Everybody is already laughing, so they don't understand how you go to a bar and pay somebody to make you laugh. If this was Algeria, everybody would be relating, touching, hugging, and laughing more than they are here. Italians, Mexicans, and Jews are the closest I can compare it to. In Algeria you meet somebody for the first time, you could become friends in 15 minutes. Like yesterday I met somebody in the computer lab. He was from Indonesia. Just because we had something in common, we became instant friends. He

(continued on page 14)

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# Stuff

(continued from page 13)

asked me to come over to his house and all that stuff. That's the closest I can come to what Algerians are like. We have no fear of strangers.

An example of Algerian humor? What's funny, Ozzie, in Algeria? Dec is saying the stage and Fred's flashlight. He is on red. "Let me think... ok." Remember that commercial that said, "Put a tiger in your tank? Well, this joke is in French, but it would translate to 'What's the use of putting a tiger in the engine if you have an ass at the wheel?'"

The crowd is applauding Lorian Elbert, and Dante is again onstage. Ozzie has moved up toward the stage now. Dante makes a joke about McR-B sandwiches as he tugs at both sides of his neck. He then raises his arms and says, "Ladies and gentlemen, the greatest Algerian comic alive, direct from the Dunes. Dr. Ozzie Dear!"

Ron Clark, a comedian who looks as if he just wandered in off the beach, is sitting in the box office watching past the curtain as Ozzie goes onstage. "Ozzie is very determined and tenacious. Sometimes that pays off. It's good to see someone not be discouraged. There's a lot of sets he has where, if it was another guy, he'd just cry about it. It's admirable." Does Clark think Dean is funny? For the second time, this question elicits a long silence. Finally, "Yes, yes, I do. I laugh when he's onstage. Not so much at his jokes, it's just his persona. He's a comic's comic."

The piano player does a few bars of phony desert music, and Ozzie takes the stage carrying a gym bag and a Chinese cooler's large hat. "Good evening. First World amigos," he says, setting the gym bag and hat on a bar stool near the mike. "How are you guys doing tonight? My name's Ozzie. Sorry Harriet couldn't make it. As you can tell from my accent, I'm from Cleveland, Ohio." The audience is laughing in a steady, rolling energy that moves around the room in waves. There is no doubt they find him funny.

immediately

"Okay, I can see you're not easily fooled. I'm from the country of Algeria. In fact, I just flew in from Algeria, and boy, are my hostages thirsty!" Very big laugh. The energy clicks up another notch.

In Algeria, we do stand-up comedy a little differently. You see, in Algeria you cannot talk about the potty, women, religion, the state. Of course, there are still a lot of things to talk about, like, uh... [long beat]... come to think of it, what else is there? "This dies. The energy is hanging somewhere in the room like the clouds of smoke wafting across the spotlights."

"Yeah," Ozzie sighs, an admission of dying. The sigh gets a laugh. Dying is okay, at least for the moment. It cuts the tension.

"I'd like someone to help me with my routine. The way we do it in Algeria is that every time you tell a sick joke or you talk about women, I'd like somebody in the audience to throw..." he reaches into his gym bag. "...water balloons at me. How about you, man? Every time I make a sick joke, you make my day. Okay?" He lightly tosses two water balloons to the woman and knocks over her drink. She gives him a way-to-go schmirch look, but the drink was mostly

empty anyway. She's gonna be a sport about it.

He shrugs. "A little incentive." Big laugh.

Holding up the cooler hat, he asks, "Do you know what this is?" There are some garbled responses from around the room. "Sham's diaphragm." Much laughter. The woman throws the water balloon and it glances off Ozzie's suit without bursting. "Right on the money," he says. "She's good."

Holding up the cooler hat once again he says, "It is also a one-fit bra for Dolly Parton." Pause. "It is also a water balloon protector." On cue the woman throws the second water balloon and strikes the hat as Ozzie lifts it. "God, it's getting dangerous in here." The audience is already in a rhythm, a habit of laughter. Ozzie sets down the hat and walks to the curtain at the rear of the stage. He takes the mike with him and disappears. He keeps speaking. "I have so many jokes in my head, I don't know where to start... let's see." The crowd loves this. "Okay, I found one." Still speaking from behind the curtain, he asks, "Have you guys ever wondered why every time an plane is hijacked, the hijackers insist on taking it to Algeria?" They are already laughing at this. Long

pause. "Well, actually I am still working on a punch line for this one." They love it. It works. They'll buy death from this bookish camel-jockey in a suit because he dies funny.

He reappears hesitantly looking around. "Where are the water balloons?" Steps forward, ducking. "The water balloons." Don't see the water balloons? He picks one up that is lying on the stage. "You see, I never give these to guys, you know why? Because guys don't know their own strength. I always give them to women because women are compassionate. Here, mamam." He tosses it to the same woman again, knocks over her drink again. "Oh, I'm sorry!"

The audience thinks this is great. The woman at the soaked table doesn't seem

to mind terribly either. She is smiling, happily, a little high. "What can I do?" Ozzie touches his heart with sincerity. He now delivers the line about Algerian women walking behind men and American women walking all over men, and he dances back from the woman with the balloon. "Ouch," he says. "I'm worried about you." He looks at her, decides she needs yet more provocation.

"Women are not very good at throwing these. Women throw like this..." He makes a dainty, spastic gesture. That does it. She throws the balloon, and it bursts over his jacket and the mike stand. Everyone applauds. "Thank you," Ozzie says.

"You know, English is a very confusing language. If a small book is a

booklet... shouldn't a small toy be a toylet?"

Nervous, indulgent chorles.

"You know, the concept of female beauty is also very different in Algeria. It's like, in my country, a beautiful woman is one who is..." He gestures to his hips. "44," he wails. "44," his chest.

"44 — you know, built like a bus. I don't know about you, but that is one bus I don't want to ride." He paces and gauges the response. Not too bad, but he's lost momentum at a crucial point. Laughter continues to drift in the longer he waits. Just standing there, Dean is funny. Funnier, somehow, than anything he might say. "But in America she is 36-26-36 — zero!" Groans. He hands the woman the remaining water balloon, but she doesn't throw it. She seems to know

it wouldn't be funny a third time. "You know, in my country, weddings sometimes last two weeks... I hear that in this country, marriages sometimes last that long." Almost no laughter here. There's the sense that he has stepped in something. The room seems to darken. He hasn't taken them out of themselves. Ozzie gets the flashlight signal from the back. "All right, all right, I'd like to leave you with this. Knock knock!"

The audience obliges with "Who's there?" "Ozzie." "Ozzie who?" "Ozzie you later!" Phony, boisterous desert music and much applause. It is a beyond polite recognition. They are applauding something, there is no mistake.

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# FLY

(continued from page 1)

alive. Say you went into a coma, brought on, for instance, by a stroke. No one discovers you. You're laying there comatose, almost dead. A fly lands on your nose or mouth, your usual reaction is to hit it off, but you're comatose, you can't move, so the flies will deposit their eggs. A day or two passes before you're found. They're taking you to the hospital, they stick tubes down your nasal passages and throat, and maggots will crawl out of the nasal passages. Actually, that happened here in town."

A Saturday morning, Faulkner, in jeans and T-shirt, tennis shoes, leads me through the third floor of the museum, an area not open to the public. Nothing toward low wooden tables heaped with the balsa wood cubes and boards on which insects are mounted, with white labels, straight pins, and boxes spilling dead moths and flies and beetles, he apologizes. "This area is a mess. There've been three people working here, identifying and mounting and labeling new specimens."

Faulkner directs my gaze to a brown and black owl butterfly. If I did not see the pins that secure its mottled wings to the mount, I would think the butterfly any moment ready to take flight. Markings that suggest an owl's round eyes accent the underside of the butterfly's hind wings. "When this butterfly opens up its wings, these markings — to a predator — look like two eyes. It gives the potential predator pause, something to think about — eyes wider spaced than its eyes — and gives the butterfly time to escape."

His eyes, behind round glasses, dart to mounting blocks at the table's end. Insects, pinned in neat rows to blocks, glitter. "Weevils from Madagascar, and over here," Faulkner points to red insects on whose long thorax a head

extends, "giraffe snout beetles."

A high school and college football player who has retained his muscular bulk, Faulkner, 40, shifts and sidesteps gracefully between and around tables, over cardboard cartons, to the room's other side. We stand before ranks of shoulder-high wooden cabinets. The cabinets hold rows of 20- by 18-inch, 3-inch deep drawers. "The general collection," says Faulkner, "the stuff that has accumulated over 100 years." In addition to acting as curator of the museum's 900,000-specimen insect collection and adding 15 to 20,000 specimens to that collection every year, Faulkner also teaches museum classes and serves as answer man on insect queries. But what I have come to ask him about is his work as a consultant in forensic entomology. While he opens one after another of the drawers, revealing tier upon tier of beetles, lacewings, butterflies, and moths, Faulkner tells me that he came to the forensics field in 1981 when he was invited to speak at a National University criminal justice class about legal aspects of entomology. Preparing lectures, Faulkner outlined topics on endangered species, food contamination, customs importation, insect confiscation and detection at the border, pesticide law.

"Then I found several articles about a woman who tried to kill her roommate with a tarantula and included that. I titled the talk 'Forensic Entomology, but I had to look up 'forensic' because I didn't know what the word meant. Basically, forensic entomology is the science that deals with application of entomological facts to legal problems."

Forensic entomologists are frequently asked to render an opinion in food contamination cases. Most often the question is "When and where did the insect get into the food?" In a not atypical case, says Faulkner, "A couple in El Cajon bought some chicken

in a bucket, went to a movie, parked in the movie house's parking lot under artificial light. It was during summer, early evening. When the movie let out several hours later, they drove home, opened up the bucket, and there were maggots on the chicken. They were immediately repulsed, took the bucket back to the chicken outlet, said, 'Hey, listen, you sold us maggoty food.'"

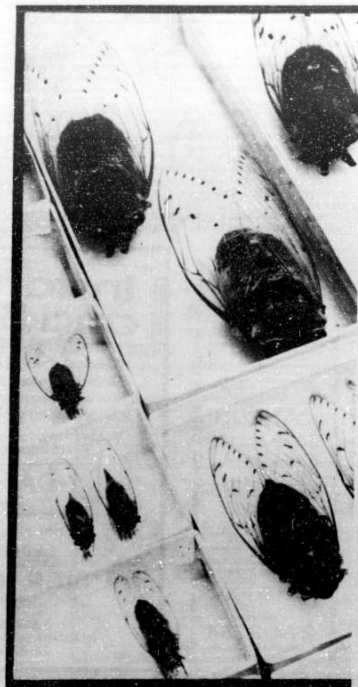
"The manager at the chicken outlet called the district supervisor. They took photos of the chicken in the bucket, and then I was contacted."

"I talked with the couple. They'd picked up the chicken, driven to the movie, put the chicken bucket on the floor of the car, where it was in direct view of the fluorescent lights under which they parked — this was before they went to sodium lights. They left the back car window cracked just a bit. So what happened is that female flesh flies flew in through that window, probably 20 or 30 of them, and found this cool chicken and deposited maggots on it, then flew back out the window. It was a double feature. So when the couple got back, these maggots were going at it."

"That was the scenario. It wasn't the chicken outlet's fault."

"But what interests everyone about forensic entomology is its use in murder cases. That's where its notoriety has been gained."

The homicide aspect of Faulkner's work in forensic entomology began in 1982 with a local law firm that was defending Bernard Lee Hamilton, accused of murdering a Mesa College coed. Hamilton's attorneys were trying to pinpoint the time of the victim's death so as to allow possibility of an alibi for Hamilton (now on death row). The corner's report made no mention of any significant insect activity on the body. Because presence or absence of certain insects on a corpse can indicate when a victim



Asian locusts

died, Hamilton's attorneys were curious as to whether or not Faulkner might see, in photographs, any indication of insect presence.

Faulkner was shown photos of the cul-de-sac south of Pine Valley where the body was recovered — "Blood," he shudders, "splattered all over the place" — and photographs taken during autopsy. "I was with the defense attorney. I was looking through all of this. I was trying to be

While Faulkner talks about the application of entomology to homicide investigation, he continues to stroll through the banks of cabinets, opening drawer after drawer, showing lineups of beetles in commonplace blacks, tans, browns, and then others in bright unexpected lime greens, turquoises, midnight blues, gleaming like enameled jewelry.

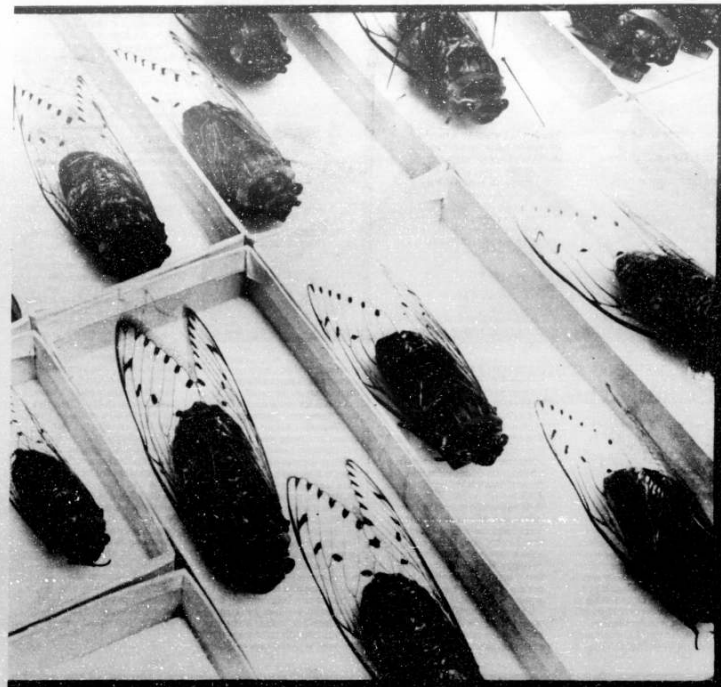
Forensic entomology was being practiced in China in the 13th Century. A medical manual from that century cites a case in which, following a murder by sickle, local farmers were rounded up and ordered to lay their sickles before them on the ground. When flies settled on only one sickle, the sickle's owner then confessed. In the Western world until the 17th Century, educated belief was that "worms" (actually maggots) on corpses were induced through spontaneous generation. Then in 1668, experiments showed that the maggots emerged from flies' eggs laid on decomposing bodies.

The classic works, still referred to in identification of insects found on cadavers, were by French entomologist Jean-Pierre Megnin (1828-1905). "Megnin," says Faulkner, "went into tombs and burial sites outside of Paris and examined bodies. He's still the world authority on forensic entomology and, probably looked at more human remains than has any other entomologist."

straightforward, professional, unemotional. I wasn't letting it get to me."

Faulkner opens a drawer in which pale, translucent moths rise atop mounting pins, gazes down at the moths, says, "Then, about two weeks later the nightmares hit."

He closes the drawer, slides open another, this one displaying neat rows of moths, wings mottled in browns and reds. "I have 23 homicides now. Of those 23, only 3 or 4 have been concluded. Most are still open investigations, and the majority of the open investigations involve prostitutes murdered and dumped out in East County."



"Insects," he says, "are a major factor contributing to decomposition of dead plant and animal material. Anytime you have a body out of doors, in a natural setting, particularly if the body is totally or partially nude, you are going to have insects attracted to it."

After death, body temperature drops. Glycogen breaks down and lactic acid accumulates in the body, inducing the stiffened muscles of rigor mortis — hence, the expression "a stiff." A body left outside will retain rigor mortis for 48 to 72 hours. At high temperatures, this stiffening may not develop completely; low temperatures may extend the time stiffness is maintained.

Next, the body undergoes biochemical fermentation. This fermentation produces gases — ammonia, hydrogen sulphide, carbon dioxide, and nitrogen. During this stage the lower body acquires a greenish hue and the body bloats. Putrefaction — rotting — due largely to action of intestinal flora, follows. This rotting gives off putrid odors, particularly cadaverine, a syrupy, colorless, turning putrescent in decaying animal flesh.

Sarcophagophagous insects (insects that feed on dead flesh) arrive at a food source in waves after waves in a distinct sequence associated with decay. Entomologists speak of this parade of insects across dead bodies as "faunal succession on cadavers."

This succession begins with various fly species and is concluded by scavenging beetles, which take advantage of the desiccated remains.

"The decomposition rate," Faulkner notes, "normally will be consistent with what the temperature is, where the body is located, and with the microhabitat — whether the body is under a bush or partially buried or buried very deep."

In homicide or suspicious death cases, the question entomologists are typically asked to help answer is "When did this person die?" (Sometimes the question is also "Where?") The entomologist, within limits, can answer the question of time with the help of flies because, in general, flies develop through metamorphosis in four stages: egg, larva (or maggot), pupa, and adult.

Faulkner closes a drawer filled with turquoise beetles. "a color," he says, "you don't see in many insects. In the tropics you tend to see brighter-colored insects than those you see in more temperate areas. There, you see more blacks and browns."

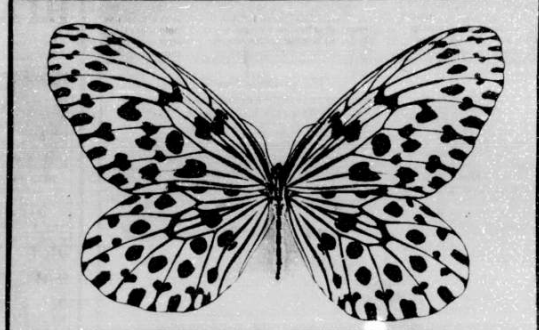
We return to the work tables. Faulkner points out mounting blocks on which flies, wings folded, are pinned. "The life history for a fly can last from nine days, from egg to adult, to as much as three or four months." With an understanding of "faunal succession," says Faulkner, "of insects involved in decomposition, you can say approximately how long a body has been in the location in which it's discovered, whether the body was buried first and then later exposed or exposed and then buried, whether the

something in the shed, something sticking out of the ground. They dug around, and there was a human foot. They called the police, police came, exhumed the body. The body had been wrapped in a wool blanket, and as the police were unwrapping it, moths flew out of its abdominal cavity."

Because the body was buried underground, in the shed, it was excluded from attack by flies, which would have deposited eggs. Flies have to lay eggs in either direct contact with the host or direct contact with body fluids from the host. If even a quarter-inch of soil is covering the body, flies won't get at it. But this body had begun rotting without benefit of insects' help, and when the body started to mummify, these clothes moths moved in and took advantage of food offered by dried-out internal organs.

The police saved some soil samples that held larval and pupal stages of the moths and sent the samples down to me. I identified the moths as clothes moths. The moths had been in the blanket when the body was wrapped in it. After the body desiccated, there was enough gap between the blanket and the deflated abdomen that the moths could fly around in there.

"I couldn't render much of an opinion as to time of death. The person had been dead for over three months. For a clothes moth, a single generation from egg to caterpillar stage to moth —



Milkweed butterfly

body had been moved — say, killed in downtown San Diego and then two or three days later carried out and dumped in the desert in a defensive manner, may even do some binging.

"There have been cases in which acid burns are seen on the body; the burns are there because ants drop formic acid — little chemical markers — to mark their path. These acid trails could be interpreted as something else if you didn't know that ants were there. In later stages of decay, ants may use the body cavity to live in."

"Moths will occasionally show up. For instance, someone had purchased a home in the Firestone area of Los Angeles. Back of the house, there was an old shed, and the new owners noticed

one generation — takes three months minimum; maximum is about two years. Several generations of moths were present. So I had to assume that the body had been there for over three months. But I couldn't give a definite time on it."

"There have been carcasses found with wasps' nests inside them. And yellow jackets, because they are meat-eaters, will come to a dead body. Especially if there are open wounds. They will tear little pieces of meat off. The yellow jackets are only off."

(continued on page 18)



Asian beetle

# FLY

(continued from page 17)  
getting food and give you no timetable. But they may tell you where the body has been. And you may get birds. Coyotes."

Faulkner looks toward the block on which row upon row of flies glitter. "Flies," he says, "usually arrive on a body first. They react to odor quite readily. They also respond visually, but they do that only when they are close to the object. Most often it's odors that draw them to the area."

"As the body decomposes, mucous builds up and body fluids drain out. Adult flies are not attracted to these fluids as a food source. They are looking at the fluids strictly as a medium for egg deposition and at the decomposing body for its value as a larval — or maggot — food source. They are there because the females can deposit eggs, the maggots can hatch and then feed."

"A body was found out by Jacumba near a pig farm where cluster flies were swarming. A cluster fly will lay 250 eggs in one clump, and those eggs hatch maggots, and the maggots start feeding. That's what they'd done on this body. The face was gone, eaten away."

"So when you murder



David Faulkner

someone," he says, "dump the body near a pig farm?"

"Or simply introduce maggots onto it. The minute you have a maggot, it can start feeding. They're their own little food processors, eating machines that use the decaying body for food, and very efficient, very."

Faulkner asks if he have seen the '80s version of the film *The Fly* in whose bizarre dream sequence a woman, impregnated by a mad scientist, gives birth to a giant maggot. I have. Faulkner notes that other than size, the maggot's depiction there was quite accurate. Depending on species, a fly maggot will be in size anywhere from 1/32nd of an inch to an inch in length, will be white or cream-colored, cylindrical in shape with a

pointed head and flattened posterior.

From time to time, coroners and police departments (local and outside the county) ask Faulkner to assist in homicide investigations. "Usually, what has happened is this: The police call, they say, 'We have a homicide, or, we have a body. It has a lot of insects on it.'"

He takes with him "killing jars" — jars filled with alcohol — empty jars, insect net, a trowel to dig in the soil — because after a maggot is fully developed, it leaves its host and goes into the soil and pupates. So, you have to dig around.

"Until recently, I was not wearing gloves. But when you're dealing with drug abusers, prostitutes, you wear

gloves. Not that insects are known AIDS transmitters; there is no evidence of that, but I'm a lot more careful now than three, four years ago.

"Anyway, I will go out to the scene and hope the body is still there so I can perhaps pick up something in terms of insects that the police could care less about — they're looking for guns or whatnot."

"You don't, of course, touch anything at a crime scene unless you have permission. The last thing you want to do is to screw up a crime scene. So if you have permission, then you can go in and pull some maggots off."

"Separate bags are put on the hands and feet and head, and then the body is placed in a body bag. Once that is out of the way, you can look at where

the body was, at the soil, for evidence of insect activity. "In the field, I collect adult flies that are what I term 'residents,' adults that are in attendance, waiting for that moment to lay eggs, or males waiting for a female to come in and congregate around a host. I collect those just to have examples. I pick up any other insects that are around — beetles, ants. You don't know at the time, maybe they will tell you something, maybe they won't. Once you're finished, you can't go back and hope to recover a lot of it a week later."

"At the scene, when you see maggots, you pick up several hundred. You are indiscriminate, totally random — large ones, small ones. You put them in the alcohol and kill them immediately and note the time that you did this. The other group you throw into another container with some liver in it to keep them alive."

I stop Faulkner, ask what a maggot feels like when he holds it in his hand. "If it's a blowfly maggot and it's alive, it feels pretty sturdy. They give a lot, but they're resilient. They are soft. They're not warm."

An optimal situation for the forensic entomologist, "the one you really want," says Faulkner, would be "a totally nude body in a chaparral area in East County, with partial sunlight, partial shade, where the body for areas that offer greatest success for development of the larval stages: warm and moist, fluid, the first stages of decomposition. Then the flies will deposit eggs. Blowflies will deposit singly, one here, one next to it, one over here, one here."

beautiful. Oh, and a nice large wound caused by a knife or gunshots — something where there are available so that you have exposure of more surface area."

In this East County chaparral situation, "Within the first hour of sunlight, within the first minutes as a matter of fact, when that body is dead and placed in an area, you will have flies attracted to that body."

"Flies are everywhere. Buzzing, in random flight. Usually, they will approach a potential host and land on or very near that host, sit there for a minute, pick up scents, decide whether or not to make the commitment to remain. Then they will start probing with their mouthparts, lapping up fluid, picking up blood, whatever is available in order to decide whether or not this host is or is not a proper egg-laying site, whether it is in the correct state of decomposition for the maggots to be able to survive."

"In a rural or semi-rural area you have two main groups. The *Calliphoridae*, more commonly known as 'blowflies,' come in the first wave, almost always arriving and laying their eggs within hours of death. They pick up the odors quickly, and it doesn't take them long to get there. They will search the body for areas that offer greatest success for development of the larval stages: warm and moist, fluid, the first stages of decomposition. Then the flies will deposit eggs. Blowflies will deposit singly, one here, one next to it, one over here, one here."

"Usually the second flies to arrive are the family *Sarcophagidae*, or flesh flies. The flesh flies will land on it, and depending on what parts of the body are available to them, they may or may not immediately deposit maggots."

Flesh flies, says Faulkner, are viviparous; they do away with the egg stage and deposit maggots directly onto the host. "This fact really didn't enter my consciousness until one day when I grabbed a female flesh fly that was in the window up here. When I grabbed it, I pressed the abdomen a bit and tossed the fly into a killing jar just to get rid of it. Then I looked at my thumb." Faulkner wriggles his thumb, grins, "there were three maggots."

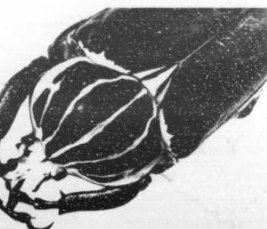
Apologizing for the digression, Faulkner tells me that at National University he now regularly teaches a forensic entomology section in a criminal justice class. "To demonstrate for the class, I put a couple female flesh flies in my hand and squeezed them a little, and maggots popped out all over my fingers. People in the class said they weren't going to be able to eat dinner that night."

"There was one body up in L.A. several years ago, in the Silverlake area, dumped beside the road near the reservoir. It was just wonderful. I mean it had everything on it. It was wrapped in plastic, and then the plastic was sealed with duct tape. With the body being sealed so tightly, it was not in what I would call optimal condition. You had different stages of decomposition. Plus the body had been out in the field for a few months, at least. Also, it was during the winter, and there isn't a hell of a lot of

insect activity during that time. "I was trying to grab these maggots, and they're hopping 'God,' I said. 'The static electricity on this is ridiculous.' 'I brought the maggots back here along with everything I gathered from the remains. I am laying them out. All of a sudden these things are hopping on the table. 'What the hell!' I say."

"Then I remembered a book I'd read that had a thing called 'cheese skippers.' The cheese skipper is a pest in places that cure ham. During the fatty acid stage of decomposition, the

Goldath beetle



adult flies attack. They come in and lay their eggs, and the maggots feed on the fatty acids. When you go to grab the maggot, they curl up and B-O-I-N-G! they spring and make a straight line — cheese skippers. It's an escape mechanism they have evolved. This body, of course, was in the fatty acid stage of decomposition.

"If I had worked in the Midwest, curing meat, I would have known what they were right away. There are just things in different environments you are familiar with."

"Some flies will not fly in the rain. Some flies will only fly in shade or in sunlight. Therefore, if you have a large proportion of maggots that should have been in shade that are flies that only fly in sunlight, it makes you wonder."

"Only one fly, the coffin fly, will go underground. The adult will dig down as much as six feet to find a food source and deposit its eggs on it. They are tiny, wimpy flies, and you wouldn't expect them to do that. So if you come up with a body with those flies on it, you

(continued on page 20)

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San Diego Attorney David Foley first picked up *ComputerEdge* three years ago, in a deli where he liked to have lunch. He found himself picking up the magazine regularly, even though he didn't have a computer at the time. "I was just fascinated by the magazine, and enjoyed reading it—even things I didn't understand."

Not long after that, David took the plunge and actually bought a computer. And he started getting even more out of reading *ComputerEdge*. "When I first bought a computer two years ago, for word processing, just knowing the support was there was important."

*ComputerEdge* has a sense of humor; it makes fun of us and of itself, but in a very personable way. It's not silliness; I know a lot of serious information is being discussed and given to the readers. Sometimes I wish I understood it more, but I read even the articles I don't understand completely, and I always get something out of it."

David finds using a computer has allowed him to be a "do it yourselfer,"

and this has enhanced both his efficiency and his self-sufficiency. "Even though I have a secretary, I think attorneys will find they can do things just as quickly themselves—without asking somebody to do something for them and then having to check their work. I write many pleadings, form documents, probate matters, and even client letters myself."

"It may end up being a secretary-less society one of these days, and I want to be prepared. *ComputerEdge* to others, especially to beginners. 'Support' is the word that keeps flashing in my mind. You're less afraid to make a mistake."

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"When you get older, these computers are really intimidating. Where sometimes I wouldn't even want to touch the keyboard, my young son would just start banging away at it."

"Somehow *ComputerEdge* makes the whole process less intimidating."

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(Continued from page 19)

can expect that it was buried deep or at least not exposed to sunlight, that it was hidden away somewhere.

"You can get into quite a bit of game-playing when you start to figure where victims are killed. For instance, if I found a body — I'll use Buckman Springs as an example because it tends to be a popular dumping grounds these days for murdered prostitutes. If a body were found out in the Buckman Springs area, not at the rest area but off in the hills somewhere, and if it were found, say, within a week and a half to two weeks after this person was missing and the majority of insects on the body were the blowfly, say, 89 percent of the maggots turned out to be this particular group of flies, that is not something you would suspect from that area of East County. What you'd expect out there are flesh flies, which are more of a rural thing. You would expect some of the other species of blowflies. Your findings would indicate that the victim met her demise elsewhere.

"On the other hand, if you came upon a body that had primarily beetles on it, and there was no evidence that there had ever been fly activity, then you would have to say, 'Well, it looks like this body decomposed somewhere where it was protected from

flies and then dumped later on or buried, and that's when the beetles came in and started eating."

"The last insects you usually see in the decomposition process are hide or skin beetles. They have a rather slow rate of development and can feed on nutritionally good as well as the fresher material. After a while you only have skin, hair, bones, cartilage, and then you get stored-product insects, feeders on grain such as the Indian meal moth, the Mediterranean flour moth, the kinds of insects you get in cabinets."

We start downstairs to Faulkner's office. There he keeps maggots preserved in alcohol that he has offered to show me. I ask him how he came to be an entomologist. He tells me that he grew up in North County, went to grade school in Cardiff, to San Diego High School, and during those years he always worked with insects in one capacity or another. "1956 was the first time I got into here, on the same floor we're just leaving. I was seven. I was taken around by Charles Harbison, the curator in this department from 1934 to 1969, a wonderful man, probably the foremost naturalist in San Diego for over 30 years, he simply knew everything. 'Harbie' — everyone called him that — brought me around, brought out the drawers, said, 'Look at this, look at that.' It was fabulous. 'And as a kid, I collected insects for John Comstock, who for a time was director of the L.A. Museum of Natural History and had retired to Del Mar.

"As I got older, my interest would wane. I would get involved in other things, then for some reason, every time I got away from entomology, I would meet somebody or take a class that would lead me back to the science again. That kept me in it," Faulkner, 40, received a master's from the University of California at Santa Barbara. In 1974, he started work as a volunteer in the museum's entomology department and in October 1975 was hired by the museum as director of the entomology department.

In his second-floor office and laboratory, at a desk surrounded by metal filing cabinets, Faulkner sits down in his chair, offers me a seat across from him. He brings out onto the desktop (tidily arranged with stacked papers) stoppered clear plastic tubes in which maggots bob. "Identical ampules," Faulkner says about the tubes, "in which dentists keep Xylocaine. I pop the tops off, put the cork in, and the maggots are there."

Faulkner arranges on his desk a half dozen of these tubes, each labeled with a name and date. "After I leave a crime scene, I will bring back here what I've collected. I will make sure the maggots that were alive stay alive and raise them out to adults and keep track of how many days it takes for them to develop. "I will also separate through the dead maggots and determine what species I have and at what stages of development each species is. The group you kill, that's your baseline information. You trace back from the point of development at which you killed them to the time when your specimen was either a maggot or an egg, depending

on what group of fly it is. There's no real hurry about doing that," Faulkner pushes his glasses back onto his nose, looks up from the tubes on the desk, smiles. "They're not going to go anywhere."

Faulkner shows a tube that he has partitioned vertically with thin paper strips into four sections. The definite stages of a maggot's growth can be identified, says Faulkner, and each of the stoppered tube's sections holds a preserved maggot in one of those definable stages.

In most fly species, explains Faulkner, the maggot hatches out of the egg and begins to feed. Entomologists describe this period in the maggot's life as the first larval stage. In Faulkner's tube, the maggot at this stage isn't any bigger than two or three pinheads.

"As this maggot feeds, it gets larger. But it can only get so large before it grows out of the cuticle that surrounds it. Therefore, it molts, or sheds. Its first skin and enters the second larval stage," Faulkner points to a slightly larger white blob.

"Yet again, then, the maggot feeds and grows and commences the third larval stage," Faulkner puts a fingertip next to an even larger maggot, perhaps three-quarters of an inch in length.

"In this stage it will continue to feed on the body for one to three days and then stop feeding and go into the prepupal stage in which it will move away from the food source and find a place to pupate, usually in soil. "Then the maggot starts to shorten and become rather stout and forms the puparium or pupal case. It will stay in the pupal stage for a week to a

week and a half, depending on the species," Faulkner indicates. In the tube, a pale gray cylinder. "These are puparium, empty pupal cases, from which the fly emerged."

Faulkner concludes: The pupal stage ends when the adult fly, its body soft and legs spindly, emerges from a circular opening at the end of the pupal case. Within several hours, the adult's exoskeleton hardens, and the fly then is fully functional: it flies, it looks for a mate, it mates, the female lays eggs, the maggot emerges.

Some maggots Faulkner can simply look at with an unaided eye and identify. Others must be examined under a microscope. Faulkner throws these into a solution of potassium hydroxide. "This solution dissolves all the soft tissue, leaving only the maggot's externalized breathing apparatus and the mouth hooks that it uses to grasp flesh and pull it in." It is these hooks that are keys to maggot identity.

For the first time this morning, it sinks in. I study the stoppered tubes lined up on Faulkner's desk. I tilt my head, squint, peer at the maggots, watching them like white cocktail onions. "How," I ask, "do you know if a maggot has been eating someone?"

"If the gut is filled with fluid, usually red, you know it's fed," Faulkner hands me a tube packed with maggots. The plastic feels cold in my warm hand. The maggots — ghostly, ghastly swimmers — roll in the liquid, which they are suspended.

Faulkner speaks matter of factly. "These are fully developed maggots, been on a

body for a week. These were on a transient, found dead. She wasn't murdered, she died of exposure, I think. She was beaten up and raped and dumped up in the Laguna Mountains, and she tried to get down the mountain and was caught in the chaparral and died of exposure. The flies were all flesh-fly maggots that were on the body, which was unusual because I would expect in the mountains, during summer, you would have had blowflies."

He gives me another tube. This also swims with cream-colored cylinders. "The maggot for a soldier, found on a body out in El Cajon last year on an undocumented, known

had probably been dead between 20 to 24 days. He had died from whatever and been dumped in a ditch, which had filled with drainage water from a construction site. These things were in the soil, feeding on roots and plants, and when the body had been there for a certain length of time, the flies migrated into the body and started using it as a food source. What's interesting about that particular maggot is that it's one of the few that will actually ingest while you're alive. If it's ingested into your food, it can live in your alimentary canal, and you will pass it out in your fecal material. They can live inside your body and won't be killed by your digestive juices. Those are tough fly maggots."

Faulkner passes across, a

third tube, like the other two, cool to the touch. "These came off the body of one of the murdered prostitutes."

I am holding this tube in my hand, barely peeking at its contents. I am thinking: "Mouth hooks that it uses to grab flesh and pull it in." Rolling across the floor in his desk chair, Faulkner stops at the bank of metal file cabinets, pulls open the bottom drawer, takes out a sheaf of color photographs. He sorts through the photos, looks up at me, looks back at the photographs. They are pretty horrible, he says. He studies me, says he doesn't know if I want to look at them or not.

I do. I return the tube filled with the "eating machines," who with their mouth hooks

grabbed flesh from the prostitute's body (the tube warm now from my hand), to its place on the neat desk in the lineup of tubes.

The photographs, says Faulkner, form part of the evidence in the kidnapping and slaying of a young child. He passes over an 8 1/2 by 11-inch photograph.

"This is the victim." A tow-headed nude child rests atop an examining table. Except for the blue rot spread from knees to pelvic region, the body might be that of a youngster dozing on a summer afternoon.

"The body had been laying in the desert. In winter, it was dry, and it was cool. The preservation in this was incredible. Look at the hand, it is mummified. So you didn't

have a lot of decomposition immediately. There were not a lot of maggots."

The only sound in the room is the sound of our breathing. Then Faulkner places his index finger on a white blob that almost covers the child's ear. "Maggots were coming out of the ear canal right there."

I nod, say that the maggot is bigger than I had imagined maggots being. Faulkner takes the photograph from me. "This case," he says, slipping the photo back into its file folder, "has never been solved. There's someone out there who did this, they are still out there."

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# Writers Write, Painters Paint

Story by Judith Moore

"You may write with a pencil, but once you come to draw with it, what a diverse and those marks serve. But the fortuitous element is still there — the element of meeting something you didn't expect, something that isn't yourself!"

— Charles Tomlinson

An autumn morning, we freshmen sat upright in wooden chairs. Professor Butterworth in neat italic wrote on the blackboard the first six lines of Wallace Stevens's 12-line poem.

I placed a jar in Tennessee,  
And found it was, upon a hill,  
It made the solemn wilderness  
Surround that hill.

The wilderness rose up to it,  
And spread around, no longer wild—  
Professor Butterworth asked us to

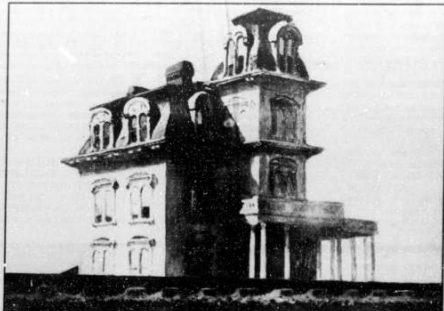
explicate — make clear the meaning — Stevens packs into these lines. This was Honors English 1. We were brighter or more verbally apt than average. But course,

I'd tramped wilderness. I'd seen slip out forest into tall grasses the rusty patch of red fox. I'd heard excitedly noisy Sallier's jays, my eye followed their scolding until among leaves, feathers flashed blue (no color in nature do I like as well as blue). I'd looked higher yet, gotten goosebumps when sun sloshed clouds a florid pomegranate. I'd seen a mountain peak pierce the full moon. Even reviled by, up to the neck in nature, my eyes could still crave, get hungry for something a hand made, for a round jar, for art.

So that fall morning, I leaned over my desk and improvised an explication, picked out "meaning," as at my grandmother's behest, I'd picked out only minuscule nutmeat from the black walnuts she blended into cookie butter. This jar, I figured, was art — Art.

Course, young it was 18 that year, Art in the context of Stevens's poem meant to me visual art, painting. I adored paintings. I had grown up in Manhattan, had from third grade on kept a Museum of Modern Art — MOMA — membership that allowed me to walk to West 53rd and without paying an entrance fee to sail in and sail out of the museum at will. I acquired the membership through my school, which prided itself on progressive attitudes toward education (we called teachers by first names, and those of us who hated math never got around to geometry).

That I didn't have to pay liberated me from a sense of duty to get my money's worth by shuffling close-eyed from wall to wall. Always, I'd dared myself to approach the stairs leading to the second floor and look up at Pavel Tchelitchew's *Cache-Cache* (in English, *Hide-and-Seek*). I would challenge my eyes to bear up under Tchelitchew's terrifying pink and orange and red intruder vision of decapitated infants' heads, toothless baby mouths agape, floating among a web of blood vessels.



"House by the Railroad," Edward Hopper, 1925

I could not then, cannot now, remain long in his paintings' presence without feeling I don't have left a friend in the world, that everything I treasure, any minute will be snatched from me.

Thoroughly frightened this painting and an equally scaring weekly radio show *The Creaking Door* overran my nightmares. I would seek out Brague's long-necked *Woman with a Mandolin* and Picasso's high-busted *Les Femmes d'Alger*.

Edward Hopper's peculiarly unrealistic "realism," *House by the Railroad* was a regular stop. Hopper painted onto a lurid before-the-storm, blue-green background a two-story Victorian house with mansard roof. The house dominates a rise above railroad tracks. Deep shadow shrouds the side of the house that faces the viewer. I could not then, cannot now, remain long in his paintings' presence without feeling I don't have left a friend in the world, that everything I treasure any minute will be snatched from me.

Last, I visited Matisse's *Red Studio*. This huge (71 1/4 x 86 1/4 inches) canvas had been painted red and over the red, on the studio walls of his picture. Matisse hung illluminous versions of his own paintings. Matisse's essence ebullient color, dollhouse-size miniatures (ripe plump figures ready to leap off canvas) woo the eye. Then and now, this vast "studio" could hold me joyful and wordless in its blissful red.

the 20th centuries, when Cezanne (1839-1906) moved back to the south of France, to Aix, the scene of his childhood, and again and again, on canvas after canvas, painted from his studio window the Mont Sainte-Victoire that loomed from across the valley. (This series of paintings, together with still-lives and portraits painted largely from memory, have about them a discontinuous, unfinished, soulful presence. Shown across Europe in the time immediately before and after Cezanne's death, these last paintings sired virtually all advanced art of the early 20th Century.)

I heard adults scoff at "modern art." "I don't know what people see in it," they'd say. I was then, am now, puzzled by the rancor — almost rage — against the nonrepresentational. As a teen-ager, I dismissed adults' dismissal of the new with the thought that these grown-ups (who also hated Elvis and despised Jerry Lee) merely preferred elevator music for canvas, eye music. Now I think it is perhaps rather like the frustration any of us feels when the ophthalmologist puts drops in our eyes: we can't see straight. I suspect that many viewers of painting, presented with Cezanne's apples, find that the word *apple* appears happily and even tartly in the mouth but that when these same viewers arrive before Jackson Pollock's skeins of oil, enamel, and aluminum paint seemingly spit and tossed onto ten feet of canvas, no word comes. In that space of time when silence reigned in the mind, people can become afraid.

Paintings are silent. What I liked, as a youngster, and like now, about painting, is what I have always liked about music: it doesn't come in words, it tells no story. In Tennessee Williams's *Car on a Hot Tin Roof*, Brick says, about his need for alcohol, "This click that I get in my head that makes me peaceful. I go to drink till I get it... It's just a mechanical thing, something like a... switch clicking off in my head, turning the hot light off and the cool night on and all of a sudden there's peace!" I like about looking at painting, hearing music, that the click goes off in my head. Words get turned off.

I've always been suspicious of talk about visual art. I early took to heart painter Frank Stella's "What you see is what you see." I've liked, too, John Updike's "Pollock painting is the subject of Pollock's paintings. Abstract Expressionism has the effect of glamorizing the painter, of making him, rather than the style or the landscape or the Virgin, the star."

More recently, I copied out from George Steiner's *Real Presences* into my notebook a paragraph with which I felt instant agreement: "In painting and sculpture, as in literature, the focused light of both interpretation (the hermeneutic) and valuation (the critical-normative) lies in the work itself. The best readings of art are art."

I know — know — nothing about

painting, dwell in edenic ignorance of technique and theory. As a youngster, I felt self-conscious at so much emotion before paintings. Was I taking on airs, did I feel all this ardor for art or did I believe my heart should thump-thump faster and therefore was I manufacturing emotion, was it all a case of the emperor's new clothes?

exhibit at the Metropolitan Museum. "Through Mrs. Bishop's words and relentless eye, I have continued to see the unicorn and its territory in a way that has remained brightly alive..." I.D. McClatchy, *Poets on Painters* editor, suggests that "for most poets paintings are primal, as 'real' as the bread and wine on

All these years I've wondered, "What do other people see, what do they feel, what happens to them, when they look at painting?"

All these years I've wondered, "What do other people see, what do they feel, what happens to them, when they look at painting?" With that question, I turned to two recent anthologies in which writers reflect on painting — *Poets on Painters* and *Writers on Artists* — and to poet John Ashbery's *Reported Sightings*, *Art Chronicles*, 1977-1987, and novelist John Updike's *Just Looking*, *Essays on Art*. *Writers on Artists* editor Daniel Halpern first thought to gather essays by writers on artists when he accompanied poet Elizabeth Bishop through the Unicorn Tapestry

the table, as urgent as a dying parent or concealed lover in the next room." *Poets on Painters* poets are 20th-century, English and American. The collection opens with W.B. Yeats's 1913 essay "Art and Ideas," in which, at the Tate Gallery, Yeats, 48 then, admires anew, and touchingly, the pre-Raphaelite painters — Millais, W.H. Hunt, Rossetti — popular during his youth.

"Am I growing old," I thought, "like the woman in *Balthus*, the rich bourgeois' ambitious wife, who could not keep, when old age came upon her, from repeating the

jokes of the concealer's lodge where she had been born and bred, or is it because of some change in the weather that I find beauty everywhere, even in *Balthus's* King Copernicus, one of his last pictures, and find it without cause?"

As if to prove McClatchy's proposal that for most poets paintings are "primal," "real," William Carlos Williams, the Rutherford, New Jersey pediatrician and poet, writes about Matisse's *Blue Nude*: The dawn and noise of Paris had fallen from her with the dress and underwear and shoes and stockings which she had just put aside to lie basking in the sun in the sunlight... No man in my country has seen a woman naked and painted her as if he knew anything except that she was naked. No woman in my country is naked except at night.

Both collections contain essays on Hopper by Mark Strand. American realist Hopper (1882-1967) painted solitary figures in desolate diners, offices, hotel rooms. His reportorial and minimally anecdotal depiction, his uninflected passionless settings are the very definition, in paint, of low affect. Many Strand poems might be similarly described. The lines below from Strand's "Story of Our Lives" might be reflecting upon Hopper's painting.

We are reading the story of our lives which takes place in a room... The room looks out on a street. There is no one there, no sound of anything.

In "Crossing the Tracks to Hopper's World" (*Poets on Painters*), Strand writes about *The House by the Railroad*.

The house glares at us from what seems like an enormous distance. It appears so withdrawn, in fact, that it stands as an emblem of refusal... "What I wanted to do was paint sunlight on the side of a house" — seems misleading in its simplicity, for the sunlight in his paintings illuminates the secretive without penetrating it. Thus we feel separated from something essential and, as a consequence, our lives seem frivolous.

Strand writes in "Hopper: The Loneliness Factor" (*Writers on Artists*):

It is often remarked that many of Edward Hopper's paintings register feelings of loneliness. It is also assumed that such feelings are in response to narrative elements in the paintings, but in fact they are in response to certain repeated structural motifs, the other left behind, even abandoned, while something else in the painting, such as a road or tracks, continues. We feel caught in a wake that offers no

(continued on page 24)

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(continued from page 23)

possibility of catching up to whatever has departed. Likewise, if we have the impulse to linger, allowing ourselves to be taken into the painting's reduced ambience, we are revised by a force within the painting that closes us out. It is this being left behind or left out that gives rise to our experience of alienation.

Writers collected in *Writers on Artists* are 20th-century, English, American, and European: Aldous Huxley on El Greco, Jean Genet on Rembrandt, Kenneth Rexroth on Turner, Joyce Carol Oates on Winslow Homer, William S. Wilson and Rainer Maria Rilke and D.H. Lawrence on Cezanne, Norman Mailer on Picasso, Camus on Balbus, Randall Jarrell hectoring the abstract expressionists.

I want especially to recommend Jean Genet's essay on Rembrandt. Genet spent much of his early life in prison. His first novel, *Our Lady of the Flowers*, was written in a prison cell. A paragraph from that novel shows the disposition Genet brought to looking at Rembrandt:

But there is no question of resuming contact with the precise and tangible world of the cell. I lie down again until it's time for bread. The atmosphere of the night, the smell rising from the blacked latrines, overflowing with this and yellow water, stir childhood memories which rise up like a black soil mined by moles.

Here, from "Something Which Seemed to Resemble Decay," Genet comments on an exhibition of Rembrandt's paintings:

Under... the fur-edged coats, under the painter's extravagant robe, the bodies are performing their functions: they digest, they shit. However delicate her face and serious her expression, *The Jewish Bride* has an ass. You can tell. She can raise her skirts at any moment. She can sit down, she has what it takes.

On Cezanne, Lawrence is predictably, delightfully, perversely, and annoyingly. He complains that Cezanne could not paint people "intuitively and instinctively" that faced with the human form, Cezanne's "mental concepts shone in front," offering the painter no more than "mere representations of what the mind accepts, not what the intuitions gather." Given women to paint, Lawrence insists that Cezanne failed. "Woman he was not allowed to know by intuition: his mental self, his ego, that bloodless fiend, forbade him."

Lawrence, however, admired apples. Cezanne placed on the tablecloth in his *Still Life: Apples and a Pot of Primroses*.

The actual fact is that in Cezanne modern French art made its first step back to real substance, to objective substance, if we may call it so. Van Gogh's earth was still subjective earth, humankind projected into the earth. But Cezanne's apples are a real attempt to let the apple exist in its own separate entity, without transfixing it with personal emotion. Cezanne's great effort was, as it were, to show the apple away from him and let it live of itself. It seems a small thing to do; yet it is the first real sign that man has made for several thousands of years that he is willing to admit that matter actually exists.

Our instincts and intuitions are dead, we live wound round with the winding-shells of abstraction. And the touch of anything solid turns to...

So that Cezanne's apple hurts. It made people shout with pain.

In 1907, the year after Cezanne's death, a memorial retrospective showing of his work was hung in Paris at the Salon d'Automne. Rilke, 32, was writing what would become *The Notebook for Malin Laurids Brigg*. Day after day, Rilke stood before Cezanne's paintings and wrote about Cezanne to his wife Clara.



"Still Life: Apples and a Pot of Primroses," Paul Cezanne, 1900-1904

"Cezanne's apple hurts. It made people shout with pain."

[H]ow great and incorruptible this objectivity of his gaze was, is confirmed in an almost touching manner by the circumstance that, without analyzing or in the remotest degree regarding his expression from a superior standpoint, he made a replica of himself with so much humble objectiveness, with the credulity and extraneous interest and attention of a dog which sees itself in the mirror and thinks: there is another dog.

Those essays I've quoted confer on the reader a privileged moment in which he sees paintings — as did Daniel Halpern with Elizabeth Bishop — through the writer's eye. The essays, as I thought they would, answered, in part, my question — "What do other people see and feel, what happens to them, when they look at paintings?" What I had not expected is the pleasure with Yeats or William Carlos Williams or Lawrence or Genet, or, here, with Rilke, of hearing the voice of the essay speak in tones familiar from poems and novels.

Reading Ashbery's *Reported Sightings: Art Chronicles, 1957-1987* (edited by David Bergman) and the two collections of various writers, I became increasingly fascinated with affinities (such as that expressed by Mark Strand for Hopper) between certain writers and painters. Ashbery has been notably attracted by gorgeously lit paintings like those by Bonnard, Edouard Vuillard, and his American friends Jane Freilicher (whose *Painter's Table* adorns Ashbery's

book jacket) and Fairfield Porter (1907-1975), a close friend of Ashbery's for the last 20 years of his life.

Following Ashbery on his rounds through museums and galleries, a reader sees the art about which he writes and also the ideas that inspire. Thoughtful, stylish, witty, and gossipy, many Ashbery pieces — like

retrospective, "are intellectual in the classic American tradition of the writers mentioned above because they have no ideas in them, that is, no ideas that can be separated from the rest. They are ideas, or consciousness, or light, or whatever."

John Updike (another Harvard graduate) also attended Boston's Porter retrospective. His review, "Violence at the Windows," appears in Updike's *Just Looking: Essays on Art*. (The title comes from Updike's comment, "Sunlight explodes with terrific violence at the windows of Porter's hushed interiors.")

Gazing at his friend Porter's painting, Ashbery ruminates on "idea" while Updike simply bestows upon his reader the voluptuous description and novelistic detail with which his fiction flourishes.

Porter painted what he saw, and what he saw were the big, bright rooms brimming with possessions, not the claustrophobic furnishings of the old rich but the disheveled plenty of their vaguely bohemian offspring, who seem to live in summer houses all year long. Nice people, nice places, pleasantly indolent of affection and sentimentality and, that great underwriter of both, money.

Writing "The Apple's Fresh Weight," Updike bards beneath Lucas Cranach's two oils on panel, "Adam" and "Eve":

Cranach's Eve is also somewhat unattractive — a cooie with a seductively luminous skin. What an erotic apparition she is! Her soft apple-scented breasts are pulled upward into the same tilt as her dimpled eyes. Her orange hair explodes behind her in cork-screws of energy. Adam's hair, too, is curly; his fingers explore it in this initial moment of male puzzlement. Eve's hand, in contrast, clings to the same limb where her mentor, the serpent, entwines in ominous coils of her own flexible malice. She has shaved thoroughly, a fact ill-concealed by the lines that a branchlet extends with a difference we might fancy ironic. No bathing-soil tan has ever striped this woman's skin; the hardened and attributed nakedness flaunted in countless twentieth-century centerfolds cannot recover her immaculate, suspicious pallor... Eve's face wears an Oriental calm brought from beyond the rim of Cranachdom. Adam's legs could come from a crucifix; yet his abdomen is unscarred and presents, like Eve's, a tender frontal challenge. Plush is delicious. We gaze here upon the primal scene — the parents of us all when young, desirous, their hands carved above the apple's fresh weight. Eden still hurls above their heads; the may north of the future lies at their feet.

Between, the naked present shines. William S. Wilson, in the course of his essay on Cezanne (*Writers on Artists*), notes: "Looking at paintings is a truancy, or liberation, from animal biological need.... The freedom to look — freedom of movement for the eyes — is the opposite of the necessity to look at everything that is part of the hunting-gathering necessity." "The naked present shines." Standing before *The Red Studio*, I would not have thought to say, as Updike does (albeit about the story of the Fall as depicted by Cranach), "The naked present shines." Explicating Stevens's poem for Professor Butterworth, trying (at 16) to understand why even in the most exquisite natural settings, I might still crave something a hand made, I would not have written, about that jar in Tennessee, that one of its attributes, as art, is that because of that jar's presence in "slavishly wilderness," "the naked present shines." I wish I had.

those on an Ashbery favorite, French impressionist Pierre Bonnard (1867-1947) — read as if they might be postcards to old friends; on these postcards Ashbery has set down his latest rejoinder to an argument regarding this or that art world movement.

Porter, born to wealthy parents, graduated (like Ashbery) from Harvard, married, fathered five children, lived in Maine in summer and Southampton, Long Island, the rest of the year. Porter rejected the abstract expressionism that dominated the world of New York painters in which he lived. Porter painted (in his phrase) "things as they are": Maine's rocky harbors and Southampton's opulent lawns, portraits of his children and friends, sunlit domestic interiors, still lifes.

One of four pieces on Porter in the Ashbery collection is Ashbery's review of a 1983 Porter retrospective, "Fairfield Porter: Realist Painter in an Age of Abstraction," assembled by the Boston Museum of Fine Arts. Ashbery writes that "Porter is one of those innovators whose originality can come perilously close to seeming old-fashioned."

Ashbery suggests, however, that the paintings are not old-fashioned and that Porter is "only the latest of a series of brilliant knock-soldiers who at intervals have embodied the American genius from Emerson and Thoreau to Whitman and Dickinson down to Wallace Stevens and Marianne Moore."

Porter's paintings, Ashbery continues (in an exhibition catalogue for the Boston

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# ART

(continued from page 26)

they take) against a vast, powerful background of nature cum civilization.

In the rendering of waves, cliffs, and mountains, there is a prodigious energy, as though the underlying forces of reality were bursting through their inorganic to create a violent movement (the waves) or a violent restraint (the mountains). One sees an identical representation of this naturalistic *elán vital* in the skies, which are even more energetic, tumultuous, and aggressive. Indeed, a fusion of tremendous, heavy solid and explosive, violent movement is characteristic of these paintings throughout; the distinctions between flesh and stone, between water, earth, and air, between things as objects and things as centers of energy, are all systematically obliterated.

Comments of this sort point to the visionary nature of Tedoldi's paintings. This is "Man in the World under the Heavens," illuminated by an ecstatic, transforming, virtually prophetic inner light, something one sees also in the colors, with their dramatic contrasts between deep, rich hues (blues and olive-browns) and dazzling, white-dominated highlights (on the human forms, on the mountainsides, and on the clouds). One also sees it in the intensely energetic surface treatment, with rapid, explosive scurries of thin, calligraphic strokes, enlivened in rustling, pulsating masses, and imparting a vivid inner movement to even the smallest section of a wave-trough or a running leg or a cloud formation.

What, ultimately, does this vision (communicated through iconography, structure, texture, color, and "hand") mean to reveal to us about the reality, meaning, and value of life? To achieve insight into that question (which is, of course, the only question that really counts in a work of art, in any medium or genre), we need to look more closely at some individual paintings — for example, the *Grossa Figura* ("Large Figure") just opposite the gallery's entrance. This shows us the

typical massive-bodied and small-headed nude male figure, his back to us, running along colorfully receding cliffs above stormy seas toward a cluster of slab-like buildings under a turbulent, luminous sky (the water and sky energized in form and color like the comparable elements in Titian's impassioned "Rape of Europa" or any of his many Baroque successors). In that sky we discern the outlines of what are apparently fighter planes roaring in toward the shore, perhaps a reminiscence of the artist's childhood during the second world war.

The painting is pervaded by a sense of urgency, of danger, of the pressure toward heroic action, of the crucial and unavoidable demands of this unique moment in time, of the necessity to act and the terrified recognition that now, right now, is when the imperilled self must put itself on the line and must determine its personal history for keeps. The whole universe is subjectivized so as to reflect the powerfully goal-directed enterprise of the figure as well as his careening panic. Again and again in these paintings, we see him in the same state of mind, running away or toward, to escape or to cope: in *Figura d'uomo* ("Male Figure"), in *Uomo che corre* ("Running Man"), and in *Cinici nel mare* ("Seaside City"), where two nude figures run away from us along a paint-strewn beach toward a point of crisis; external conditions and the galvanizing will set the self in irreversible motion; we must escape, we must rescue, we must get there quickly, we must take hold of circumstances and impress our own volitional being upon them, and we must do so before it is too late.

The lagging of the still-lives, while lacking the explicitly human subject (although human activity and intention are implied), somehow manages to convey a similar experience and sensibility in its rendering of non-human

forms. Now the central foreground figure is not a huge running man but a huge stationary plate of fruit (which is nature harvested and displayed for human purposes), yet there is nothing static or reposeful here, for — aside from the way the flattening of the space and the modeling of the pears and grapes about out their creative heritage from Cézanne — the exuberant, crowded anarchy of the arrangement, the assertiveness of the drawing, the precipitous upending of the perspective, and the sheer size of the platter (more than a quarter of the painting's surface area) evoke the same sense of violent movement and dramatic existential crisis more expressly and immediately represented in the paintings dominated by human figures.

Behind the fruit platter, a series of background layers reinforce its statement: the stylized files of serrated combers leading away toward the shore; the continuous cincture of uniform "hotel" facades, dotted with anonymous windows, following the shoreline; behind these low-lying buildings, three mountains roughly in the form of triangular prisms, their sunlit slopes blazing with white highlights, their shadowed slopes a thick impetus of dark intense blue and green, their shapes outlined in bold rough straight thick lines of (thoroughly non-naturalistic) golden yellow; behind and above the mountains a raft of sculptured clouds, rolling and whirling yet at the same time solid as the mountains, their contours outlined in the same golden yellow and their masses of the same white as the sunlit slopes; and behind them, as the vastest and most distant object in a painting of truly cosmic ambitions, the lighter blue sky, filled with the vibrant minute movement of brushstrokes, pallet-knife scrapes, and busy interlacing expressionist linearity.

The formal (and, by implication, ontological) unity of this total cosmos, from fruit platter to sea to town to mountains to clouds to sky, is insisted upon in the foreground as

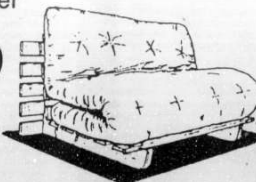
well, with the white highlights and golden-yellow outlines of the pears, and with the swatch of white tablecloth at the right that in its value, color, yellow outline, and swinging movement echoes the clouds above it and balances the white slope of the mountain at the left rear. Here, as in *Grossa Figura* (though without that painting's narrative warrant), everything is in action, the universe is permeated with dynamic forces, the moment is decisive, the drama (whatever it may be — perhaps simply the drama of being alive in the world) is at its turning point.

Wherever that drama may lie — whether in a "theory" of nature as the manifestation of energy, or a personal emotional temperament perpetually on the brink — it is assuredly to be found in this painter's self-image as artist, and in the very act of making his works of art. This is the point of *Lo scultore* ("The Sculptor"), a traditional artistic self-representation (in which artists proclaim or confess the unique yet paradigmatic nature of their professional activity) given the specific traits of Tedoldi's own imaginative world. The massive, small-headed male figure, in his usual position (back to us), his chest poised, his hammer raised, is in the process of sculpting a massive, small-headed male figure seated in a throne-like chair, with forested hillsides and clouds in the background. The painting makes unequivocally clear that this sculptor is depicting himself, and thereby Tedoldi intimates that the world of his own paintings — the human figures, the landscapes, the still-lives, the architecture, the sea, the cliffs, the clouds, the movement, the light, the texture of the paint, the grandiose nervous tension that is the emotional leitmotif of all these works — is the innermost world of the artist, obliged by his calling to wrest life out of the inert, and at every instant compelled to run headlong into unpredictable dangers and to put his entire being quite literally on the line.

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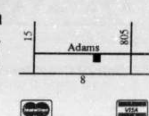
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BY DUNCAN SHEPHERD

This must be the legendary pre-summer lull. Any way it's a lull, and it's not quite yet summer. What to do? Oh, of course!

1. There is a kind of irony about having a week so slow in movie houses around town (*Impulse*, *Class of 1999*, that's all) that I am prompted to turn to *Twin Peaks* for something to write about. A kind of irony, or a kind of optical illusion. For if this TV show — a critic's show *par excellence* — has done anything at all for me, it's to make me thankful my best is movies and not television. What must be the working conditions of the full-time TV critic that would compel one of that breed to spill so much ink — and so much of it fluorescent — over the likes of *Twin Peaks*?

2. To reduce that question to its smallest particle: What sort of person, what sort of art medium, could be so repressed and unworried that the surreptitious smugness of the show's title would be seen as a dare worth taking, a joke worth playing?

3. To broaden that line of questioning: Do television critics (and viewers) have so substantially less time for movies than movie critics have for television? Are they therefore so unacquainted with what goes on in them — with what is allowed to go on in them — that they can believe a trail is being blazed, a horizon is being rolled back, when an FBI agent expresses epicurean delight over a slice of cherry pie or penny-punching anxiety over his motel-room rate? Are they so parochial as to think that if a thing hasn't been seen on TV — isn't seen all the time on TV — it isn't yet a fully fledged thing? (If Peter Jennings doesn't know about it, nobody needs to know. And if the local Eleven O'Clock News can't find room for it alongside its "features" on over-the-counter sunscreens and newborn porpoises, it can't be all that important.) Is *Twin Peaks*, finally, being asked to find for itself in the broadest arena of art and ideas (and, yes, life in general), or like so much of television, solely in the arena of Remedial Education?

4. With all due respect to the policeman's

## Valleys



David Lynch

false teeth in *Miami Blues* and the teenage girl's Mr. Right scribbles in *Lisa*, I nominate Alan Rudolph's *Love at Large*, provided anybody who bothered to see it can still remember it a month and a half later, as the recentest near equivalent of *Twin Peaks* on the movie circuit. The critics on patrol there were right to have not stifled their yawns.

If you don't want to solve a mystery, don't pose one in the first place.

5. The besetting vice of the TV show's critics — of making a lot out of a little — is quite the reverse of the show's own vice — of making a little out of a lot. I'm not too concerned here with such cheap and deceitful theatrics as ending one episode with the FBI man announcing he knows who the killer is, and then starting out the next week's episode with him retreating in his position and owning up that the killer's identity was revealed to him in a dream, if he only knew how to decipher it. At any rate I'm not concerned with that in comparison, for example, with the show's weekly habit of bringing in new characters when there hasn't been time to deal properly with the already cumbersome cast of characters. And it's simply bad storytelling, bad dramaturgy, to build up to a revelation the size of which would serve as the main focus

in a Conan Doyle novel and then back away from it as if it were no more momentous than a tasty piece of cherry pie. Three weeks ago we were introduced to a generations-old secret society, with coded hand signals and an underground hiding place and all that — and we have not heard another word about it since.

And then there's the slow progress

employing that noun with utmost caution — on the central murder investigation: the continual interruption of it with soap-operatic tanglements of doubtful relevance, the clues that must languish unattended for weeks on end. There's that, and then there are the ominous press reports of an as yet uninvolved sibling, a perhaps never resolved ending, an already existing "European" ending, seven or so "alternate" endings — take your pick.

Rule of narrative thumb: if you don't want to solve a mystery, don't pose one in the first place. If your purpose, rather, is merely to set up a seedbed for little behavioral quirks, you do not need a mystery to do it. What's more, you do not want a mystery. A rapid and amorphous soap opera will be much better. (Though one of the troubles with most contemporary soap operas is that there's entirely

too much crime in them; they don't know what to do with themselves, either.)

6. So restless, fidgety, shifting, unfocused, and mystifying is this program, that when the FBI man, sounding a bit like Brigham Young overlooking the salt flats, says that he has found something in *Twin Peaks*, something he did not know existed anymore, something he could perhaps become a permanent part of (something, apparently, quite different from the detective-novel and soap-opera commonplace of a Henrymen Bosch on film slip side to every Norman Rockwell *Sunday Evening Post* cover), I haven't got the foggiest idea what he can be talking about. Unless, of course, a cherry pie nonpareil would be reason enough to put down roots — as on this show it will might be!

7. One of the uncomfortable side effects of watching *Twin Peaks* is the imagination of its future influence: of how far (or low) other TV shows might be prepared to go in search of some of the same critical response, of how much showier and shallower the arrayment of little quirks and oddities could become. Will we soon be seeing a TV cop who plays cat-and-mouse for relaxation? A surgeon with a hobby of paper dolls? A sitcom family with a pet zebra, a pair of identical-twin daughters who communicate in pig Latin, and a woman of the house who changes the kitchen wallpaper weekly ("Ure-shay, Om-may, cal-ray ool-cay!")?

On second thought: if any influence of that sort would prove to be only spotty, the beneficiary stands a good chance of having a better-proportioned endowment of quirkiness than the overloaded one of *Twin Peaks*. (Yes, there's plenty of secret sin in Small Town, U.S.A., but where is there an upriver brothel like One-Eyed Jack?)

8. Another uncomfortable side effect: imagination of a sudden exodus of big- (or semi-big-) name film directors into serial television — John Hughes? John Waters? Alex Cox? Dennis Hopper? — where they might expect the presiding critics to roll out the red carpet and install them straightaway as creative geniuses, reshapers of the face of the medium, rechannelers of the course of history, etc.

Second thought: goodbye and good riddance.

9. I see I have not yet mentioned by name the "creative genius" (and part-time director) behind the series under discussion. Sick as I might be of hearing the name, I want now to make up for the omission lest I be thought not to know what's what, what's in, what's up.

David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch, David Lynch.

10. One of the more profitable influences in-

aginable from this program might be the somewhat wider range of expression than television viewers are normally accustomed to: the unconventional response to a conventional situation, the inappropriate response, the awkward response. I am thinking here of things like the extravagant grief that is expressed in ballroom dancing, the murdered girl's father, and like the deputy sheriff's embarrassing proneness to weep at a crime scene, and like the moment of miscommunication in the morgue when the FBI man asks the attendant if he would mind leaving the room, and the attendant (whose name is evidently Jim) answers the question by saying "Jim." But as this aspect of the show seems less easy to imitate (and less prominent on the show itself) than the random and superficial *biarrairie* — less easy to imitate, that is, without degenerating into random *biarrairie* — it is less easy to imagine it emerging as an influence.

11. For a time I tried to persuade myself that the quirkiness of the FBI man, Special Agent Dale Cooper, fitted in with the traditional ec-

centricity of the fictional Great Detective. Holmes had his violin and his cocaine, Lord Wimsey his monocle and his rare editions of Dante, Nero Wolfe his orchids, Father Brown his cassock and accompanying faith in God — and none of this interfered with their great detecting. Myself finally wouldn't be persuaded; myself finally decided, after a period of internal debate, that the man's feats of deduction as well as his deductive methods fitted better into the smaller and smaller-minded tradition of the parody of the Great Detective. To catch sight of a motorcycle reflected in the iris of a girl in a video tape seems to me neither remotely possible nor remotely funny (the one would follow from the other). And it took all my willpower and stick-to-itiveness not to shut off the TV set for good when Cooper, in compliance with some sort of Tibetan "dream" criminology, whistles down a list of suspects by chucking rocks at a bottle. (How does this jibe with his predilection for the Americana of diners and donuts?) It doesn't help that Kyle MacLachlan, whose acting career would hardly exist without David

Lynch, is such a peculiar combination of overreceptive woodiness.

12. The cast, on balance, is pretty interesting. At any rate during, if not beyond, the opening credits. Russ Tamblyn (whose portrayal in the film version of *Psycho* Place has long been a personal favorite of mine), Richard Beymer, Peggy Lipton, Piper Laurie (whose portrayal in *The Hustler* has long been a personal *et cetera*), and Joan Chen are more interesting in anticipation than in their infrequent appearances.

However, Michael Ontkean, who had never before struck me as interesting, is surprisingly solid as the town sheriff — an amused and incredulous Watson to Dale Cooper's Holmes. And Everett McGill, with his beautiful voice and cowboy-star squint, projects an oaklike dignity in the role of the unfortunately married gas-station owner. And Miguel Ferrer stole both episodes on which he turned up as an insufferably arrogant and insulting big-city pathologist.

The assorted Troubled Young Men, hard as they may be to tolerate, mostly manage to

sneak through under the allowable levels of narcissism and self-dramatization in such types; but their interchangeable female counterparts far exceed allowable levels of beauty-queen pichitude — including even the dead girl's identical-twin cousin! (Of course any such relationship, in fact any relationship of any sort, must be taken on 'na program as strictly provisional.)

13. If I have dwelt here a good deal more in the valleys than on the peaks, it's partly a truthful reflection of the show's balance of bad to good, and its apparent inability to tell the difference. A llama in a veterinarian's office is not just a bad mistake; it's so bad a mistake as to be inexplicable.

14. Whether or not *Twin Peaks*, which tonight reaches its penultimate episode, is "renewed" for the next TV season is of no concern to me. Once we find out at the end of the current lot who killed Laura Palmer (or once we find out we don't find out), I won't be back for more.

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# ITEMS

## GREEN FOR IRELAND

The condition of Scott Donald Ireland continues to be of concern to fans and friends of the guitarist for the local band the Pullyos. Ireland sustained a broken neck in an incident at the Telecommunications and Film building at San Diego State University on Sunday, April 29, during the shooting of a scene for an upcoming Pullyos video.

Ireland was wearing a straitjacket to depict a man escaping from a mental institution.

At the time, Ireland was wearing a straitjacket to depict a man escaping from a mental institution, and he was supposed to crash through a door specially fitted with 1/8-inch "break-away" glass. For reasons still under investigation, the glass did not give way as planned, and the straitjacketed Ireland crashed full-force through the door, lost his balance, and fell. At 3:30 p.m., paramedics rushed the musician to Mercy Hospital. On Wednesday, May 2, surgeons removed part of Ireland's hip bone to use in reconstructing his severe vertebrae and inserted a metal plate to stabilize it. After several days in the intensive-care and neurological wards, Ireland was transferred on Wednesday, May 9, to a local rehabilitation center. Throughout the ordeal, Ireland's almost constant companion has been "Roadie," lead singer with another local band, Night Soil Man. In a phone interview conducted from Ireland's room at the rehab center, Roadie acknowledged that the musician was walking a little, with assistance. His prognosis is uncertain, and family and friends remain guardedly optimistic that Ireland

will regain the full use of his extremities. One of those friends is Fineline Productions' Harlan Schiffman, a co-producer of the Pullyos' 1989 album, *Chair*. To help cover the cost of Ireland's hospitalization and recovery, Schiffman has organized a benefit concert featuring a number of local bands. The event will be held at Iguanas in Tijuana on the evening of Sunday, May 27. At press time, Schiffman had secured the services of Daddy Longlegs, The Reality, Dark Globe, Burning Hands, and Night Soil Man. Schiff-



Scott Donald Ireland

man has also set up a trust fund for Ireland, and contributions can be sent, payable to the Scott Ireland Fund, to The Scott Ireland Fund c/o Glendale Federal Bank, College Heights Branch, 5998 El Cajon Boulevard, San Diego, CA, 92115. Greeting cards and general correspondence can be sent to: Scott Donald Ireland, P.O. Box 9045, San Diego, CA 92109-0862. — John D'Agostino

## GRAPE NUTS IN CRUNCH

Bob Mosley is justifiably proud to have been in the band that recorded 1967's self-titled *Moby Grape* — one of the classic debut albums in

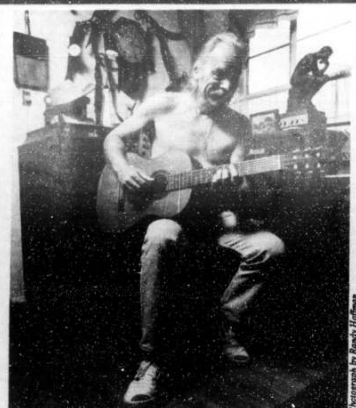
pop history and a record whose excellence remains a topic of enthusiastic discussion among rock aficionados 23 years after its release. But for Mosley, the residual benefits of membership in that band have not always been readily apparent. Until recently, royalty money from Mosley's songwriting efforts on the Grape's debut was lost in a legal labyrinth owned by Columbia Records' sale of its music-publishing wing (April Blackwood) to EMI Records. Several months ago, Mosley received his first royalty check in years — a \$3000 check exactly equal to the amount he owed for attorney's fees. Mosley has petitioned for an additional \$6000 he claims is his due, but that maneuver will only initiate another protracted round of legal badminton. Meanwhile, there are bills to pay. Pride

"Playing music you like and making a good living at it is fun. What I do is hell."

In one's accomplishments isn't legal tender when the rent comes due, and occupying an honored niche in rock lore does not guarantee regular work. Times have been better for the bassist, vocalist, guitarist, and songwriter.

Instead of dwelling on past problems, Mosley would rather think about the present and the future, but whether either holds any immediate rewards remains uncertain. Recently, the 47-year-old Kearny High alumnus returned to his native San Diego after living for two years in the state of Washington, home to fellow Grapers Jerry Miller, Don Stevenson, and Peter Lewis (son of Hollywood star Loretta Young). After years spent knocking around his hometown, Mosley had moved to the Northwest in the hope of giving his career a much-needed boost, both by playing with his comrades and by doing solo acoustic gigs in the area's clubs. But the boost turned bust.

Mosley seems unusually serene when describing the struggles of a veteran musician in a business increasingly tilted toward the very young. "In my experience, Seattle was always more receptive to the blues, to folk — it was just a hip-



Bob Mosley

per place, musically," he explained. "But I ended up playing gigs for \$10, 20 dollars a night — 40 when I was lucky. And all the booze you can drink, of course. That's just not enough to live on. There just isn't that much work up there for old guys like me. There isn't much here either, but at least it's home."

More specifically, home these days is one-half of a duplex in Linda Vista that Mosley shares with friends. Last week, he held court in the living room, surrounded by frontier rustlings, musical gear, and memorabilia of his days with the Grape and as a solo recording artist. Prominent on one wall was a photograph of a slickly coiffed, 21-year-old Mosley standing with equally smooth-cheeked members of the Rolling Stones. It was taken at the Balboa (now Starlight Bowl) on the day in 1964 when Mosley's local band, the Misfits, opened for the upstart Stones in their first San Diego concert, which drew poorly.

Even if he were inclined to lose the Grape's reputation, Mosley and his former cohorts have been

finding that a difficult proposition but not for lack of public interest. It's just that, in the polluted legal waters of the music biz, even one's professional identity can be usurped by forces that remain invisible to the average fan.

To hear Mosley tell it, the Captain Ahab in Moby Grape's existence is Matthew Katz — one-time manager of the Grape and two other '60s stalwarts, Jefferson Airplane and The Beautiful Day. Katz got the Grape signed to Columbia in 1966 and thereafter claimed to own the rights to the band's name. For someone presumed to have the band's best interests at heart, Katz made some strange managerial moves. "We played at the Monterey Pop Festival [in 1967], and we were supposed to be included in the film [of the festival]," recalled Mosley. "But Katz messed with [the organizers] so much they finally said, 'Fine, we'll just take Moby Grape out of the film.' So, there's 45 minutes of us playing live that people never saw."

When the group broke up in 1969, Katz put together a bogus Moby

Grape and got them onto the bill at the now-infamous Altamont rock festival, which, ironically, featured the Rolling Stones. Because they were legally enjoined from using the name Moby Grape, Mosley, Miller, and Lewis briefly re-formed in 1974 as Moby Grape. This initiated a series of reunions and occasional gigs under many monikers. In a show last year in Seattle, Mosley, Miller, Stevenson, and Lewis performed as Formerly Moby Grape. This came after a stretch during which they called themselves the Melvilles (after Herman Melville, author of *Moby Dick*).

"The Melvilles" didn't work because no one knew who the hell that was," claimed Mosley. "But we can't make a living using our own name; every time we try to get the rights back, Katz buries us under so much paperwork we can't move. He's a very difficult man to deal with." This Monday night, the same crew will perform at the Belly Up Tavern in Solana Beach as the Legendary Grape.

Katz, meanwhile, has not been idle. Periodically, he stages multi-act '60s-revival concerts billed as the "Looking for Your Lost Mind Revue," which feature Moby Grape, The Beautiful Day, rereads such as the Strawberry Alarm Clock and the Fraternity of Man, and a newer band, Wolfpack, led by former Jefferson Airplane vocalist Marty Balin. The package has played to

mixed reviews, perhaps the most scathing of which ran in the *San Francisco Chronicle* three years ago.

In a critique headlined "It Was More Like Moby Raisin," Joel Selvin characterized Moby Grape's 1967 appearance at the Bay Area's Fillm Center as "disgraceful, embarrassing... the band never managed any of its own sound, stumbling and faltering through a preposterous performance that was either laughable or tragic, depending on your point of view." Mosley doesn't remember it being quite that bad, and subsequent reviews have been more kind, especially toward Miller's guitar work. But a constantly shifting lineup and chronic uncertainty about their legal footing have ensured more confusion than cohesion among the musicians.

Yet, for someone who is alleged to have a paternalistic chokehold on them, Katz has a strange ability to win the cooperation of the Grape musicians for his various projects. The Moby Grape that appears in his "revue" at times has featured all five original members, including the enigmatic and unpredictable Alex "Skip" Spence. Last year Mosley released a solo compact disc (CD) and cassette called *Mosley Grape-Live at Indigo Ranch*, which featured 14 new songs and a large roster of session players. Katz produced the recording for his own label, San Francisco Sound, on

which he has also released the first four Moby Grape albums in CD format.

"We just think it's better to stay on friendly terms with him, so that maybe someday we can sit down over a cold beer and come to some kind of mutually satisfactory agreement," explained Mosley. "That recording probably won't do much for my wallet or my career anyway," he continued. "Katz put up the money, so if it makes anything at all, the profits'll go to him."

That Mosley can't expect to benefit from his latest effort is only the latest indignity bestowed on the man whose burly, impassioned vocals were one of the Grape's most distinctive features. "When I first got to Washington, I lived in a place for \$240 a month with grubby crap coming through the walls and people falling down on their faces," he related. "Moved to another place where I had to share a common toilet. For a guy looking to improve his situation, it was a rude awakening."

Things didn't necessarily get better when Mosley and his old bandmates started gigging again. "About a year and half ago, we opened for Stephen Stills at this place in Seattle called Parker's," he said. "It was \$20 a head plus dinner and everything, and I know Stephen and the promoter made a lot of money. But for some reason, there was nothing left for us. Same thing hap-

pened when we opened for the Doobie Brothers a little later." The solo gigs provided little consolation.

"It's tough, man. The older you get, the harder it is to play these low-paying club gigs. And had press can run you right out of a town. Someone writes about the way you look or something, and... Mosley shook his head. "You know, I played with Neil Young. I was supposed to do a European tour with him a few years ago. But there was bad chemistry between me and some of the other band members, and finally I said, 'Get another bass player.' I worked with Neil and Wayne Jennings on that *Old Haze* album in 1985. I'll talk to these star musicians, and they always say, 'Hey, I'd love to play with ya, man,' but then when we do play together, they get tons of money, and I get peanuts. I've watched Stephen and Neil pull down \$30,000 a gig. Now, that's *fun* — playing music you like and making a good living at it. What I do is hell."

For all his travails, Mosley still has it better than Skip Spence. The drummer in an early version of Jefferson Airplane became, "buddy I know as the third man in Moby Grape's vaulted three-guitar attack, but he became notorious for his chemical experimentation and bizarre behavior. In the band's heyday, Spence's onstage language was excused as exuberance. When the

mania continued offstage, however — as when, reportedly high on LSD, an axe-wielding Spence chased members of the Grape around New York's Albert Hotel — it was given a more clinical name: Spence has been in and out of institutions ever since.

Surprisingly, Spence joins the Grape on some of their gigs. In their Fillm Center appearance, he spent his entire time wandering aimlessly about, tuning his guitar, stopping only to take the occasional bow in the middle of a song. "Yeah, Skip's in a home right now," acknowledged Mosley matter-of-factly. "But I hear he might show up for this Belly Up gig." As for the band's immediate future, Mosley said they are scheduled to play several dates in California after the Belly Up, followed by some studio recording being arranged by Miller. The prospect of regular work brings an upbeat tone to Mosley's conversation.

"You know, I'm at a point where I really don't expect or ask for too much," he said. "I don't need the big record deal or the big-paying jobs. I'd just like to be able to sing my songs and make a living at it. I don't know if that's possible, but I'm still writing songs, and I'm doing it for the right reason — the reason we did it back in the early days: because I like writing good songs." — John D'Agostino

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BY JEFF SMITH

Two very different women are narrating stories of their lives at the Old Globe Theatre. At the Cassius Center, in *Lonely Day* at Emerson's Bar & Grill, a near-death Billie Holiday reviews her troubled past in a funky South Philly nightspot. At the Globe's main stage, in *And a Nightingale Sang*, Helen Stott recalls life during World War II with her family at Newcastle-on-Tyne, an English town near the Scottish border often bombed by the Germans. But while Holiday is experience personified, having seen it all and done it twice, the 30-year-old Stott is relatively innocent. Plain-looking and partially crippled, she has never known love — or even a man — and has spent the first three decades of her life giving her family advice it fails to heed. Holiday's emotions were never just inside or outside; they were always both at once and writ large. Helen Stott, however, has long erased yearnings of any kind. The only emotion she ever feels is jealousy that her sister Joyce can dance and she can't. And while late Joyce is coming hard on Holiday, for Helen, WWII will bring a host of firsts: first trust, first love, even a first dance. And in C.P. Taylor's comedy-drama, she will learn something else: that one of the greatest days in the history of your country can also be the saddest day of your life. Until a soldier stationed down the road named Norman expressed interest in her, Helen never knew what it meant to "plan a day on someone else." Other than asking her own, her family has gone pretty much in his way. Her father George is an air raid warden, a figure at the piano, and a budding Communist. Nicknamed "the Saint," her mother Peggy always anticipates the worst but can see smiles on the faces of the Virgin Mary when no one else can. (Her faith is so strong, maybe she actually does see them.) Helen's sister Joyce barely knows the difference between saying "yes" to a dance or to a wedding proposal. And her grandfather, old Andy, when he isn't carrying the dead family dog in a sack for burial or a live cat in a tinning cage, is a fount of nihilistic observations. Compared to the menagerie of eccentrics at her home, Norman seems, well, normal. The only strange thing about Norman, to Helen's way of thinking, is what he could possibly see in her. And a *Nightingale Song*, which begins in 1939 and concludes on V-E Day, 1945, chronicles the flow of parallel events: the second world war in Europe and the relationship between Helen and Norman. Both arcs are similar. As the war intensifies, so does their love. The war, in fact, acts as an unseen character in the play, it influences, affects, and irritates the working-class Stott family out of its comfortable habits. Or at least tries to, unaware that the customary behavior of the Stotts is more than merely habitual, it's in-

## Helen and Norman and War



Kathleen Chappell, Katherine McGrath

grained. Bombs burning nearby — scary? Well, yeah, but more a bloody nuisance than anything else. As soon as they've stopped, George'll be back at the piano, Peggy'll be at church, and Joyce (whose on-again, off-again

of how a seemingly decent man can wind up with a job at Auschwitz). Though touching and sharply evocative, *Nightingale* isn't one of Taylor's major efforts. In it he brushes down the crucial themes he and fellow British

Though touching and sharply evocative, *Nightingale* isn't one of Taylor's major efforts.

marriage to Eric serves as a counterpoint to Helen and Norman's affair) will be choosing scarfs before her mirror. Even something as horrendous as a war can't shake them from their habits. All it means is they'll have to carry gas masks in a bus everywhere they go. The Stotts are still predictable. Unfortunately, so is the play. Until the Stoppard-like Taylor performed *And a Nightingale Song* in Chicago and took it to New York for the 1983-84 season, the works of Cécile (Philip) Taylor (1929-1982) were relatively unknown in this country (the best of which is called *Good*, a chilling study

playwrights like Peter Barnes have explored with epic scrutiny. Instead he is content in *Nightingale* to take a nostalgic look back at a troubled time. The play is Helen's memoir. This is its strength and weakness. Its strength is how she blooms in the war years. Its weakness, that the memoir recalls the past through loving eyes. True, regardless of what happens, the Stott family is sealed from hurt. They can complain all night, but the play always implies that they'll make it through. Bluebirds will soar over Dover, for them if not for her. The destination has redefined the journey.

And a *Nightingale Song* may be minor Taylor, but the Old Globe has given it a major production rich in the details of the era. History hovers over Kent Desney's fine two-level set both literally and figuratively. On the rear wall, seen through the cutout roof of the Stott's house, posters from World War II about warnings about Hitler, safety instructions, and defiant pride. The interior of the home and Lewis Brown's very apt costumes not only evoke the period effectively, they also pinpoint the Stott's economic status down to a farthing. Whether he is asked to illumine a warm, intimate playing space down into or to produce the sudden flare of exploding bombs, lighting designer Peter Maradudin is more than up to the task. Dorsey Brown, and Maradudin give us the texture of the times, and Jeff Ladman's excellent sound design gives us the tones, everything from a generous selection of the buoyant music of the period to an entire German air-raid — sirens, planes, bombs — replicated on the Old Globe stage. Ladman has worked auditory wonders for this production. Craig Noel has directed with such restraint that one can easily fail to see that the script is a minefield of potential disasters. Each member of the Stott family is practically a separate world. They leave their private spheres only to fulfill a need or to make a point. At best, they half-listen to each other, and then only to find an opening in the conversation for themselves. Each one thinks the spotlight is his/hers by divine right. In this regard, C.P. Taylor writes dialogue like David Mamet. Their scripts are part test, part musical score — in language. Their speeches are usually fragmentary and interruptive, with an actual sentence in a part for two or three people. What Taylor's dialogue reads effortlessly naturalistic on the page, playing it is something else again. To Noel's credit and to that of his fine cast, the scenes and speeches flow smoothly in a production that has been as orchestrated as directed.

Kathleen Chappell heads a strong cast as Helen. She has the unenviable task of being in two present tenses at the same time — then, which is now, and now, today — because she also narrates the story. No problem for this gifted actress, whose Helen slowly awakes, as if from a great long sleep, into life and love. Katherine McGrath and Mitchell Edmunds play Helen's antithetical parents, Peggy and George, as ruggedly eccentric folk. Jonathan McMurry's grandfather Andy, who is convinced that "people are not human beings," gets some of the play's best laughs with precise timing and appropriate understatement. Lynne Griffin is a delight as the sprightly young Joyce, who moves at twice the speed of everyone else and has about twice the problems. James Lancaster and Alan Brooks round out the cast as Eric, Joyce's husband, and Norman. But while Lancaster's brusque Eric is easily readable, Brooks's seemingly sincere Norman is an enigma with secrets — and schemes? In the end, Helen confesses she isn't "so green as I was when we started the war." But what about Norman? Just how green were his original intentions?

BY STEPHEN ESMEDINA

There are no demonstrable explanations for certain eccentric, mercurial artists who have little (i.e., nothing) to explain why they remain informed. For instance, Sun Ra has long been disregarded by the mainstream of jazz media and musicians because he actively works at alienating them.

Nothing could possibly explain how Sun Ra has traveled the universe, lived through different lives and sweeping historical epochs, but his God, Ptarmigan, the leader of the winged army of the Netherworld, apparently informed him to calm down. That is what he and his 18-piece Arkestra did last Wednesday night at Elbario's.

Anyone who has sipped at this fine little top-floor forum realizes the incredible logistics involved in putting on a show such as this one. The place is used to self-congratulatory lead-lunks such as Joe Pass and Herb Ellis. Sun Ra, of course, is far different. He is taken to overindulge (many of his ESP and subsequent labels were so badly engineered it is difficult to discern what went wrong).

Throughout Sun Ra's mobile-clothesline Arkestra, some have remained to provide that initial and imperative link with the past. The finest were in evidence at this gig: alto saxist Marshall Allen had that wild abandon that almost doom about but rarely achieve. If the late, maligned Eric Dolphy could have had the time to develop his facility at circular breathing, he might have been as good as Allen is now. Tommy Fontaine plays the trumpet

## Earth to Sun Ra



with the knowledge that it is not altissimo C# that destroy your credibility but the inability to guide and slide through the cracks of what the other, more virtuosic players are doing.

spheres of the instrumentation on board. I recall reading in *Jazz* magazine that Sun Ra was seriously because of it "all that jazz has

In order to be worthy of dissection and appreciation, there must be entertainment involved.

And to top that off, there was trombonist Julian Priester, manipulating the plunger mute that combined the ethereal with the gutbucket. The songs constituted amalgams of styles — boogie-woogie, swing, bop, garnishes of reggae, and thoroughly intended forays into the

been blessed" attitude that the absolute worst and least informative critic of jazz could not understand the work of Sun Ra. I speak, of course, of Leonardo Featherhead, the maestro of the "I Was a Good Friend of Whomever" symphonies.

I won't argue about Sun Ra's schtick of bombarding the audience with "Dance-for-me-Salome" Harlem girls and chants that emanate from Saturn (Ra says that's where he's from; who am I to say bullshit?). But all of this is simply show business glitz. Ra knows something that more sober, boring, and competent musicians are blithely unaware of: in order to be taken as an aggregation worthy of dissection and appreciation, there must be entertainment involved.

Of course, there will always be those who scatter away at the mere mention of his technique, personal vision, and the intricacies of coordinating and modulating his loyal subjects. But what else is a long-in-tooth Saturnite going to do? Sun Ra seems to operate on a couple of levels: as a pianist he is like a cross between Thelonious Monk (strong melodic base, better-sketched changes), Jelly Roll Morton (never less down that left foot-hand combination), and Nat Cole (brief tremolos, graceful slides). And to that he adds blocked chords, which allow him to flail away for as many hours as he chooses. The variety was expansive, almost exhausting: Afro-Cuban, Afro-Filipino, funk-waltz, smattering of free-form, and yet nothing exceeding its allotted, called-for time.

It probably should make note of the Arkestra's ridiculous costumes: gold lame dashikis, spangled skull caps, leopard-looking vests, everything but a snake charmer to greet Ali Baba. But based on how hard the musicians worked to be punctual and passionate in their ensemble and solo work, it is clear that the cartoon aspect of the Arkestra may be leveling off into the simple enjoyment of the music.

In some ways Sun Ra's concert at Elbario's was a disappointment, but that's only because I recall reading in *Jazz* magazine that Sun Ra was seriously because of it "all that jazz has

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# So Nyro



Laura Nyro

BY JOHN D'AGOSTINO

Objectivity is a requirement for any conscientious critic. Properly engaged, it empowers the observer not merely with the ability to see the bigger picture but with the willingness to look at it when it challenges his personal attitude toward an artist. Laura Nyro put me through a refresher course in objectivity last Wednesday night in her Belly Up Tavern concert.

Nyro is the type of artist about whom critics love to pontificate and whom those either put off by pithy self-disclosure or bored by subtlety and poetic ambitions love to revile. Ethnic (Italian-Jewish), Eastern-urban (New York), intelligent, passionate, independent, and unencumbered by a retinue of robotic rock-video dancers, Nyro represents many things that don't appeal to that proliferating element of beer-Bush-Bruce America that uses "party" as a verb. Indeed, the current climate of short attention spans and political ignorance might call into question the timing of a "comeback" by a sincerely-drenched '60s liberal whose songwriting doesn't rely on drum tracks that sound like a recurring shotgun blast. On the other hand, it would be difficult for Nyro to receive a colder reception than she got at the zenith of the so-called countercultural revolution.

Perhaps because our society traditionally has encouraged women to bare everything but their souls, those women artists known for a "confessional" songwriting style have often encountered public animosity. First to mind is Joni Mitchell, some of whose private divulgences might have reddened faces on the staff of *Comopolitan* magazine. Possibly because she represented the "old guard" of rock's aristocracy, Mitchell was pelted with refuse at the Amnesty International Concert of Hope concert in 1986 and has been less than a public figure ever since. But the precedent for such bad manners might have been set during 1967's "Summer of Love" when Nyro was jeered at the Monterey Pop Festival. The songwriter was so shaken by the rejection that she virtually stopped touring.

Contemporary female message-pushers of the Suzanne Vega ilk apparently have learned their lesson well; they muse from the safe balcony of third-person narratives and veil the more self-referential stuff behind discrete metaphors and illusive imagery. Tracy Chapman, Cindy Lee Berryhill, Michelle Shocked,

and Melissa Etheridge hit harder, but they're short on the kind of masculinity with which the Mitchells and Nyros lured listeners into their moralistic webs. Their success nonetheless proves that there is an audience for women who write thought-provoking songs. Some of that audience filled the Belly Up Wednesday night.

**Comeback concerts are like board meetings reconvening kindred souls who have a lot of catching-up to do.**

The show was a study in understatement. To begin with, the club was in its cabaret configuration. Thanks to a healthy turnout, seated patrons clogged the expansive dance floor, the side alcoves, and the balcony, creating an atmosphere as confidential, if not necessarily as intense, as that in a surgical theater. North County's Dylan-esque singer-songwriter John Edelstein turned the dinner-switch down a notch with an opening set of socially conscious songs. After a resolute wait, Nyro emerged, unannounced, and to crescendoing applause took a seat at her Korg M1 electronic keyboard.

Now 42, Nyro has outgrown her bobo-which, black-on-black days, and on Wednesday she was draped in billowing pastels (given her now-matronly figure, a return to black might be advisable). Quietly, deliberately, as if undoing expensive gill-wrap, she reintroduced her much-mimicked style, one in which rowing bass figures shoe-lace through

and around minor-seventh chords, and rubbery gospel rhythms alternate with baroque, apogean gentility. After only a few bars, it was obvious that Nyro was in good voice (she quit smoking two years ago), and deferential applause rewarded each of the first several selections.

But soon it became apparent that Nyro was neither oblivious to or was purposefully breaking a major tenet of the "comeback" concert. These are like board meetings reconvening kindred souls who have a lot of catching-up to do; it's important to go over the minutes of the last meeting, to reach accord on unfinished

business as a means both of tying the past to the present and of creating an emotional bond between artist and audience. (One needn't dwell on "oldies," but a preamble of beloved songs prepares the field for an acceptance of new music.)

During the first third of her show, however, a folksy, brooding version of "And When I Die" and a toned-down reading of the upbeat "The Confession" interjected the only notes of familiarity. These were enthusiastically greeted by the predominantly female assemblage. The rest of the early setlist comprised newer tunes from last year's *Laura: Laura Nyro Live at the Bottom Line*. Indeed, "My Innocence/Sophia" bled into "To a Child," which was followed by "And When I Die," thus re-creating their exact sequence on that recording.

On *Laura*, however, Nyro was backed by a full band that drew out the rhythmic and textural features of her new material. At the Belly Up, it was just Nyro and her keyboard, and while the simplicity of the presentation allowed for an unusual intimacy, it also ensured a sameness of sound and a flatness of dynamics that in time dulled the senses. Like a candle-lighting ceremony, the unbroken mellowness of the show eventually slackened one's jaw muscles, and the pre-arranged dropping of stage lights on Nyro's fade-outs encouraged one's eyelids to follow suit. Nyro was not unaware of this shortcoming, and she tried to turn it to her psychological advantage. "On some of these simple keyboard arrangements, you have to use your imagination," she instructed in one of her few addresses to the crowd.

That worked well enough on the "flashbacks," which included an abbreviated version of "Wedding Bell Blues," a well-received "Emmie," and a sultry cover of "Dedicated to the One I Love." And it wasn't even necessary on "The Japanese Restaurant Song," a piece from *Laura* that wittily explores Nyro's own exasperation with a life in which she must juggle the roles of mom, lover, and one-star drummer. But the cumulative effect of her spoken and -spoken entreaties — that we imagine the songs instrumentally fleshed-out; that we welcome not only unfamiliar material from last year's album but also several new songs not yet recorded; that we endure an unfinished time-in-progress — was to cause one to question how much thought Nyro gave to this concert tour.

As both a fan and a life-long student of songwriting, perhaps I could cut her more slack than someone who just wanted to hear her. Politically reactivated first by feminism and more recently by the animal-rights movement, Nyro is again writing trenchant, topical odes. Three of the more compelling Wednesday night were "Louisa's Church" (a song dedicated to what Nyro called "kickass women artists") and two animal-rights anthems, "Wild World" and "Light a Flame" (in which she draws a somewhat colorful time-line linking the protest movements on behalf of blacks, women, and now animals).

But, objectively, I think Nyro's making a mistake by asking for a carte-blanche creative mandate from people who first want to get acquainted. Judging by comments I heard from exiting patrons, some of those to be disappointed Wednesday night might not be in attendance for her second chance.

## STOLTZMAN — GOODE — STOLTZMAN

The La Jolla Chamber Music Society presented a concert by clarinetist Richard Stoltzman, pianist Richard Goode, and violinist Lucy Chapman Stoltzman (the clarinetist's wife).

It was a curious, stimulating, somewhat unsatisfying program. Richard Stoltzman is one of the world's supreme clarinetists, with great richness of tonal variety, great delicacy of expressive nuance, and a sense of dramatic lyricism that could be the envy of any opera singer. He is also, at times, a rather bizarre person, in his odd stage deportment (he takes his bows like a mechanical parrot) and in his occasionally eccentric musical tastes. Richard Goode has made a fairly distinguished career as a chamber music player and as an accompanist, a career he has recently been stretching into the solo category, with some critical approbation. He appears to be something of an "intellectual" (that is, analytical and non-sensual) pianist, with a rather dry tone. It was actually the witness I liked, not because a tight, hard-pressed, almost nasty-sounding timbre is pleasing, but because it reminded me of the sound of Josef Szigeti, a great violinist in spite of his tone, and with whom Lucy Stoltzman also shared a powerful ability to shape and dramatize phrases and to make wonderfully lucid sense of the music's structure. Her style of playing was also well suited to Goode's, so that the two of them, equally intelligent, equally driving, equally lacking in warmth, bloom, mellowness, and vocalism, seemed in perfect temperamental agreement to turn in a performance of the sonata whose singularity was monumental and ennobled by its unity of technique and approach.

The other "normal" (but scarcely "classical") work on the program was Bartok's *Concerto*, which had the unique virtue — though infected by the general air of eccentricity, referred to in this piece as Beethoven's Sonata No. 20. Lucy Stoltzman and Richard Goode offered what I found an exciting performance of this sonata, impassioned, romantic work, although I understand some listeners objected to the violinist's wiry tone. It was actually the witness I liked, not because a tight, hard-pressed, almost nasty-sounding timbre is pleasing, but because it reminded me of the sound of Josef Szigeti, a great violinist in spite of his tone, and with whom Lucy Stoltzman also shared a powerful ability to shape and dramatize phrases and to make wonderfully lucid sense of the music's structure. Her style of playing was also well suited to Goode's, so that the two of them, equally intelligent, equally driving, equally lacking in warmth, bloom, mellowness, and vocalism, seemed in perfect temperamental agreement to turn in a performance of the sonata whose singularity was monumental and ennobled by its unity of technique and approach.

These effects were also in evidence in his performance of Debussy's *Premiere Rapsodie*, along with Stoltzman's wonderful Callas-like subtlety of lyrical

## QUARTER NOTES

BY JONATHAN SAVILLE



Stoltzman-Goode-Stoltzman

for this particular ensemble — of being scored for violin, clarinet, and piano. It is itself a curious work, an experiment in sonorousity, doing many of the same things one hears in the string quartets (the Hungarian folkdance elements, the piquant dissonances, the mysterious "night music" of the slow movement), but intensifying all the effects with the unusual orchestration. It was in many ways an ideal vehicle for Goode and the two Stoltzmans, for it could make good use of the

expression. But although this version for clarinet and piano is by Debussy himself, and precedes his better-known arrangement for soloist and orchestra, it is by no means as successful as his revision, for it lacks the "space" in which the clarinet's nuances and declamations can achieve their full personality. The difficulties inherent in the scoring for duo were intensified by the interpretive disharmonies between the vocal-minded clarinetist and the percussive-minded pianist, and Goode's inability or

it himself (the composer did make a reduction for two pianos — presumably for study purposes, since it makes little sense otherwise). In any case, Stravinsky's masterpiece suffered greatly from this poorly motivated reduction, which not only converted his exquisite timbral palette (harp, mandolin, piano, tympani, tom-toms, xylophone, castanets, and strings) to something far flatter and cruder but even monkeyed around with his superbly and meticulously articulated structure. I could see no point in this performance at all, except to provide the three musicians with something to play, however musically meaningless it might be.

Presumably there was a similar intention behind a suite of songs by Charles Ives, transcribed for clarinet and piano — once again anonymously. Here, too, I can locate no evidence that the composer himself was the guilty party, although he did arrange some of his vocal music for instrumental performance, and of course Ives loved anything peculiar or disconcerting that would upset those old-maid critics — of both sexes — whom he referred to generically as "Rollo." A Rollo would inevitably find the conditions of performance here very odd indeed: the audience silently reads the printed texts of the songs, while trying to follow the melodic line played by the clarinetist, who at times orients them by calling out a verbal phrase ("down the valley — a church — a funeral going on") in his funny, amatorial, chipmunk-like voice. While acknowledging and enjoying the breathtaking beauty of Stoltzman's playing, I must say that this Rollo could see no value in the forays into performance art.

There was, in addition to these works, a small but worthless "utterance located at the borderline between prose and poetry" by the cheerful but hapless Mel Powell, in the performance of which the two Richards (Stoltzman and Goode) produced the requisite squeaks, scoops, and thumps.

**The audience silently reads the printed texts of the songs, while trying to follow the melodic line played by the clarinetist.**

pianist's rather erratic and constricted expressiveness, of the violinist's Szigeti-like sound and intellectual energy, and of the clarinetist's fabulous range of sonic effects.

These effects were also in evidence in his performance of Debussy's *Premiere Rapsodie*, along with Stoltzman's wonderful Callas-like subtlety of lyrical

unwillingness to attempt coloristic effects on the keyboard deprived the performance of even the prophetic glow of the orchestral experience.

Then there was the performance of a "Suite" from Stravinsky's *Agon*, "transcribed" for piano, clarinet, and violin. No author was given for this version; I cannot find that Stravinsky made

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## Lovely Vita



Illustration by Greg Saperstein

BY ELEANOR WIDMER

The Restaurant: La Dolce Vita  
The Location: 16236 San Diego Road  
Fairbanks Plaza, Fairbanks Ranch  
(759-9401)

Type of Food: Northern Italian  
Price Range: \$3.75 to \$22.50. All items à la carte.  
Hours: Open daily. Lunch, Monday through Friday, 11:30 a.m. to 3:00 p.m.; dinner nightly, 5:30 p.m. to 10:30 p.m.

The first time I laid eyes on restaurant Romeo Schiavi was in Las Vegas, about a dozen years ago. Contrary to popular belief, it's difficult to find a restaurant in Las Vegas that consistently maintains high standards. Every hotel boasts a "tourist" menu, but it's mostly mass-produced mediocrity. Gamblers live on adrenalin and alcohol, and tourists flock to all-you-can-eat buffets that bring people into the casinos.

On this particular visit, it took a lot of talking to people to find out about a highly touted restaurant that was off the strip and out of the way. But we were amply rewarded when we got there. The tableside service, the excellent entrees, the vegetables served in copper pans were all first class. So was the owner, Romeo Schiavi, who combined Northern Italian good looks with Vegas glitz. The dining experience at his restaurant was hands down as the gastronomic highlight of our stay.

Imagine my sense of déjà vu when a few years later I walked into the then-new Portofino restaurant in Encinitas only to discover the

Las Vegas restaurant. It's quite an unusual step to leave open-all-night Las Vegas for sleepy Encinitas, but there he was, playing his craft in a room that reminded me of Italy and boasted a spectacular patio. Throughout Romeo's tenure (1982 to 1985), Portofino's was my favorite Italian restaurant, where I enjoyed not only the food but the showmanship.

Inevitably, someone made Romeo an incredible offer for Portofino, and though he was conflicted at first, he ultimately accepted. He reasoned that after the sale, he could settle into a more leisurely life. But being a restaurateur is like deciding to become an actor — once you taste the stage and its applause, you can't get it out of your system.

After a year's vacation, Romeo went back to Las Vegas and eventually became a half-partner in a restaurant that bears his name. Americans call it Romeo's, as in *Romeo and Juliet*, but it should be pronounced in Italian, *Rom-ay-oh*, which not only sounds better but is more romantic.

This brings us to September 1989, when I heard of a new restaurant in Fairbanks Ranch, La Dolce Vita. Many have asked me whether Fairbanks Ranch is a private community in North County. It's not, and it's open to everyone. However, during the winter when it gets dark early and it's hard to read the street signs, I get lost returning from Mille

Fleurs in Rancho Santa Fe, let alone being able to maneuver in Fairbanks Ranch. So I waited for our sunny evenings to venture forth. Once I viewed the elaborate antipasto table at the entryway of La Dolce Vita in Fairbanks Ranch Plaza (originally the site of La Differente restaurant), I flashed on Romeo Schiavi, whose signature used to be his vivid appetizers, spread out on a buffet table that had no equal. Again I inquired about the owner, and it proved to be the same man who had owned Portofino, but Romeo was not on the premises — he's at La Dolce Vita Friday, Saturday, and Sunday and spends the rest of his days at his Las Vegas restaurant. It's a back-breaking schedule, though he seems to thrive on it. His personable wife Anna and his superb maître d', Sean Fisher, who was with him in Portofino, are in charge of La Dolce Vita during the week.

The menu consists of two parts: the regular offerings, which include pasta, fresh fish daily, chicken, and meat; and the specials that are served for an entire week. For our visit the specials were homemade gnocchi with four cheeses, linguine with Australian bolognese, whole imported fresh Dover sole, rabbit roasted with white wine, and baby calf liver with pancetta (a cured bacon that's rolled like salami). The prices for these weekly dishes range from \$12.95 to \$22.50, while main

courses on the regular menu are \$10.50 to \$22.50. Considering the top quality of the food, the fastidious preparation, and the individualized service, you get exactly what you pay for.

We started off with a killer antipasto that held white beans, marinated eggplant (not as spicy as that of Manhattan restaurant), giant egg mushrooms, squash, bell peppers, and two kinds of olives. The garlic bread at La Dolce Vita is outrageous, so be careful that you don't eat two baskets of bread with your antipasto or any other appetizer.

We shared an exemplary lettuce tossed with King Norwegian salmon and flambéed with vodka (\$13.90) and then went on to our main courses. The order of the courses was exactly what you'd find in Italy: pasta first and then the entrée. For my main course I couldn't resist the fresh Dover sole. It's one of my favorites, and the maître d' suggested that I have it with an *arlecchino* sauce, served on the side and prepared from shrimp, artichoke hearts, mushrooms, white wine, and olives.

The whole fish was brought to the table, where it was boned and presented on my plate with lively fresh vegetables. At first I was reluctant to try the sauce, but I was told it was dissolved in my mouth with natural simplicity. But when I ladled the sauce on my fish, I experienced a new kind of pleasure. The sole cost \$22.50 and was worth every penny. I took what I couldn't finish home with me (along with the sauce) and had for dinner the next night.

My escort's rack of lamb was nothing less than superb. He said, "I want my lamb clean; no bones and no fat." That's exactly how it was done for him — just the eyes of the chops in a natural rosemary, sage, and garlic sauce (\$22.50). Both of these entrées were memorable. Even as I write, I wish I could be eating them all over again.

For dessert we shared one *finissimo*, served in a wide-stemmed glass rather than on a plate in the manner of Villa D'Este. Mascarpone cheese was whipped with cream and laced with Madeira wine until it had the consistency of zabaglione, then placed over a light pound cake. It's the work of an angel.

The one physical limitation in an otherwise faultless evening lay in the straight-backed cane chairs devised by someone who has no sympathy for the needs of the human body. The chairs are the exact antithesis of the sensuousness of the food, a reminder of punishing spartanism. The first order of business would be to buy new chairs.

Since the Schiavi family loves parties, you'll find a small enclosed area that provides an amorous setting. But what La Dolce Vita needs most of all is a mix of people from town: yuppies, bohemians, and diners of every age group. As yet, the restaurant doesn't enjoy the varied clientele that it deserves. □

## NORTH COASTAL

**THE ANNIENIAN CAFE** 3128 Carlsbad Boulevard, Carlsbad, 759-2233. Every item on the menu is prepared from scratch, fresh daily, including afternoon, known elsewhere as great. But you should wait for the desserts, which are innovative knockouts. Open nightly for dinner only. Upper moderate to expensive.

**OVERSEA RESTAURANT** 211 Rosewood Street, Carlsbad, 759-3346. This superior Chinese restaurant offers specialties from Hong Kong and Shanghai. The food is excellent, and the service is superb. Some of the best appetizers on a menu priced from \$1.95 to \$2.95. Open daily. Upper moderate to expensive.

**BAJA GRILL AND FISH MARKET** 1342 Camino Del Mar, Carlsbad, 759-4472. You can dine here in a very fresh fish and seafood. The menu offers a good fish taco plate, shrimp and crab quesadilla, and seafood risotto. Charbroiled chicken is also served. B.G. is operated by the management of La Casa. Open daily. Lunch and dinner. Low to moderate.

**CHURCH KING** 152 Steves Avenue, Solana Beach, 491-1164. Vegetarians should take note of the fact that 32 vegetarian items with brown rice are offered at all appetizers. From the regular menu, try dumplings in hot sauce or chicken parcels as appetizers. Served casseroles (for two people only) mixed chicken with lettuce, garlic shrimp, breaded with ground pork (topped), lobster, crab, and scallops will be ordered in advance. Large parties may have the entire restaurant for themselves. Lunch and dinner. Monday through Saturday, dinner only. Sunday, Chinese service. Lunch and dinner. Low to moderate.

**FINCH CAFE** 3003 Carlsbad Boulevard, Carlsbad, 759-9001. A very popular to the area, this establishment is a new, modern, and comfortable. Open daily. Lunch and dinner. Low to moderate.

**JACKY'S DEL MAR** 1000 Carlsbad Boulevard, Del Mar, 755-2301. Jacky's is the archetype of what people visualize when they say "Southern California." It's one of the best dining areas with a direct ocean view, the staff is friendly, and the pricing is not distinguished. It's a must-visit. It's the young, healthy, fun-filled clientele that makes this place the first open to all. A must-visit. The fresh fish of the day served with pasta is the best of the best. Open daily. Lunch and dinner. Low to moderate.

**LABONTE'S AUTHENTIC BARBECUE** 302 North Camino Real, Encinitas, 755-1201. When you think of the best barbecue in North County, the ribs, beef, and chicken are outstanding. But to make the recipe that is alleged to be 100 years old and 44 entrees are accompanied by a wide variety of sides. Open daily. Lunch and dinner. Low to moderate.

**LAURENCE'S AUTHENTIC BARBECUE** 302 North Camino Real, Encinitas, 755-1201. When you think of the best barbecue in North County, the ribs, beef, and chicken are outstanding. But to make the recipe that is alleged to be 100 years old and 44 entrees are accompanied by a wide variety of sides. Open daily. Lunch and dinner. Low to moderate.

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## LE MARENGO

3050 Pico Boulevard, Carlsbad, 759-2233. This upscale French restaurant boasts a mirrored and marble interior, white-washed floors, and a beautiful French style, usually during the day and small portions. The 14-course menu provides that a good portion of the menu is made from scratch. Open daily. Lunch and dinner. Upper moderate to expensive.

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## Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tierrasanta dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower: below \$18; moderate: \$18 to \$25; expensive: more than \$25. Review columns in advance for operating hours, reservations, and other specific information.

**PORTOFINO** 1158 First Street, Encinitas, 842-8442. The original-enclosed garden patio with its own pool and full bar is both romantic and delightful. The enclosed dining room is European in feeling. The service is excellent. The food is excellent. The prices are excellent. The atmosphere is excellent. The service is excellent. The food is excellent. The prices are excellent. The atmosphere is excellent.

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## NORTH INLAND

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## Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tierrasanta dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower: below \$18; moderate: \$18 to \$25; expensive: more than \$25. Review columns in advance for operating hours, reservations, and other specific information.

**PORTOFINO** 1158 First Street, Encinitas, 842-8442. The original-enclosed garden patio with its own pool and full bar is both romantic and delightful. The enclosed dining room is European in feeling. The service is excellent. The food is excellent. The prices are excellent. The atmosphere is excellent. The service is excellent. The food is excellent. The prices are excellent. The atmosphere is excellent.

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## San Diego Reader May 17, 1990 43





## LETTERS

(continued from page 3)  
fourth of the film. Would he gather, as I did, the old familiarity of the customs and rites of passage to friendly Catholicism or the presence of the Oedipal dilemma, experienced and beautifully resolved? Certainly not! This reviewer reported a few of the film's more explicit scenes, related in his dislike, then stated that he only stayed for half of the film. The

epitome of pretense, or delusion, is the critic who feels he can review anything he hasn't even experienced!  
Robert Westmeyer  
Encinitas

### Debasement Times

I write in urgent response to Jonathan Saville's last review ("Quarter Notes," April 19). Mr. Saville certainly has a right to his taste and to present his

judgments in accord with his taste. I have never heard the Tallis Scholars and so cannot vouch for the quality of their music. I write not to say that Mr. Saville should not believe as he does but to warn the readers of the last review, some of whom may be uninformed in this field and who may have been misled by his broad condemnation of early music as a field or genre.  
In his dissatisfaction with the Tallis Scholars' performance, he seeks to debate, by association, informed scholarly approaches to

early music. Without presenting a real standard of legitimacy, he condemns these approaches as flawed. His use of scriptural language and imagery reveals that he considers early-music performances based upon these approaches to be not only unusual but unholy.

"Early music," first of all, is a category of convenience imposed on the field and not, as Saville implies in his first paragraph, a result of snobbish in-group "piety." It is a

blanket term for a wide range of material. For a long time it has meant any music in the Western tradition from before 1700. Since the early music movement has emphasized the use of authentic instruments in a close approximation of the intended styles, the definition has now been extended to include 18th- and 19th-

century music which benefits from this approach. The musical forms covered by this term appeal to an ever greater number of neither tasteless nor unimagination people in all walks of life and all ages. Also, there are as many interpretations within early music as there are cultural and temporal categories. And, I add, again not having heard the Tallis Scholars, that there are indeed many early-music groups whose performances are unimpaired in the extreme and frequently quite uninteresting and dry.

Saville protests that music is "normal music" the world over. Despite such confidence, he cannot entirely escape from his modern Western outlook on what constitutes

emotionally appealing music as well as the notion that such an appeal is essential for it to be music. A respectable line of modern research highlights the similarities in technique and spirit between the secular music of the Middle Ages, for example, and the living cultural traditions of the Middle East, North Africa, the Balkans, India, and Central Asia. Such styles of music, learned through an oral tradition, convey subtleties and are emotionally compelling, though in ways which are not always familiar to the Western ear. Music created in such a tradition challenges even our notion of a "piece," created in a fixed form by an individual, a "piece" which stands or falls on its own. The musical skills and emotional ranges of this period are explored within their cultural context by such groups of musicians as the Alfame X Memorial String

Band, Duo Mediterraneo, Atrium Musicae de Madrid, Kalenda Maya, the Clemencia Consort, Studio der Frühen Musik, and San Diego's own Jubilate.

Perhaps I should add here, as an aside and not to belabor the point of scholarship's role in recreating this music, that there is good evidence for the styles of singing he denounces (documented in the *Larousse Encyclopedia of Music*, for example), which have parallels in Asia, the Balkans, and yes, even in Cairo.

That "authenticity is no guarantee of musicality," as Saville claims, is a nonsensical statement. While there are many mysteries (no pun intended) about medieval practices,

we find in the writings of that period that the artists among our ancestors exercised great philosophical subtlety, and I believe this would be reflected in their music, a branch of philosophy. They took delight in humor, beauty, charm, and fine craftsmanship. The music enjoyed in the royal courts of 700 years ago was not designed for unstable, doltish, tasteless bores.

Although, as always, the people of the time would judge some examples of the art "better" than others (a matter of taste), if a performance of historic music is truly authentic, it will be as musical as an audience of the period would appreciate.

As to the "weird taste" of the modern audience: taste is, in part, acquired. I know I like some types of early music and have been

attracted to the timbres, modes, and harmonies typical of the Middle Ages since I was a child. I also genuinely enjoy various interpretations of the music, and I know many others who do. These are genres of music which require some degree of active listening and learned appreciation, especially for people of our era. Could it not be that the audiences of medieval, Renaissance, and baroque Europe found early music pleasing and attractive?

On behalf of the early music community, I apologize to Mr. Saville that his ears were grated. For his part, he must answer to the whole of this community for the offenses he has categorically imposed to it. Or perhaps he should stay home.  
Geoffrey R. Adams  
North Park



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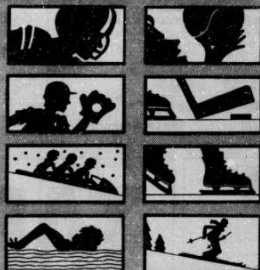
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water's edge, white rhino, monkeys on the beach... and crackling, overhead surf!" He's loosening up, becoming animated. The veneer of the numbers-juggling media exec peels away, faster than you can say, "Cowabunga, dude!" Which Ins Oppen — the exec — might

utter, being a lifelong surfer poised to plunge into the biggest deal in the history of televised surfing.

"This summer, we expect to reach over 75 million potential viewers each week! We'll be seen in Central and South America, all across the United States, in

Europe, Australia, South Africa...."

At age 41, he's the president of Del Mar-based Frontline Video and a major force behind its successful Surfer Magazine video series. Frontline (along with co-producer Surfer magazine — the print version) just signed an

unprecedented deal with ESPN, the cable sports giant; in this, its fourth year, the weekly surfing program is finally going mainstream. They're getting the royal treatment too; worldwide satellite beam, prime time viewing slots, big advertisers — not bad for a sport once dismissed as the stomping ground of illiterate towheads.

The surfer of the '90s is like a cowboy in the 1800s. He's an individual, an adventurer, with an untamed approach to life. At the same time, he's become more sophisticated, more ecologically aware. Our shows this season will reflect that."

Surfers do have more clout these days; some of those towheads grew up to become doctors and lawyers, sportswear moguls and restaurateurs. They've formed an organization, the Surfrider Foundation, that successfully lobbies for cleaner oceans. As the '90s begin, Oppen asks, who better than the surfer to become champions of planet Earth?

"Sure, we'll continue to show

(continued on page 3, col. 4)

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"It's a narrowcasted television product.... We saw a window of opportunity and we pitched the idea...."

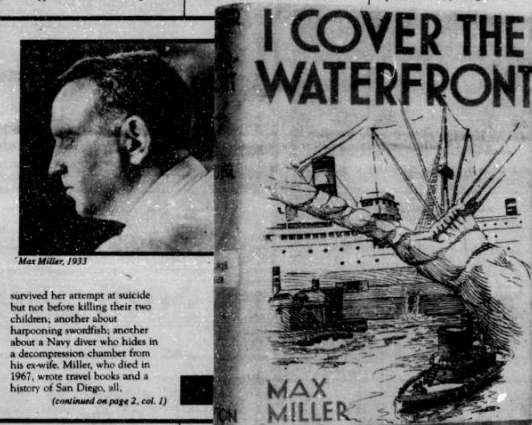
"We live and die by the Nielsen, just like all the others. When the pilot first aired in 1981...."

Another groan. From me. My first encounter with an honest-to-goodness writer/director/producer, one of the dreamweavers, and he's piling on the mediapack. The light from the window glints off the three Emmys strategically placed on a shelf behind him. Maybe I should ask for a media packet, beat feet outta here.... Was a second. What's he saying now?

"It's an island off the west coast of Java, totally uninhabited by humans... thick, steamy jungle that creeps right down to the

WALK THE  
WATERFRONT

In 1932 a young reporter for the San Diego Sun published a collection of 38 stories called *I Cover the Waterfront*. It was the first of 27 books by Max Miller and was probably his best known. The *Los Angeles Times* reviewer said the book "has the touch of something dangerously like pure genius", the *New Yorker* said, "it's a book you really ought to read." It still is. Fishermen, scavengers, louts, and city editors — the kind of people who don't usually make good copy for a paper's news columns — were captured by Miller as they really are. Ezra Pound said literature is news that stays news, and while Miller's sketches are not literature, they do remain fresh. One is about taking a nap on the beach and waking up next to a baby sea lion; another about breaking the news to a sailor that his wife had



Max Miller, 1933

survived her attempt at suicide but not before killing their two children, another about harpooning swordfish; another about a Navy diver who hides in a decompression chamber from his ex-wife. Miller, who died in 1967, wrote travel books and a history of San Diego, all

(continued on page 2, col. 1)

## FESTA

The Christian feast of Pentecost, celebrated on the seventh Sunday after Easter (it will fall on June 3 this year), commemorates the appearance of the Holy Spirit to the apostles, as recounted in the second chapter of Acts. This sacred day has a

special significance for San Diego's Portuguese community, which since 1910 has annually celebrated Pentecost with a special Festa do Espírito Santo ("Festival of the Holy Spirit") embodying Portuguese traditions going back seven centuries.

Punt Loma is the original site of Portuguese settlement here, although the descendants of those

fisher-folk have by now spread out everywhere in our city. In spite of its relatively small size, the Portuguese community has worked hard to maintain its ethnic identity, and one of the ways has been the preservation of the festa, for which they have established an organized brotherhood (the Sociedade do Espírito Santo). The religious and national traditions deriving from the devotion of the 13th-century Portuguese Queen Isabel to the Holy Spirit have been maintained in San Diego, as they are in Portugal itself, in the Azores, in Brazil, and in other Portuguese communities in the United States and Canada. It is these traditions that form the background for the joyous customs, procession, and feast of the Espírito Santo here. Central to the tradition is a symbolic crown, representing Queen Saint Isabel, which in the Pentecost procession is surmounted by a dove to represent the Holy Spirit. In the period between Easter and Pentecost, the crown is circulated to various

(continued on page 2, col. 5)



The queen and maids of Festa, 1989

THE  
MAGIC IF REDUX

Some of you may have had the good fortune to see a septet by the name of the Magic If,



The Magic If

between 1974 and 1983. I was too young to witness this troupe firsthand in those days, but I've been listening to a recording of a 1978 performance at the Canamarian. These astonishingly talented folks proffered a blend of good-time music and comedy skits in the grand vaudeville tradition, but laced with a wry modernist, satiric sensibility and free-associating monologues to rival the best Eric Idle or the Bonzo Dog Band. What impressed me most of all is the ease with which the performers essayed different musical styles, from Sheryl Silverstein to Glenn Miller to Bach by way of Pete Seeger, with a serious devotion to fun and laughter as their primary goals.

The seeds of the Magic If were sown in a Kansas City dinner theater in 1973, where the future If members worked as singing waiters and waitresses. Relocating as a group to the Canfield area, they quickly secured a two-week engagement at the Winner's Circle in Del Mar. Their initial impact was strong, evidently the two-week contract was quickly extended to nine months. Customers would often make repeated visits, a necessity to absorb the verbal and musical references whizzing by.

All club bands are accustomed to performing upwards of four hours a night, an exhausting workload under any circumstances. Far more demanding still than repetition of Top 40 faves was the Magic If's nightly show, a nonstop

(continued on page 2, col. 3)



## WALK THE WATERFRONT

(continued from page 1)  
apparently, forgettable. His considerable talent lay in observing an incident, thinking deeply, and recording it as briefly as possible.  
Not much is left of Miller's waterfront, which had a brewery and a ballfield, both long since covered in redevelopment. The media room at the convention center, though, has been named in Miller's honor. Of course, there are as many good sketches to be written today as appeared in Miller's book. But for the mortgage that you won't read stories as risky as these in any newspaper, not stories as brief, as generous, as personal, or as likely to run the author out of town. (After his first success, Miller set his second book in Alaska.)  
The first "I Cover the Waterfront" Festival takes place Saturday, May 19, beginning at 10:45 a.m. at the fountain on the Harbor Drive side of the County Administration Center, 1600 Pacific Coast Highway. It is sponsored by Walkabout International and includes a walk



along the waterfront, a screening of the film version of the book, and a get-together at the Waterfront Tavern, 1044 Kettner Boulevard.

The San Diego public library lists one copy of "I Cover the Waterfront" at the downtown, Pacific Beach, and La Jolla branches. For more information on the festival, call 293-3460.

— Joe Applegate

## THE MAGIC IF REDUX

(continued from page 1)

tour de force of sharply defined characters and set-pieces, instrumental explorations into bluegrass, barbershop, and beyond, leavened with the occasional straight-faced touch (tune, although even then a twist could be expected. After a touching rendition of "Breaking Up Is Hard to Do," a male troupe member wails off a purposely cheesy Lawrence Welk tune: "Yes, friends, isn't she wonderful. Kathy Mitchell, our lovely Rose Milka Skin Cream lady-sum. She's a 60 years old-a but preserved with this wonderful lotion—now with formaldehyde...")

Equal facility both as comedians and musician/vocalists allowed them the freedom to break suddenly into a madrigal-cum-scarf in the middle of a sketch. The overall impression was one of virtuosity and professionalism in all aspects of their craft. The humor was by no means all hoary variations on music-hall traditions. A *Lost Horizons* meets

Groucho Marx extravaganza (called—what else—"Tibet Your Life") recalled "How Can You Be in Two Places at Once When You're Not Anywhere at All" by the Fatsight Theatre, not by virtue of plagiarism but by being every bit as accomplished, acerbic, and free-wheeling. Fortunately, the group was rewarded for its creative efforts, receiving numerous plaudits in the press and steady employment both locally and elsewhere throughout the West. In 1981 the members relocated to Los Angeles and underwent an 18-month residency at Santa Monica's Mayfair Theater. After their final performance there in 1983, they broke up. Each of the members (the organization consisted of various combinations of the following performers: Don Carney, Paula Douthett, Bryan Finkelshten, Jo Ellen Fisher-Keller, Frank Lang, David Marchant, Kathy Mitchell, Dave Roelke, Doug Lattislaw, and Sukey Smith) remained involved, to varying degrees, in show business.

Marchant, along with two other veterans of the If days, formed the core of a new quintet called the Raytown Kwana Orchestra in 1983, which reportedly mines a vein of comedy and music similar

to that in which the Magic If specialized. The threat of continuity between the two acts isn't discouraged by the Orchestra's name—the (fictional) community of Raytown was the basis of one of the Magic If's more memorable odes. For those of you who developed a taste for the Magic If long ago and for those who would like to know what you missed, the Raytown Kwana Orchestra offers a special treat. At its performance at Encinitas's La Paloma Theater on May 19, the quintet will be joined by none other than the (temporarily) reunited Magic If, performing many of the same pieces they were doing more than a decade ago. The La Paloma can be reached at 436-5808 if you require further information.

— Mike Kenally

## FESTA

(continued from page 1)  
homes in the Portuguese community, where Rosaries are said. For the week before Pentecost, the crown is displayed in the hall of the Sociedade, where

the whole community is invited to celebrate its presence. During this entire period, volunteers work at the preparations: cooking the feast, acquiring and arranging flowers, decorating statues, clothing the many children who will take part. Each year, a young woman is chosen as queen of the Festa, and at the celebration she will wear the crown.  
The procession begins on Pentecost Sunday around 9:00 a.m. at the Portuguese Hall, 2818 Addison Street, near Shelter Island Drive in Point Loma. Including hundreds of children who have made their first Communion and male and female members of the fraternal organizations carrying banners and the statues of saints (as well

as a tuna boat for the blessing of the fishermen), the procession moves along Rosecrans and Evergreen to Saint Agnes's Church, where Mass is said and the young queen is crowned. Then the procession regroups and returns to the hall for the festive communal meal, whose principal dish is *sopa* ("Holy Spirit soup"), a soup of stewed meat, potatoes, cabbage, and kale poured over French bread with a sprig of mint. After that there is music, dancing, and happiness all day—in its way, a modern version of that inspired moment when "suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting... and they were filled with the Holy Ghost."  
For those who want to learn more about this beautiful

tradition, members of the Portuguese Historical Center will offer a short lecture and slide show on the history of the Festa at Espirito Santo on Saturday, May 19, 2:00 p.m. at Balboa Park's Museum of Man. Admission to the presentation is included with the museum's ticket price, as are samples of the traditional biscoitos, or sweet bread. Afterward, there will be an exhibition of Portuguese folk dancing outside the museum. For further information, phone 239-2001.

— John Peter Applebranch



## SURF MAG TOTALLY TUBED

(continued from page 1)

the exotic locales, the profiles of surf professionals. But we're also going to keep addressing social issues, political issues. For example, we aren't going into South Africa [home to some of

the world's best surf] until there's no more apartheid there. We've been invited, we have sponsors lined up, but we're not setting foot there until we're comfortable with the situation and feel we can make a statement."  
Oppor feels environmental issues will become a major focus of surfer consciousness in the coming decade.  
"We'll be announcing a 'Blue Water Task Force' on the show this season, with the Surferfest

(continued on page 4)

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(continued from page 3)  
Foundation overseeing it. The mistakes of the past — the deregulation that characterized the Reagan administration, the lax controls on superlatives — we're going to try to turn them around. We [the foundation] already got some lumber mills to stop pumping disks into the ocean. The key is to unite surfers all over the globe, to get that natural camaraderie of the sport to benefit all of mankind."  
In early June, an episode of Surfer Magazine will cover a controversy currently brewing up around Point Concepcion. Santa Barbara County surfers and their brethren are taking on both big business and the military regarding a stretch of pristine coastline known as "The Ranch." Presently home to wild boar, acres of mustard grass and miles upon miles of uncluttered waves, the remote, heretofore "secret" surf spot is being covered by developers who want to cluster 500 homes there. Opposing them is Vandenberg Air Force Base, to the north, which wants the land

declared off-limits to everyone including surfers, so they can have a "safety corridor" beneath the path of their missile launches. And squeezed in the middle, pluming David against the two Goliaths, are the surfers.  
"Our profile on it will be called 'Shooshtout at the Ranch,' it's the strongest statement we've made so far, we sat back and lost Dana Point [to a harbor], we lost Stanley's [in Ventura County, to a freeway], but we're going to fight for this one!"  
No more growling from this quarter.

Surfing goes prime time this summer with the return of Frontline Video's Surfer Magazine series on ESPN. Each weekly show airs initially at 7:30 p.m. Monday evenings, with several repeats during the week. Check your local cable guide for specific listings and times.  
— Joe Daley

## READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138.

## BAJA

"Nuevo Cancion," the Institute of Culture of Baja California presents this new expression in music with two hands in concert: Libre Voz (Free Voice) and Anahim Mender and the Force. Saturday, May 19, at 7 p.m., at Torero Casa de la Cultura, Avenida Poin number 5, Colonia Altamira, Tijuana. For ticket information, call 1-706-687-1760 (bilingual).

**Mission Anniversary Celebration,** a traditional celebration of the anniversary of the San Miguel Arcangel Mission, located on the Tijuana-Estancia free road, will offer food, Mexican rodeo, and the hospitality of the local people. The opening ceremony will take place on Sunday, May 20, at noon. For general information, call the Tijuana Tourism office at 1-706-681-9494 (bilingual).

**"Al Fin Sabe,"** across Ojita Brecken and a troupe of professional actors will perform this comic play (in Spanish). Tuesday, May 22, Wednesday, May 23, and Thursday, May 24, at 7 p.m. and 9:30 p.m. at Tijuana Cultural Center.

Paseo de los Heroes and Mina Street. For ticket information call 1-706-684-1111 (bilingual).

**"Ole Espana,"** a group of professional artists will perform songs, poems, and dances from Spain, near Thursday, May 24, at 9 p.m., in Rio Rita Restaurant, Avenida Revolución no. 744, Tijuana. For ticket information call 1-706-685-9984 and 1-706-685-2244 (bilingual).

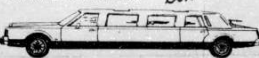
## OUTDOORS

**Wild Flowers,** the Friends of the Wilderness Gardens Preserve are sponsoring a free, guided wildflower walk on Saturday, May 19, at 9:30 a.m., at the preserve, 14209 Highway 76, Pala. The preserve is located 45 miles north of San Diego on 145, then 10 miles east on State Highway 76 to the preserve entrance. A parking fee is required; bring quarters for the meters. For more information, call 267-7323.

**Park Walk,** Offshoot Team of Balboa Park is sponsoring a free guided "Tree Walk" through the park. Saturday, May 19, at 10 a.m. Meet at the Botanical Building.

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# READER'S GUIDE TO LOCAL EVENTS

and Sunday, May 20, at 3:30 p.m., at the Fine Arts Recital Hall, room 220, in the music building on the Grossmont College campus, 8800 Grossmont College Drive, El Cajon. For ticket information, call 562-6558 or 465-1700 x241.

"Enrica," Beethoven's symphony will be part of a program performed by the La Jolla Civic University Orchestra and Chorus on Saturday, May 19, at 8 p.m., in the Mandeville Auditorium at UCSD. The concert also comprises Mozart's *Sinfonia Concertante* and a

specialty commissioned work by young San Diego composer Steven Kazuo Takano. A preconcert lecture, "Beethoven Speaks His Mind - In Music," by music historian Frank Plach, will take place one hour before each performance. For ticket information, call 534-6667, 238-3810, or 278-4497.

"Music for Percussion," James Morton will conduct the Grossmont Instrumental Recital in a free concert in the Fine Arts Recital Hall, room 220, at Grossmont College, 8800 Grossmont College Drive, El Cajon, on Saturday, May 19, at noon.

Eastern European Folk Music will be performed by the Electrocarnaphians at the Catch on the Brass Ring over fair fee "Special" on Goldfinch Street in Mission Hills, at noon, Saturday, May 19.

"Great Opera Music," the Palomar Community Orchestra and Palomar Chorus will combine to present overtures, arias, and choruses of Mozart, Wagner, Rossini, and Puccini in the annual President's Concert, traditionally dedicated to the graduating class at Palomar College, on Saturday, May 19, at 7:30 p.m., and on Sunday, May 20, at 3 p.m., in the Palomar College Theatre, 1140 West

Mission Road, San Marcos. The concert will be conducted by Robert Gibson, with Jere Wright leading the chorale. For ticket information, call 744-150 x2453.

Organ Music, organist Christopher Purman will perform compositions by Gigout, Albrigh, Bach, and others, at 2 p.m., Sunday, May 20, in the Organ Pavilion at Balboa Park. Free. 226-8819.

Chorale Concert, the San Diego Civic Chorale will perform its fourth anniversary concert on Sunday, May 20, at 3 p.m., in the sanctuary of the Christ United Presbyterian Church, 3025 First Street (at Kth Street), San Diego. The 25-voice chorale, under the direction of Eileen Moss, will offer a program to include arias, anthems, art songs, and spirituals and will feature instrumental accompaniment and solo performances by several chorale members. For ticket information, call 466-7955.

Jazz in the Park, the San Diego Jazz Society will present the Daniel Jackson Quartet from 3 p.m. to 5 p.m., Sunday, May 20, at the Martin Luther King Park, 6401 Skyline Drive, San Diego. The concert is free. It's part of the Jazz in the Parks, Schools, and Libraries series. For more information, call 692-1657.

Organ Concert, Jean Price and Jeanie Fisher will perform compositions by Ned Rorem and Daniel Pinkham, at the Christ Lutheran Church, 4761 Cass Street, Pacific Beach, beginning at 4 p.m., Sunday, May 20. The concert is free. 483-1300.

Mezosoprano Julie Randall will perform works by Berlioz, Rossini, Mozart, and Barber at the Recital Hall at UCSD on Sunday, May 20, at 6 p.m. Randall is a graduating senior at the university. The concert is free, but there is a charge for parking. For more information, call 534-3229.

Orchestra Concert, the La Jolla Presbyterian Church, 7715 Dupont Avenue, La Jolla, will present the International Orchestra of USLU, under the direction of Zoltan Rozsnyai, on Sunday, May 20, at 7:30 p.m. The program will include the *Lennon Overture* by Beethoven, *Symphony No. 4* by Schubert, and *Symphony No. 5* by Mendelssohn. The orchestra conductor is Daniel Seem. For ticket information, call 757-2121 x435.

"Five Hundred Years of Choral Music," the La Jolla Civic University Chorus will present an evening of traditional and unusual songs spanning five centuries on Sunday, May 20, at 7:30 p.m., in the Solana Beach Presbyterian Church, 120 Stevens Avenue, Solana Beach. The program comprises Renaissance motets, Samuel Barber's *Requiem*, folk songs arranged by Aaron Copland, Vaughan Williams, and Arnold Schoenberg, and spirituals by Alice Parker and William Dawson. The concert is free and open to the public. For more information, call 453-4333.

"Spring Concert," MarCosta College's North Coast Symphony Orchestra will present selections representative of the early romantic period on Sunday, May 20, at 4 p.m., at the MarCosta College Theatre, One Barnard Drive, Oceanside (the College Boulevard exit from Highway 78). The program will include the *Lennon Overture* by Beethoven, *Symphony No. 4* by Schubert, and *Symphony No. 5* by Mendelssohn. The orchestra conductor is Daniel Seem. For ticket information, call 757-2121 x435.

"Jazz on the Green," Lou Bell, Joe Azambulo, and Bill Andrews will play jazz music in a "Mini-Concert" presentation at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, on Monday, May 21, from noon to 12:30 p.m., and from 12:30 p.m. to 1 p.m. The concert is free and open to the public. For more information, call 454-5872.

Horn Choir Concert, the USC Horn Choir will perform works by Paul Hindemith, Albert Harris, and Aaron Recho on Tuesday, May 22, at 7 p.m., in room B150 of the Mandeville Center at the UCSD campus. The concert is free and open to the public, but there's a parking fee. For more information, call 534-3229.

Piano Concert, Alexi Kario will perform Stockhausen's *Klavierstück* with SONAR, the contemporary music ensemble of UCSD, Wednesday, May 21, at 8 p.m., in the Mandeville Auditorium on L-UCSD campus. Also on the program will be UCSD graduate student John Stevens' *Sam O'Hanlon*, for chamber ensemble. For ticket information, call 534-3229.

"Jazz on the Mall," Lou Bell, Joe Azambulo, and Bill Andrews will play jazz music in a "Mini-Concert" presentation at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla, on Monday, May 21, from noon to 12:30 p.m., and from 12:30 p.m. to 1 p.m. The concert is free and open to the public. For more information, call 454-5872.

"Tabernacle and Cathedral," Alan Chesnoy will consider two of Robert Browning's contemporaries, Charles Haddon Spurgeon and John Henry Cardinal Newman, Sunday, May 20, at 2:30 p.m., at a meeting of the San Diego Browning Society in the lounge of St. Paul's Manor, 1635 Second Avenue, downtown. The event is free and open to the public. For more information, call 224-7163.

"Fractured Identities and Others: La Mettrie and the Borderlands," Chaitana and Ishanvaranand post and writer Gloria Anzaldua will present a free public lecture on Monday, May 21, at the UCSD Price Center's Gallery B. Anzaldua, who has taught Chicano and feminist studies at a number of universities, will afterwards sign copies of her books, including *Borderlands/La Frontera: The New Mestiza* and *This Bridge Called My Back*. Writing by Radika Women of Color for more information, call 534-3278.

"What to Do in Baja," Chris Peterson of Baja Expeditions will speak at Adventure in the Desert Travel Outfitters, 143 South Cedros, for ticket information, call 745-2724.

"Healing Environments: Harmonizing the Energies and Senses," interior designer Linda Kacur will speak on Saturday, May 19, at 9:30 p.m., at the New School for Architecture, 1249 F Street, downtown. Admission is by donation. For more information, call 291-0350 or 235-4100.

"Does Our Government Possess Secret UFO Technology?" UFO author, investigator, and researcher William Hamilton will talk about the possibility on Sunday, May 20, at 2 p.m., at the Philosophical Library, 155 West Felicita Avenue, Escondido. Video tape will be shown in an attempt to verify Hamilton's claim that the government has retrieved and duplicated UFO alien technology. For ticket information, call 745-2724.

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"Proposition 111 Forum," a public discussion and debate of Proposition 111, a complex ballot measure appearing on the June 5 state ballot, will take place at UCSD's Galbraith Hall, room 1418, Tuesday, May 22, at 6:30 p.m. Titled the Traffic Congestion Relief and Spending Limitation Act of 1993, the measure would modify but not eliminate the state's gas spending limit, would exempt any increase in the gas tax

from the state spending limit, and would revise the funding formula for California public education. A group of panelists will include representatives from UCSD, the San Diego Transit Board, the League of Women Voters of San Diego County, the Libertarian Party of San Diego, and other organizations. Admission is free, but there is a parking fee. For more information, call 534-3430.

"Contemporary Sculpture of Italian Scarsa and Minor Yano," artist Minor Yano will present a slide-illustrated lecture on Tuesday, May 22, at 7 p.m., at the Tibbels Community Center, 1150 Lupton Hills, in Vista. It's sponsored by the Vista Initiative for the Visual Arts. Admission is free. For more information, call 598-8373.

"Rigging, Tuning, Inspection, and Upgrading," Fritz Richardson, of Vista's Onshore Rigging, will help boaters understand the mystery of rigging and share options for cleaning, tuning, and downwelling, when he speaks at the Chula Vista Marina, 550 Marina Parkway, Chula Vista, on Wednesday, May 23, beginning at 7 p.m. To reach the marina, take I-5 to J Street, then west to the Chula Vista Marina. For ticket information, call 601-1860.

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Nancy Proctor

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"Gypsy Shamanism" - Raymond Buckland

Tues., May 22, 7-9 pm  
"Ongoing Self-Help Support Groups"  
Barbara McLennan

Wed., May 23, 7-9 pm  
"Mindset Personal Clarity Using The Thank You Box"  
Barbara McLennan

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June 19, 20

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May 28

**GINGO BOINGO**  
June 26

**David Byrne**  
June 6

**Stevie Ray Vaughan/Joe Cocker**  
June 10

**Midnight Oil**  
June 21

**George Strait**  
June 10

**Milli Vanilli**  
May 26

**Reggae Sunsplash**  
May 31

**Lakers Playoffs**

**Sinead O'Connor**  
May 26

**Tracy Chapman**  
May 28

**Padres/Beach Boys**  
Sept. 6

**Phil Collins**  
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Harry Belafonte • Johnny Mathis • Spyro Gyra

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Robert Plant Aug. 10 • Anita Baker July 14 • INXS • B-52s Aug. 18  
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# READER'S GUIDE TO LOCAL EVENTS

**"The History of Present-Day Germany in the 18th and 19th Centuries"** James Otto, professor of history, will speak at the LDS Institute Building, Armstrong Place at Armstrong Street near Mesa College Drive, next Thursday, May 24, at 7 p.m. The lecture is sponsored by the German Research Association. Admission is free. For more information, call 471-5186.

## IN PERSON

**Comedy at the Improv.** Jimmy Alech headlines tonight, Thursday, May 17, through Sunday, May 20; Mark Brazil does the middle set; and Bob Eninger is the opening act. Monday night, May 21, a headliner and three other comedians perform, beginning at 8 p.m.; on Friday, May 22, a headliner performs with support from two other comedians. Regular showtimes at the Improv are Monday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday, 8 p.m. and 10 p.m.; and Sunday at 8:30 p.m. The Improv is located at 833 Canyon Avenue, Pacific Beach. For reservations and ticket information, call 483-4520.

**More Comedy.** North County's Comedy Nine nightclub features Kelly McDonald, Lin Wintred, and Rhonda Shear tonight, Thursday, May 17, through Sunday, May 20. On Tuesday, May 22, it's Benny Ricardo hosting a comedy showcase. On Wednesday, May 23, headliner Mike Dugan performs with Mateo Catalano and Joy Scallia. Showtimes are

Wednesday, Thursday, and Sunday, 8:30 p.m.; Friday and Saturday, 8 p.m. and 10 p.m. The club is located at 2216 El Camino Real, suite 104, in Encinitas. For ticket information or schedule updates, call 757-2177.

**And More Still.** The Comedy Isle at the Bahia Resort Hotel presents Rodney Lee Conover, Frances Diloranzo, and three other comedians tonight, Thursday, May 17, on Friday and Saturday, May 18 and 19. Vic Dunlop, Rodney Lee Conover, and Frances Diloranzo perform. Gene Pompa, John Crowley, and three other comedians perform Tuesday and Wednesday, May 22 and 23. Showtimes are Tuesday through Thursday, 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy Isle is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For tickets or other information, call 488-6872.

**"Secrets of the Samurai Centerfields."** performance artist Dan Kwong will perform his comic amalgam of monologue, dance, music, and slides that explore his Chinese, Japanese, and American heritage and his struggle to fashion an identity in

the midst of these three cultures, tonight, Thursday, May 17, through Sunday, May 19, at the South Performance Gallery, 852 Eighth Avenue, downtown. The event is part of the gallery's Nextest VIII series. All performances will begin at 8 p.m. For ticket information, call 235-8466.

**Poetry Reading.** Indo-American poet Kamal Kaur and publisher Donald Powell will present contemporary love poetry at 5 and 8 International Bookshop, 4011 Goldfinch Street, Mission Hills, at 7 p.m., Friday, May 18. Free. 260-8007.

**Whodunnit Doings.** the Omni San Diego Hotel and the Make-A-Wish Foundation will present a "Murder Mystery" party Friday, May 18, from 7 p.m. to 11 p.m., at the hotel, 910 Broadway Circle, downtown. The event is a full-scale production featuring authentic directors and producers, experienced actors, specially designed sets, scripts, and costumes utilized in three 45-minute settings where the audience will be given various clues to assist them in solving the case. At the conclusion of the event, all correctly solved answer forms distributed prior to the first setting will be put into a drawing for a grand prize. For ticket information, call 543-9090.

**"Dear Walden."** Philip Charles Seidel, performing Henry David Thoreau, will offer some of the writer's words of wisdom that are relevant to a 20th-century America, Friday, May 18, at 8 p.m., at Words and Music Bookstore, 1806 Fourth Avenue, Hillcrest. The performance will be followed by an informal discussion about the production and about Thoreau. For ticket information, call 298-4041.

**"The Soundtrack Came First,"** mystery writer Sharyn McCrumb will discuss her mystery novel *If Ever I Beum*, *Pretty Peggy O* or *Grounds for Murder*, Bookstore, 2107 Congress Street, in the Old Town Mercado, Saturday, May 19, at 6:35 p.m. The title of her speech is derived from the author's association of different characters in the book with different types of music. McCrumb will accompany herself on guitar as she sings some of the songs that were used in the story. The event is free. For more information, call 294-9497.

**The Canine Connection.** Dean Koontz, best-selling terror novelist, will make his first appearance in San Diego as a keynote speaker at the Canine Connection for

Independence, graduation, which trains people to train dogs to be used as aids and companions for those with disabilities other than blindness. Koontz's 1989 bestseller *Midnight* mentions a Labrador retriever named Moose who was actually trained a service dog by Canine Companions.

The graduation ceremonies are free and open to the public and will take place at the Coronado High School auditorium, 706 Sixth Street, in Coronado, at 7:30 p.m., Saturday, May 19. For more information, call 756-1012.

**Off the Beaten Path.** the Raytown Kwana Orchestra and special guests the Magic If will perform at the La Palma Theater, 471 First Street, Encinitas, on Saturday, May 19, at 8 p.m. The Magic If is a group of

seven performers that specializes in song sketches, the portrayal of poignant characters, and songs from bluesgrass to Bach. For ticket information, call 436-5808.

**"I Met My Ego the Other Day,"** guest poet Brian Vityail will read at the Rose Performance Gallery, 447 Fifth Avenue, downtown, at 7:30 p.m., Sunday, May 20. Free. For more information, call 561-5144.

**"Good-bye to the Hill!"** the Old Globe's Play Discovery Program will conclude with a reading of the Lee Dunne comedy-drama at 7:30 p.m., Monday, May 21, in the Cactus Center Centre Stage of the Simon Edison Center for the Performing Arts, Balboa Park. The story concerns an Irish youth who is drifting away from acceptable patterns and tells his mother what he thinks she wants to hear about his association with

storytelling characters and romantic attachments. Michael McAlone, a veteran of Broadway productions, will direct the play. For ticket information, call 239-2255.

**"Tongue and Groove"** performance artist Michele Rutkin will direct her new piece on Tuesday, May 22, at 7 p.m., in the Mandeville Auditorium at UCSD. In the piece, identical twins Norman and Narciso Aquelles will tell stories, play games, and deliver lectures and sermons, in fact, fiction, myth, and cliché combine in a story of brothers and borden and languages and cultures that compete, conflict, and converge. Admission is free. For more information, call 514-2460.

**Poetry Reading.** Lyn Hejinian, Bay Area experimental poet, will read from her work at the Price Center at UCSD, Wednesday, May 23, on Daniels Cadeville Channel 30.

**"An Maggot Hysteria"** returns with its weekly videotape of video art, underground and independent music videos, and assorted strangeness. This week's installment includes the Maggots and Gungyle Mechanisms; rap groups Digital Underground, Cold Cut, and the Beatie Boys; and video

## RADIO & TV

**Original Music Showcase.** the following local groups will strut their stuff on the following days on the following cable stations: Sky Lab and Bob McMahon and the Real Band, Friday, May 18, at 7 p.m., on Southwestern Cable Channel 16; Darius Bridges, Friday and Saturday, May 18 and 19, on Cox Cable Channel 24; the Moon Dogs, Monday, May 21, on Dimension Cable Channel 28; and Tell Me, Tell Me and No Exit on Monday, May 21, on Daniels Cadeville Channel 30.

**Surfer Magazine.** surfing's only prime time weekly series, returns to the tube this week for another endless summer of bitches' waves and untold surf spots around the globe. ESPN, the sports cable network, airs each week's installment beginning at 7:30 p.m. on Monday evenings, followed by several repeated showings later in the week. Tune in, turn on, and get stoked, bro!

on by Arango Gutierrez and Art Magat producer Jonathan X. The locally produced public-access show is scheduled to air on Cox Cable Channel 24 on Friday, May 18, at 10:30 p.m.

**"Jazz Roots,"** every Sunday, from 9 to 10:30 p.m., local anchor Lou Carr, owner of Southern California's largest collection of old-time music, draws off his old jazz, blues, ragtime, and folk 78s and spins them on KSDS-FM, 831 watts of jazz from the campus of Cal College (88.3 FM). Call pull in their signal! An easily installed cable hookup to your FM receiver will solve that, no matter where you live in the county.

**Surfer Magazine.** surfing's only prime time weekly series, returns to the tube this week for another endless summer of bitches' waves and untold surf spots around the globe. ESPN, the sports cable network, airs each week's installment beginning at 7:30 p.m. on Monday evenings, followed by several repeated showings later in the week. Tune in, turn on, and get stoked, bro!

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## DAVID BOWIE

May 23 & 26

### Midnight Oil

June 21

### Dingo Boingo

June 28

### Jimmy Buffett

June 18, 19

### Stevie Ray Vaughan

June 10

### Joe Cocker

June 10

- **Brian Boltano** w/ **Katarina Witt** - May 17
- **Milli Vanilli** w/ **Young M.C.** - May 25
- **Tears for Fears** - May 27
- **Tracy Chapman** - May 28
- **Sinead O'Connor** - May 29
- **Reggae Splash** - May 31
- **George Strait** - June 6, 4 & 6 pm
- **David Byrne** - June 8

- **Fleetwood Mac** - June 8
- **Hiroshima** - June 15
- **Harry Belafonte** - July 9
- **Cher** - June 21
- **Spyro Gyra** - July 25
- **New Kids on the Block** - Sept. 11, 12
- **Beach Boys** - Sept. 9
- **Padres** - All games
- **Lakers Playoffs**

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With Frances Diloranzo as M.C. plus 3 other professional comics

**GENE POMPA**  
Finalist in San Diego's 1st Annual Comedy Competition  
With John Crowley as M.C. plus 3 other professional comics

**DOUG FERRARI**  
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Don't Miss! Memorial Day Weekend Special Sunday Show at 8:30 pm

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**JOEY CAMEN**  
May 31 June 2  
**GREAT SCOTT**  
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## READER'S GUIDE TO LOCAL EVENTS

**Padre Baseball**, 76 KJMB Radio will broadcast games versus the Montreal Expos on Tuesday and Wednesday, May 22 and 23, at 4:30 p.m. Tuesday's game will also be shown on KJSTV Channel 51.

## SPORTS

**Padre Baseball**, the team takes on the New York Mets at 7 p.m. Friday and Saturday, May 18 and 19, and Sunday, May 20, at 1 p.m. All games take place at San Diego Jack Murphy Stadium. For ticket information, call 783-7328.

**Soccer**, the team battles the Dallas Sidekicks on Friday, May 18, at 7:30 p.m., and on Sunday, May 20, at 6 p.m., as the best-of-seven semi-finals continue at the Sports Arena. If necessary, a fifth game will be played on Tuesday, May 22, at 7:30 p.m. For ticket information, call 224-4625.

**10K Race**, the Fiesta Bay Footrace and 21/2-mile fun run will be held on Fiesta Island, at Mission Bay, Saturday, May 19, beginning at 7 a.m. The course is TAC-sanctioned. The event is sponsored by the UCSF chapter of Alpha Kappa Psi (a good professional business fraternity) and other

organizations. A portion of the proceeds will benefit the San Diego Easter Seal Society. For registration information, call 534-7323.

**10K, 4-Mile Walk, and Sports Festival**, the San Diego Tribune is sponsoring the event, which begins at 8 a.m., Sunday, May 20, on Presidents Way in Balboa Park. The 10K course travels downtown, zigzagging through the Gaslamp Quarter, and finishes in Embarcadero Park by the Convention Center, where an afternoon sports festival will take place, featuring hands, food, and demonstrations and displays from Olympic sports to three-on-three basketball. Individual and team competition participation is being offered. Parking will be available in the public lot at Park Boulevard and Presidents Way, and buses will shuttle runners back to Balboa Park. Day-of-competition starts at 6:45 a.m., at the starting line. Proceeds from the event will benefit the San Diego Council on Literacy. For registration information, call 463-9521.

## SPECIAL

**Geriatric Games**, the sixth annual Geriatric Games will take place on Friday, May 18, from 9:30 a.m. to 2:30 p.m., at Kearny High School, 7655 Bellingham Street, Kearny Mesa. A variety of specially adapted Olympic events designed for San Diego seniors and long-term residents of nursing homes will include volleyball, track, and basketball, in addition to entertainment, music, and refreshments will be offered, and public officials from all levels of government will make presentations. For more information, call 944-1666.

**"Catch the Boat Race"**, the merchants of Mission Hills will stage a catboat horse show from Friday, May 18, through Sunday, May 20, in the Goldfinch/Washington areas area

and in the 1620 block area of West Lewis Street in Mission Hills. Darts (10 a.m. to 6 p.m.) activities on Saturday and Sunday are family oriented and will include arts and crafts displays, a petting zoo, an exhibition of 13 original catboat horse carvings (dispensed through 10 boulevards in the area), catboat horse carving demonstrations, strolling entertainment by clowns and mimes with balloons, and the sale of carnival foods. Children from Francis Parker, Grant, and St. Vincent Schools will have the opportunity to paint a "Save the Earth" theme mural on the Main Market, on the corner of 1st Street and Fern Street, Drive, Saturday and Sunday from 10 a.m. to 4 p.m. Adult-oriented entertainment will take place on Friday, Saturday, and Sunday evenings, including a silent auction, a dance, and various parties. Proceeds from the event will benefit the Washington Street Beautification Plan. For more information, call 297-8295.

**"Spirit of the Barrio"**, Superior Court Judge Frederico Castro and Deputy District Attorney Carlos Arreola, both of the Juvenile Division, will address "How to Keep Your Teen out of Trouble" at a luncheon at the Logan Heights Family Health Center, 1829 National Avenue, Logan Heights, on Friday, May 18. KJSTV anchorman Bernard Gonzalez will serve as master of ceremonies. The gates will open at 11:30 a.m. for a ruckus bar, followed by the program and a raffle lunch from noon to 1 p.m. For ticket information, call 232-2593.

**Comic, Creative Games**, Jacqui Lowell will present a variety of games designed to playfully spark humor and creativity, every Friday through August 31, at 7:30 p.m., at the East-West Center Meeting Room, 3436 36th Street, North Park. For ticket information, call 581-0050.

**Flower Festival**, the 13th annual Encinitas Flower Festival will take place throughout the city of Encinitas Saturday and Sunday, May 19 and 20 from 10 a.m. to 6 p.m. Activities for the festival will include six athletes, events, including a 10K run and walk beginning at 8 a.m. Saturday morning on Moonlight Beach, a 20-mile bike tour, a weekend tennis tournament at the Magdalena Ecke YMCA on Saxon Boulevard, a volleyball tournament at Moonlight Beach beginning Saturday, and a surf marathon on Sunday at 8 a.m. on Moonlight Beach; a parade, in arts and crafts fair, live concerts, children's zoo and games, and more. Parking for the festival will be on the surrounding streets around San Diego High School and at the Ocean Knoll Elementary School on Bonita Avenue. To get to the fairgrounds, take I-5 to the Santa Fe Drive exit and travel east to the high school on the north side at the answer. For more information, call 591-9169.

**Twister Tournament**, UCSD's Delta Sigma Phi fraternity and Pi Beta Phi sorority are presenting their first Twister Tournament for Charity on Saturday, May 19, at Mount field on the campus. Over 200 of the body-contorting games have been contributed by Milton Bradley; proceeds from the event will benefit the March of Dimes and the Aramont School of Arts and Crafts. Tickets may be purchased at the event site. For more information, call 453-9346.

**Indian Festival**, the Indian Human Resource Center is sponsoring San Diego American Indian Cultural Days on Saturday and Sunday, May 19 and 20, from 9 a.m. to 5 p.m., in Balboa Park (on the corner of Park Boulevard and Presidents Way). Highlights of the event include traditional dancing, traditional songs and dances, Kumeyaay bird songs, American Indian food, and arts and crafts booths and exhibits. Admission is free. For more information, call 281-5964.

The Church of Today presents **MICHAEL BYERS** "A One Man Show" (Comedy-Music-Drama) One performance only! Saturday, May 19 7:00 pm



The Church of Today 123 Camino de La Reina 299-5683 Call to reserve, or tickets at door, if available.

**Book Sales**, the Friends of the San Diego Public Library are sponsoring a sale of new and nearly new books on Saturday, May 19, from 9 a.m. to 4 p.m. at the University Heights Branch Library, 4193 Park Boulevard, University Heights. Proceeds will benefit the Central Library and all 32 branch libraries. Call 266-4314 for more information.

The Friends of the Casa de Oro Library are holding a book sale on Saturday, May 19, from 9 a.m. to 2 p.m., at the Casa de Oro Library, 9628 Campo Road, Spring Valley. For further information, call 444-0388 or 670-4968.

The Friends of the Oak Park Library will also hold a book sale on Saturday, May 19, from 9 a.m. to 4 p.m., at the Oak Park Library, 2823 54th Street, San Diego. Proceeds will be used to purchase new books and equipment for the library. Call 262-8249 for more information.

**"Park Day"** at the Preserve, the Los Peñasquitos Canyon Preserve Task Force will host its 11th "Park Day" celebration on Saturday, May 19, from 10 a.m. to 3 p.m., at the historic Johnson-Taylor Ranch House, north of Peñasquitos Creek and west of Black Mountain Road at Canyonville Park. The event will feature bay ride shuttles, guided trail walks, nature exhibits, children's environmental games, and music by Dory West's Country Western Band. Admission is free. To reach the preserve, take I-15 to Mira Mesa Boulevard (west), turn right on Black Mountain Road, and proceed about a mile and a half, following the signs to the preserve. For more information, call 555-3600.

**Arts and Crafts Fair**, the Encinitas Spring Arts and Crafts Fair, which features items from artisans all across San Diego County, will be held Sunday, May 19, from 10 a.m. to 4 p.m., at the Encinitas YMCA Teen/Senior Center, 7877 Henschel Avenue, La Jolla. Admission is free. For more information, call 459-1640.

**Plant Sale**, the San Diego Geranium Society's annual sale and show will be held from 11 a.m. to 5 p.m. on Saturday and Sunday, May 19 and 20, in the Casa Del Prado in Balboa Park.

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A Carnival of the Arts, the North Park Theater Foundation, a group of nearly 40 arts organizations dedicated to the revitalization of the North Park Theater, is sponsoring a free afternoon of entertainment to include a "Dragon Dance" by the Greater San Diego Chinese Association, the San Diego Merit Chorus, the TablaFon (a senior citizens' performing group), and other local acts. The event will take place at the corner of 29th Street and University Avenue, North Park, on Saturday, May 19, beginning at 2:30 p.m. For more information, call 692-0220.

Get a Load of Them Choppers, the Harley-Davidson Dealership of San Diego is sponsoring "Freedom Festival 1997," a day of events for motorcycle riders, on Sunday, May 20, beginning with check-in at Harley-Davidson of El Cajon, 621 El Cajon Boulevard, El Cajon. Activities will include a parade of bikes at 10 a.m., a 10-mile scenic ride to Live Oak Country Park in Fallbrook, a picnic lunch, bike games, and live music. The event will benefit the Muscular Dystrophy Association. There is no entry fee, but a minimum in pledges or cash donations is required. Any motorcycle brand is eligible to participate. For more information, call 444-1123 or 584-2484.

"Heritage and Mission: Jewish Vienna," a documentary exhibition covering the history of Vienna's Jews, will be on display at the Jewish Community Center, 4079 54th Street, San Diego, from Monday, May 21, through June 18. The exhibition illustrates Vienna's first Jewish quarter and Austria's role in the Holocaust. Admission is free. A festive opening is scheduled from 7 p.m. to 9 p.m., Monday, May 21, at which John

Berni, senior vice president and treasurer of the American Jewish Congress of New York, will be the guest speaker. The exhibition can be seen from 9 a.m. to 10 p.m., Monday through Thursday; from 9 a.m. to 5 p.m., Friday; from 1 p.m. to 5 p.m., Saturday; and from 9 a.m. to 3 p.m., Sunday. The event is free and open to the public. For more information, call 583-3300.

"Showcase 1990," the Social Service League of La Jolla is sponsoring a display of place settings featuring personal appointments of league members and of various organizations and individuals in the community at Durlington House, 7441 Olivares Avenue, La Jolla, from 11 a.m. to 4 p.m., Wednesday, May 23, through Friday, May 25. Proceeds from the show will benefit the Social Service League House, a 54-resident housing complex for retirees administered by the Social Service League of La Jolla. For ticket information, call 454-7625.

"Salute to High School Sports," 19 top high school athletes and coaches will be honored at a San Diego Press Club awards luncheon from noon to 1:30 p.m., next Thursday, May 24, at

the Standard Hotel, 992 Hotel Circle North, Mission Valley. Radio sports-caster Ron Reina will be the master of ceremonies. Open to the public, for ticket information, call 299-5747.

## FOR KIDS

Puppet Show, the Marie Hachcock Minarettes will present *Paper Parade* Friday, May 18, at 10:30 a.m., and Saturday and Sunday, May 19 and 20, at 11 a.m., 1 p.m., and 2:30 p.m., at the Palisades area near the Aerospace Center in Balboa Park. The shows are free. For more information, call 466-7128.

"Hamel and Gretel," an original production for dance theater, will be presented by the Children's Dance Workshop and Stage Company at the Trux Theater in the El Camino High School, 400 Rancho Del Oro, Oceanview, at 8 p.m., Friday, May 18, and Saturday and Sunday, May 19 and 20, at 2 p.m. For ticket information, call 941-4927.

Totally Awesome Turtle Treat, the Teenage Mutant Ninja Turtles, Leonardo, Michelangelo, Raphael, and Donatello will make an appearance at the San Diego Zoo in Balboa Park, Saturday, May 19, through Monday, May 21, from 10 a.m. to 4 p.m. (No hope to pay admission to the zoo to see them.) America's super "heroes" in a half shell will meet, greet, pose for pictures, and party hardy with zoo visitors. For more information, call 231-5155.

"Sing-Along... Clap-Along... Play-Along," the Lehigh Branch Jewish Community Center, 552 South El Camino Real, Encinitas, is presenting an outdoor concert and picnic featuring comedian and singer Nels along with his accompaniment George the Guitar and the Peanut Butter Cookie Man, beginning at 3 p.m., Sunday, May 20. Bring a blanket for the picnic dinner that follows the concert from 4 p.m. to 5:30 p.m. The event is geared for adults and children. For ticket information, call 944-0660.

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 May 23 is *The Sage of Washington Smith*, in which Captain Smith sails over the prairie in his "windchaser" to convince the people in a Kansas town the advantages of his remarkable craft over the over-drawn wagon. The library is located at 200 East 12th Street, National City. Free. 336-4280.

Theater Festival, the annual undergraduate theater festival at UCSD will present three one-act plays and a two-act production to be staged alternately from Wednesday, May 23, through Sunday, May 27, in the Warren Theater on campus. The one-act works are *Passage*, an exploration of life choices and the confrontation of nature, *Mexican Carrots*, which delves into the nature of the narrative form, and *Burying Alex*, which tells the story of a vermouth and the people he affects. The one-acts will be performed at 8 p.m., next Thursday, May 24, Saturday, May 26, and Sunday, May 27.

The two-act production, *Real Women Have Curves*, looks at five Chicana women in a sweatshop in East Los Angeles. It will be performed at 8 p.m., Wednesday, May 23, and Friday, May 25, and also at 3 p.m., Saturday, May 26. For ticket information, call 534-4574.

## MUSEUMS

The La Jolla Museum of Contemporary Art, between taxonomy and communion, a new installation by Santa Barbara-based artist Ann Hamilton, is a room-sized piece that envelops the viewer in a visual and tactile experience that involves the artist's responses to gallery space, the museum's central location on the edge of the continental U.S., and the proximity of San Diego to the border with Mexico. Hamilton's tableaux are metaphorical allegories built on the dialogue between the natural, biological world

and the synthetic, technological world. The exhibit will be on display through June 3.

Approximately 100 works of Swiss artist Markus Raetz are on exhibit through June 3. Featured are drawings, notebooks, watercolors, small sculptures, and recent installation pieces. Raetz's work center around the dichotomy of visual and perceptual experience; in many of his later installations, he uses monophones, images that cohere only from a single, narrow viewpoint. In *Zemoblid*, for example, the artist has cut out shapes of silver zinc in the shape of a pair of binocular lenses and bent each form horizontally so that surface fluctuations on them catch the light and suggest painted seascapes that come into focus and change as the viewer moves around, creating a reality subject dependent upon the vagaries of change and perception.

The museum is located at 700 Prospect Street, La Jolla, with viewing

hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Wednesday, when it is open until 7 p.m. (Admission is free of charge on Wednesday from 5 p.m. to 9 p.m.). On Friday, May 18, admission to the museum is free, in honor of International Museum Day. 454-3541.

Mingei Museum of Folk Art, the museum's current exhibit (through July 29), "Textile Art Treasures from the Ichi Museum of Guatemala," offers over 150 selections of Guatemalan weavings. Related slides, photo mounts, and text accompany the exhibition, as well as demonstrations by a Guatemalan weaver. The museum is located at University Towne Center, at 4405 La Jolla Village Drive, La Jolla. Museum hours are Tuesday through Saturday 11 a.m. to 5 p.m.; Friday 11 a.m. to 9 p.m.; and Sunday 2 p.m. to 5 p.m. Docent tours are available on Thursdays at 1:30, with group tours by request. 453-5300.

The Museum of Man, "Celebrate!" commemorates the museum's 75th anniversary with an exhibition of dioramas with decorations and clothing and artifacts showing how rituals and celebrations have been an important part of man's life since the beginning of civilization.

From The Smithsonian Connection, an exhibit commemorating the 75th anniversary of Balboa Park's 1915 Panama-California Exposition and the museum, continues through the end of the year. It includes reconstructions of what turn-of-the-century scientists thought our ancestors looked like. One of these later turned out to be the greatest anthropological hoax of the century — the Piltdown Man. Also featured are original bones of black Americans, American Indians, and whites, at ages ranging from newborn to 114. Facial casts and photographs of people from around the world are also in the exhibit, as are photographs of today's children. The Museum of Man is located at Balboa Park. Hours are 10 a.m. to

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# READER'S GUIDE TO LOCAL EVENTS

4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday 11 a.m. to 5 p.m.

**Museum of San Diego History.** "Victims: A New Decade," a joint quilting exhibit sponsored by Quilt San Diego and the San Diego Historical Society, will be on view from Saturday, May 19, through July 15. The 83 selected from 87 entries by quilters from 16 states and 5 foreign countries represents the diversity of current approaches to

quilting. Also on view beginning May 19 are 41 historic quilts made or brought to California before 1945, selected from the thousands discovered during a five-year statewide search. Featured in the Machado quilt made in San Diego circa 1850, and one of the earliest quilts documented by the project.

**Museum of Photographic Arts.** "Prints and Contrasts," an exhibition of photographs from the private collection of Los Angeles gallery owner Stephen White, is on display through July 8. The collection is a diverse group of 19th- and 20th-century photographs by such famed photographers as W.H. Taylor, Hill and Adamson, John Thomson, Julia Margaret Cameron, Lewis Carroll, Matthew Brady, and Edward Weston. Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Thursdays 11 a.m. to 5 p.m. Admission is \$5.00. Donor items are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission. 239-5262.

**Natural History Museum.** A temporary exhibit of the photographic works of wildlife research

photographer B. "Boss" Timmon will be on display through June. "California Birds" features 23 color photographs, most dating from the 1940s and 1950s. Featured birds include the San Diego redwing, the greater sandhill crane, the red-tailed hawk, the peregrine falcon, the tundra owl, and the wandering tanager, among others.

"Predators of the Ancient Sea" is an exhibit that contains complete fossil of an aquatic lizard (mesosaur), a bony fish (sclerorhynch), and a mammal (baleen whale). The 194-foot whale was recently excavated from a site in Chile. Vita. The exhibit also includes a variety of other marine fossils — dolphins, sea cows, walrus, fur seal, sharks, and masses of sea scorpions — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-1821 for more information.

**Reuben H. Fleet Space Theater and Science Center.** "Spin: An Adventure in Motion" is a series of four 15-minute exhibits that runs through May 28 and is designed to involve the visitor in the exploration of the forces involved in rotational motion.

A multimedia planetarium show, "Star Over China," explores records taken by Chinese skywatchers thousands of years ago. The show corresponds to the screening of *The First Emperor of China*, the newest OMNIMAX film showing at the science center, in honor of the Chinese New Year. The film tells the story of Qin Shihuang, who declared himself emperor in 221 B.C. and united China under a single, central rule. The film runs through July 13 and will screen Monday through Friday at noon, 1 p.m., 3 p.m., 4 p.m., and 8 p.m. (Monday screenings don't begin till 1 p.m.), on Saturdays and Sundays. 11 a.m. showings are added. Educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 232-1821 for more information.

show based on a short story by Arthur C. Clarke. Scheduled showtimes are noon, 1 p.m., 3 p.m., 4 p.m., and 8 p.m. every day except Mondays. On Saturdays and Sundays there will be an additional show at 11 a.m.

**Laserick: Into the '90s** is a new laser light show featuring modern rock hits from artists like Chicago, Bon Jovi, Depeche Mode, Elton John, the B-52s, R.E.M., the Cars, Living Colour, and U2. The show uses modern rock to complement Laserium's abstract, 3-D graphics, and aerial effects. It's scheduled to play Saturdays through Tuesdays at 9:15 p.m., plus at 10:30 p.m. on Saturdays and 6 p.m. on Saturdays and Sundays. The Laserium show "Pink Floyd: Return to the Dark Side" features music from Pink Floyd's Dark Side of the Moon album with new laser-light effects. It plays at 9:15 p.m. and 10:30 p.m. on Fridays and Saturdays, and at 6 p.m. on Saturdays and Sundays.

**The Music of David Arkenstone's** inner show, which incorporates music from his three Nantala albums, will be shown on Saturdays, May 19.

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located in Balboa Park. The Reuben H. Fleet Science Center (not the Space Theater) is open five days a week, change the first Tuesday of the month. For current show schedules, call 238-1060 or 238-1231. The science center is open from 9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays).

**San Diego Automotive Museum.** "Automobile" opens to the public on Friday, May 18, and runs through Labor Day. The show is an exhibit of automotive memorabilia that will feature car-race toys from the turn of the century, pedal cars, early pull wagons, soapbox racers, bumper cars, radiator ornaments, and hood ornaments and "Mascots" made of silver, gold, and crystal. The museum is located in Balboa Park and is open daily from 10 a.m. to 4:30 p.m. 231-2886.

**San Diego Museum of Art.** An exhibition of 35 of the museum's permanent collection of 20th-century drawings, including works by Matisse, Chagall, and Debrauville, continues through June 17.

Viewing hours in the museum are from 10 a.m. to 4:30 p.m. daily, through Sunday, 232-7931.

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**"The Human Recycling"** new paintings by Mario Torero reflecting contemporary, social, and emotional changes of the world of the inner soul, will be on view at the Acevedo Gallery, 400 Goldfinch Street, Mission Hills, beginning with a reception for the artist from 5 p.m. to 9 p.m. Friday, May 18. Gallery hours are from noon to 5 p.m. Thursday through Saturday. The exhibit ends June 30, 296-8746.

**"Who Saw I Can't? The Spirit of Special Olympics,"** a photographic exhibition by Kim Carter will be on view through June 7 at the Hall of Champions Sports Museum in Balboa Park, beginning with an opening reception, Friday, May 18, from 5:30 p.m. to 7:30 p.m. Viewing hours are from 10 a.m. to 4:30 p.m. daily. For more information, call 574-7589.

**Recent Ceramic Sculpture** by Jeff Irwin and work by Steven Crique is on exhibit at the Java Coffeehouse/Gallery, 837 G Street, downtown, beginning with an opening night reception for the artists from 6 p.m. to 9 p.m., Friday, May 18. The exhibit concludes June 29. Gallery hours are from 8 a.m. to 2 p.m., Monday through Friday; and from 10 a.m. to 2 a.m., Saturday and Sunday. 235-4021.

**"Vessels: Expression of Form,"** contemporary wood, glass, and alabaster vessels by 24 artists will be on view at the International Galleries, 643 G Street, downtown, beginning with an opening night reception from 6:30 p.m. to 9 p.m., Friday, May 18. Gallery hours are from 10 a.m. to 6 p.m., Monday through Saturday; and from 11:30 a.m. to 4:30 p.m., Sunday. The exhibit ends July 1, 235-8255.

**"Advertisement for Myself,"** a show of portraits and self-portraits by Stuart Burton, Glen Crooks, John Mims, W. Haase Worrily, and Alois Markert will take place at the SmithSpring Gallery (formerly Regue Graphics), 3831 Ray Street, North Park, through June 16. A reception is scheduled for Friday, May 18, from 7 p.m. to 11 p.m. Gallery hours are from 10 a.m. to 5:30 p.m. Tuesday through Friday, and from 10 a.m. to 2 p.m., Saturday. 296-8929.

**"Progress, Obstruction, and Retreat,"** landscape oil paintings by Daniel John Davidson are on view at the Caca 9 Studios, 660 Ninth Avenue (at the Ninth Avenue and G Street complex), downtown, beginning with an opening night reception from 5 p.m. to 9 p.m., Friday, May 18. The exhibit concludes June 2.

**"Why? Because,"** abstract sculptures and three-dimensional continued paintings by Brandon Paris are on view at Optima/The Alternative Gallery, 744 G Street, Suite 102, downtown, beginning with a reception for the artist from 6 p.m. to 10 p.m., Friday, May 18. Regular gallery hours are from 1 p.m. to 5 p.m., Wednesday through Saturday. The exhibit concludes June 15, 239-0511.

**"Wild Woman,"** a collection of painting and mixed-media pieces by Belinda Tanno and Karl Strohberg will be on display at the Tibbush

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Bradley exit near Gillespie Field



# READER'S GUIDE TO LOCAL EVENTS

StudioGallery, 529 Market Street, Loft 4A, downtown, beginning with a public reception for the artists on

Fridays, May 18, from 6 p.m. to 9 p.m. Thereafter, viewing hours are by appointment only, through June 1, 231-1652.

"Recent Work," the Zepi Gallery, 2400 Kettner Boulevard, downtown, is hosting an exhibition of approximately 20 works by Groumet College instructor David Bae, beginning with an opening night reception for the artist from 6 p.m. to 9 p.m., Friday, May 18. The works will include large-scale acrylic paintings and charcoal drawings and studies. Bae is a contemporary realist who has been influenced by Diego Velazquez, Edward Munch, John Singer Sargent, and Edward Hopper; his works play

with light and seek to capture the tension and drama of the small moments of our lives. Viewing hours through June 2 are from noon to 5 p.m., Friday and Saturday; and by appointment, 232-5034.

Paintings by SDSU MA graduate Roberta Heyer are on view at the Lennon Grove Congregational Church, 2770 Gillette Road, Lennon Grove, beginning with a reception for the artist from 2 p.m. to 5 p.m., Saturday and Sunday, May 19 and 20. Heyer's paintings are transformations of landscapes and still lifes into vibrant color and shapes. The exhibit will conclude May 26, 466-0553.

Arts Festival, the Riverside Gallery, 1201 First Street, Suite 207 (at the old ferry landing), Coronado, will feature the works of local artists Saturday and Sunday, May 19 and 20, to coincide with the Coronado Library's 100th birthday. The show will kick off Mark Vaneish's summer show "Coast to Coast," his mixed-media paintings of the West Coast, Florida, and California. Other artists' works featured on Saturday and Sunday only will include stained glass lamps, hand-blown art glass, mixed-media tribal shields, and assorted kinds of jewelry. The gallery's regular hours are from 10 a.m. to 10 p.m., Monday through Saturday, and from 10 a.m. to 6 p.m., Sunday, 437-4696.

Landscapes Art and Crystal-Glazed Porcelain, the La Jolla Art Association is hosting a three-person show incorporating the work of landscape artists David Larson, the crystalline glazed porcelain works of Judith Berman, and oil paintings of the French and English countryside by Suzanne Schwartz. The show begins Monday, May 21, and runs through June 3. The art association gallery is located at 7917 Grand Avenue, La Jolla. Gallery hours are from noon to 6 p.m., Monday through Friday, and from noon to 8 p.m., Saturday and Sunday. A reception for the artists will take place from 6 p.m. to 9 p.m., Saturday, May 26, 499-3001.

Student Show, paintings, prints, ceramics, watercolor, computer prints, and sculpture by MinCosta College students will be on exhibit at the James Cramley Gallery on the campus. One Bernard Drive, Oceanside take the College Boulevard exit from Highway 78, through Friday, May 18. Approximately 60 pieces are included in the show. Gallery hours are from 9 a.m. to 4 p.m., Monday through Thursday, and from 9 a.m. to noon, Friday, 757-2121 x435.

Paintings by Philip Tatars are on view at Art Consultants West Gallery, 656 Ninth Avenue, downtown, through Friday, May 18. The artist's subjects vary, but a consistent image is the horse — throughout time a symbol of strength, free spirit, and courage. His paintings on paper are filled with realistic pigments and collage and have been featured in the Metropolitan Museum of Art in New York, the Seattle Pavilion of Contemporary Art in Washington, and the Vorne Museum in Athens, Greece. Gallery hours are from 9 a.m. to 5 p.m., Monday through Friday, 234-5124.

French Artist's Works, a collection of 12 original photographs and gouache work by Daniel Authouart can be viewed through Friday, May 18, at the B Street Gallery, 641 B Street, downtown. The artist's works portray the myths built around America — Mickey Mouse, Elvis Presley, the American dollar, American cars, film stars, comedies, and tragedies. Gallery

hours are from 9:30 a.m. to 7 p.m., Monday through Thursday; from 9:30 a.m. to 5 p.m., Friday; from 2 p.m. to 8 p.m., Saturday; and by appointment, 239-5882.

"Yamato-Gaki," the Faith Nightingale Gallery is presenting an exhibit that celebrates the simplicity, sincerity, and mystery of the traditional Japanese aesthetic (Wabi) in an incisive form of "Jesse," and Gaki translates to "spirit" or "essence." Works by Joanne Hasekawa, Toshio Iizuka, Hiroaki Kobayashi, and others will include ceramic sculptures, hand-made paper works, glass and bamboo jewelry, and bejeweled, a special Japanese fabric art. The exhibit runs through Friday, May 18. Viewing hours are Monday through Thursday and Saturday from

11 a.m. to 6 p.m., Friday from 11 a.m. to 8 p.m.; and Sunday from noon to 5 p.m. The gallery is located at 535 South Avenue, downtown, 236-1028.

"Close to Home," 28 photographs of works of art native Americans are on exhibit at UCSD's San Diego Cove Gallery through Saturday, May 19. Four tribes of native Americans are represented in the exhibit: Diegueno, Capoteo, Luiseño, and Kumeyaay who collectively inhabited areas from the Black Mountain area, the Rancho Bernardo area to Coronado, and east to where Santa Valeria is today. The photographs depict life within their communities between the turn of the century through the early '90s. Gallery hours are from 10 a.m. to

5 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m., Saturday, 534-2637.

Mixed-Media Works by Yuri are currently on exhibit through Saturday, May 19, at the Creative Art Gallery, 612 F Street, downtown. Gallery hours are from 11 a.m. to 5 p.m., Wednesday through Sunday, or by appointment, 237-9982.

"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 Sunday, May 20.

Viewing hours are from noon to 5 p.m., Wednesday through Sunday, 235-6135.

Ceramic and Mixed-Media Still Life Works by Bay Area artist Nancy Selvin are on view at Groumet College's Hyde Gallery through Wednesday, May 23. Selvin's works are painted constructions containing ceramic pieces. Gallery hours are from 10 a.m. to 4 p.m., Monday through Thursday, and from 10 a.m. to 2 p.m., Friday. For more information, call 465-1000 x252.

Student Art, paintings, sculpture, ceramics, glass blowing, drawings, prints, and jewelry created by Palomar College art students will be on exhibit through May 24 at the college's

Boehm Gallery, 140 West Mission Road, San Marcos. The exhibit can be viewed from 10 a.m. to 4 p.m., Tuesday, from 10 a.m. to 7 p.m., Wednesday and Thursday; and from noon to 4 p.m., Saturday, 744-1150 or 727-7529 x2304.

Paintings of Portugal and California by Christopher Gerlach are on display at Ovi's Gallery, 2222 Fourth Avenue, downtown. The subject matter of the paintings will include coastal scenes painted along the southern coast of Portugal and the Central area of California, as well as other California sites. The exhibit will close May 26. Gallery hours are

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# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

**The Untouchables and Loose**  
Barbara Love Fish Belly Up Tavern,  
tonight, Thursday 8 p.m., 143 South  
Cedros Avenue, Solana Beach.  
481-9022.

**Rabbit Choir:** Drowny Maggie's,  
tonight, Thursday 8 p.m., 3089  
University Avenue, North Park.  
298-8554.

**"Silence. A Multi-Media-Media  
Event,"** featuring Red Flag, Dark  
Globe, and The Wrens 95MA,  
tonight, Thursday 9 p.m., 555 Union  
Street, downtown, 239-5044.

**The Freddie Hubbard Quintet, with  
Marshall Hawkins, Sherman  
"Suggs," Bob Wasserman, and Randy  
Porter** Cines, tonight, Thursday,  
through Sunday, May 21, 8:30 p.m. and  
10 p.m., Summer House Inn, 7209  
La Jolla Village Drive, La Jolla.  
459-0541.

**The 1990 San Diego Bluesgrass  
Festival,** featuring the Obsolete  
Brothers, the Lonehorse River Band,  
Damasco Road, the Flax Creek  
Wassels, Pacific... by Bluesgrass,  
Sweetwater, John Moore and  
Bluesgrass Inc., Ranch Party, Higher  
Ground, and the Croyde Brothers  
Lake Hemlock Resort, Friday, May 18,  
4 p.m., through Sunday, May 20,  
6 p.m., 26432 Highway 16, Santa  
Ysabel, 445-1147 or 479-2046.

**Daniel Jackson, Bernette Andersen,  
Dave Marx, and Chuck McFarlane**  
Kelly's Old Town Pub, Friday, May 18,  
9 p.m., 2222 San Diego Avenue, Old  
Town, 543-9787.

**The Killer Dwarfs** Iguanas, Friday,  
May 18, 10 p.m., Pueblo Amigo  
Shopping Center, Tijuana, Baja  
California, 278-7123.

**Paul Page, Maurice Abraham Hall**  
Saturday, May 19, 3 p.m., Leisure  
Village Ocean Hills, 6681 Ocean Way,  
Oceanside, 758-5500.

**The Raytown Kwanza Orchestra and  
the Magik II** La Palma Theater,  
Saturday, May 19, 8 p.m., First and  
D Streets, Encinitas, 755-2457.

**Peter Sprague and Steve Napolis**  
Words and Music, Saturday, May 19,  
8:15 p.m., 3006 Fourth Avenue,  
Hillcrest, 298-4011.

## OF NOTE



ROB WASSERMAN & BOB WEIR

My undying admiration goes out to anyone who chooses the upright bass as their instrument... a special kind of dedication that one of those animals around if you've ever played a mile on one, though, and revel in its swelling majesty, the two are all over it. **Rob Wasserman's** 1990 album *Duets* was devoted to the notion of bass as voice, mostly in duets with an impressive array of conventional human voices. While most of the music is subtle and a little intelligent accompaniment, the album is an attraction for those who love the instrument and probably made the bass a happier instrument to a lot of us.

The success of *Duets* owed as much to the improvisational abilities of its guest stars as to Wasserman's ability to find the right music for the right player. **Bob Weir** is a midly, who might be considered the standard-bearer of the role of bass in rock and roll, and he's an undeniably creative rhythm guitarist. Regarding his talents as a soloist, we're then, I think you'll be particularly interested in the track "Duet for Bass and Voice" where he plays a 7 string bass, the track courtesy of Henry Kaiser and Weir. Kaiser's guitar work at Wasserman's side, bringing in "Honeydew" (which, incidentally, you name it Weir may be the best performance of the rock guitar who does one thing really well. It could be that the Weir/Henry Kaiser performance is the best of the best, but it's a good thing to hear Wasserman's bass, which with the exception of his superb playing at the end of "Duet for Bass and Voice," is a really good example of a bass player who knows his instrument and is playing in duets may be the only one who really has to check them out live.

## MIKE KENFALLY

**Bob Weir and Rob Wasserman:**  
Bachman, Saturday, May 19,  
9:30 p.m., 8022 Clairemont Mesa  
Boulevard, Clairemont, 560-8022 or  
278-7123.

**Jimmy McGriff, Michael, Saturday,**  
May 19, 8 p.m. and 10 p.m., Hyatt  
Regency La Jolla at Aerobex, 3777  
La Jolla Village Drive and Leona,  
552-1234.

**Agilgop, Elvin Christ, Plickert, and  
Hippie Tom** Cashah, Saturday,  
May 19, 9 p.m., 2812 Ketter  
Boulevard, 294-9033.

**The Nix Costa College Jazz Band:**  
Bayside Amphitheatre, Sunday, May 20,  
11 a.m., San Diego Convention Center,  
111 West Harbor Drive, downtown.  
The Daniel Jackson Quartet: Martin  
Luther King Park, Sunday, May 20,  
3 p.m., 6401 Skyline Drive, SouthEast  
San Diego, 692-1657.

**"Rites the Roof for the Homeless:  
The Alpha Project Benefit,"**  
featuring Dave Arbs, Beale Flores,

the Forbidden Pigs, the Mar Dels,  
the Blazars, the Chicago Six,  
Tobacco Road, the Sawyer Brothers,  
and Candy Kane: Belly Up Tavern,  
Sunday, May 20, 8 p.m., 143 South  
Cedros Avenue, Solana Beach.  
481-9022.

**Johnny Lee's Little Bit of  
Country,** Sunday, May 20, 5 p.m. and  
9:30 p.m., 680 West San Marcos  
Boulevard (at Highway 78),  
San Marcos, 744-1120.

**Ultra Pop: Rio's** Sunday, May 20,  
9 p.m., 4258 West Point Loma, Loma  
Plata, 225-9559.

**The Legendary Grape** featuring  
members of Moby Grape and Slide  
Area: Belly Up Tavern, Monday,  
May 21, 9 p.m., 143 South Cedros  
Avenue, Solana Beach, 481-9022.

**Rabbit Choir: Winston's** Monday,  
May 21, 9 p.m., 1921 Bacon Street,  
Ocean Beach, 222-8822.

**The Black Crocres:** Bachman,  
Tuesday, May 22, 8:30 p.m., 8022  
Clairemont Mesa Boulevard,  
Clairemont, 560-8022 or 278-7123.

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

**Earth's Kitt: Tin Pan Alley** Tuesday,  
May 22, through Saturday, June 2,  
8 p.m., 304 University Avenue,  
San Diego, 294-9033.

**The After Ditch:** Wednesday, May 23, 9 p.m.,  
Ketter Boulevard, 294-9033.

**The China Club All-Drum Belly Up  
Tavern,** Wednesday, May 23, 9 p.m.,  
143 South Cedros Avenue, Solana  
Beach, 481-9022.

**Wreck, Indiana Synthesizer, Eden,  
and Rictus** Grin: Spirit, Wednesday,  
May 23, 9 p.m., 1130 Buena Vista  
Boulevard, 278-7123.

**The Funky Mergers Quartet:** Elvin's,  
Wednesday, May 23, through Sunday,  
May 27, 8:30 p.m., 107 a.m.,  
Summer House Inn, 1400 La Jolla  
Shores Drive, La Jolla, 459-0554.

**Bobby Hitchcock and Dark Globe:**  
Belly Up Tavern, Thursday, May 24,  
8 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

**Karne Carver** USC's Gym steps,  
Friday, May 25, 4:30 p.m., USC's  
campus, La Jolla.

**The Meltones:** Chamberlin Hall,  
Friday, May 25, 5 p.m., National  
University campus, 1400 Camino de  
Rio South, Mission Valley, 692-1657.

**Ed Reed and the Riverboat Five:**  
Belly Up Tavern, Friday, May 25, call  
for time, 143 South Cedros Avenue,  
Solana Beach, 481-9022.

**Milli Vanilli, Young MC, and D-Mob:**  
Sports Arena, Friday, May 25, 8 p.m.,  
278-7123.

**Jane Brown:** Bachman, Friday,  
May 25, 8:30 p.m., 8022 Clairemont  
Mesa Boulevard, Clairemont, 560-8022  
or 278-7123.

**Top Jimmy and the Rhythmic Pigs:**  
Cahab, Friday, May 25, 9 p.m., 2812  
Ketter Boulevard, 294-9033.

**El Tri and Felix Iguana:** Friday,  
May 25, 10 p.m., Pueblo Amigo  
Shopping Center, Tijuana, Baja  
California, 278-7123.

**Louise Mandrell:** Power Center for  
the Performing Arts, Saturday, May 26,  
8 p.m., 15500 Espola Road corner of  
Espola Road and Tian Way, Poway,  
748-0505.

**Nine Inch Nails and Dark Globe:**  
Bachman, Saturday, May 26,  
9:30 p.m., 8022 Clairemont Mesa  
Boulevard, Clairemont, 560-8022 or  
278-7123.

**Dowsey Milford and Field Trip:**  
Cahab, Saturday, May 26, 9 p.m., 2812  
Ketter Boulevard, 294-9033.

**The Tommyknockers, the Step, and  
the Premier Spirit,** Saturday, May 26,  
278-7123.

**Mary Go Home Rick:** Sunday, May 27,  
278-7123.

**Agent Orange and the Aspy:**  
Sawyers, Sunday, May 27, 8 p.m.,  
15500 Espola Road corner of  
Espola Road and Tian Way, Poway,  
748-0505.

**The Dick Brass Orchestra:** Rapid  
Amphitheatre, Sunday, May 27, 4 p.m.,  
San Diego Convention Center, 111  
West Harbor Drive, downtown.

**...and the Six Weeks:**  
Belly Up Tavern, Sunday, May 27,  
8 p.m., 143 South Cedros Avenue,  
Solana Beach, 481-9022.

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**THE UNTOUCHABLES**  
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**Friday, May 18, 9:30 pm**

**FORBIDDEN PIGS**  
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**CHRIS GAFFEN and COLD HARD FACTS**

**Saturday, May 19, 9:30 pm**

**CARDIFF REEFERS**  
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**Sunday, May 20, 4:00 pm**

Special Benefit for  
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Mar Dels, Blazars, Chicago Six,  
Tobacco Road and more

**Monday, May 21, 9:00 pm**

**LEGENDARY GRAPE**  
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# CHINA CLUB

19th Street

**Wednesday, May 23, 8:00 pm**

**THE CHINA CLUB ALLSTARS**

"The hottest rock dance band in the history of the Belly Up"

**Thursday, May 24, 8:00 pm**

**ROBYN HITCHCOCK**

**Friday, May 25, 8:00 pm**

**BILLY COBBAM, T. LAVITZ, JEFF BERLIN**

**Saturday, May 26, 8:00 pm**

**JACK MACK**  
with guests  
**HEART ATTACK**

**Sunday, June 3, 8:00 pm**

**THE WAILERS**

**Monday, June 4, 8:00 pm**

**JOHN MAYALL and the BLUESBREAKERS**

**Tuesday, June 5, 8:00 pm**

**UPCOMING**  
The Silos, June 4  
King Sunny, June 12  
The Dirty Dozen Band, June 13  
Barrance Whitfield, June 16  
Loudon Waterwright III, June 17  
Count Basie Orchestra, June 21  
Sleepy Label, June 22  
Lenny Kravitz, June 24

**THIS WEEK'S AFTERNOONS ...**  
Chicago Six, Friday, 5:30-8:00 pm  
Bob Long's Backup Band, Saturday, 5:00-8:00 pm  
Sawyer Bros. Band, Monday, 6:30-9:30 pm  
Tobacco Road, Wednesday, 6:00-9:30 pm

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Electric Love Hogs: Rick's Sunday, May 27, 9 p.m., 4258 West Point Lane, Loma Park, 225-0559.

"Benefit for Scott Ireland," featuring Daddy Longlegs, This Reality, Dark Globe, Burning Heads, and Night Shift Man: Iguanas, Sunday May 27, 9:30 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TIXX.

The KSON "Harbored Band": Bandido Amphitheatre, Monday, May 28, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

Tracy Chapman and Johnny Clegg and Savuka: Open Air Theatre, Monday, May 28, 8 p.m., San Diego State University campus, 278-TIXX.

Billy Cobham, T. Lewis, and Jeff Berlin: Belly Up Tavern, Monday, May 28, 8 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Maria Muldaur: Elario's, Monday, May 28, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Stratford O'Connor and Hugh Harris: Open Air Theatre, Tuesday, May 29, 8 p.m., San Diego State University campus, 278-TIXX.

The Little River Band: Bacchanal, Tuesday, May 29, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

Stockton's Wing: Fibber McGee, Wednesday, May 30, 8:30 p.m., 1466 Carmel Avenue, Pacific Beach, 272-8540.

Jimmy and Jeanette Chesman's Sweet Baby Blues: Elario's, Wednesday, May 30, through Sunday, June 3, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

"Reggae Sensational World Tour '90," featuring Burning Spear, Freddie McGregor, Marcia Griffiths, Shabazz, Shelly Thunder, U-Boy, the 809 Band, and the Tummy Cakes M.C.: Open Air Theatre, Thursday, May 31, 7 p.m., San Diego State University campus, 278-TIXX.

Michelle Shocked and John Wesley Harding: Bacchanal, Thursday, May 31, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

## OF NOTE



FREDDIE HUBBARD

STEPHEN ESMEDINA

Although he lacks the creativity of Miles Davis, the very funkiness of Lee Morgan, and that mysterious silence of Don Cherry and Leo Smith, **Freddie Hubbard** is quite clearly the finest trumpeter player working the jazz limelight. The strange thing about it is that it took a period of transition — almost decades, in fact — before Hubbard realized that what he was best at was interpreting songs, composing scores and orchestral work, and proving periodically that embouchure, lungs, and range could still soar above so many clouds you would think it was Gabriel (of the Howlin' Commandos, of course, not that silly fellow on his fluffily pillow).

It was a devastating blow for Hubbard when compadre and rival Woody Shaw bit the big one, for it seemed that their rejuvenation, along with the revival of the long dormant Blue Note label, could have inspired the good old cutting sessions of yore. Those splendid, elongated cadenzas — phrased so warmly and without reticence — make me miss Woody all the more. But that's no excuse for me to miss the upholder of the Brown-Morgan-Shaw tradition at Elario's through Sunday night, where the **Freddie Hubbard Quintet** performs, featuring **Marshall Hawkins, Sherman Ferguson, Bob Shepard, and Randy Porter**. I'll give a buck to any trumpeter other than Freddie for one failed note that Hubbard aims for and doesn't achieve. Honest.

David Byrne and Margaret Menezes: Starlight Bowl, Friday, June 8, 7:30 p.m., Balboa Park, 544-STAR or 278-TIXX.

Clairbreach: Del Mar Shores Auditorium, Friday, June 8, 8 p.m., the Winston School, 215 Ninth Street, Del Mar, 436-8100.

Steve's Quartet, with Steve Fellersbach, Randy Porter, Dave Marx, and Tim McManis: Kelly's Old Town Pub, Friday, June 8, 9 p.m., 2222 San Diego Avenue, Old Town, 481-9022.

Mid-Times Power Center for the Performing Arts, Saturday, June 9, 8 p.m., 15000 Epola Road (corner of Epola Road and Titan Way), Poway, 748-0505.

The Mesa College Jazz Band: Bandido Amphitheatre, Sunday, June 10, 4 p.m., San Diego Convention Center, 111 West Harbor Drive.

George Strait and His Ace in the Hole Band and Patty Loveless: Starlight Bowl, Sunday, June 10, 4 p.m. and 8 p.m., Balboa Park, 544-STAR or 278-TIXX.

Joe Cocker and Steve Ray Vaughan and Double Trouble: Sports Arena, Sunday, June 10, 8 p.m. 278-TIXX.

R.K. King: Humphrey's, Sunday, June 10, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIXX or 224-9438.

"Jazz Live," featuring Judy Hest and Elliott Lawrence: San Diego City College Theatre, Tuesday, June 12, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

King Sunny Ade: Belly Up Tavern, Tuesday, June 12, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The James Moody Quartet: Elario's, Wednesday, June 13, through Sunday, June 17, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Combustones: Bacchanal, Friday, June 15, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

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

The Jazz Menagerie: Bandido Amphitheatre, Saturday, June 16, 12 noon, San Diego Convention Center, 111 West Harbor Drive, downtown.

Bugs Bunny: Civic Theatre, Saturday, June 16, 7:30 p.m., 202 C Street, Community Concourse, downtown, 278-TIXX.

Papo Lucena and Sonora Ponceña: Bacchanal, Sunday, June 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

Barrence Whitfield and the Savages: Belly Up Tavern, Saturday, June 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Mira Costa College Jazz Band: Bandido Amphitheatre, Sunday, June 17, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

The Charlie Daniels Band: Del Mar Fairgrounds Grandstand Stage, Sunday, June 17, 7:30 p.m., 15 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, Shelter Island, 278-TIXX or 224-9438.

The House of Lower Bacchanal, Sunday, June 17, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

London Waterwright III: Belly Up Tavern, Sunday, June 17, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jimmy Buffet and the Coral Reefer Band: Open Air Theatre, Monday, June 18, and Tuesday, June 19, 8 p.m., San Diego State University campus, 278-TIXX.

Milton Nascimento: Humphrey's, Tuesday, June 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TIXX or 224-9438.

"Jazz Live," featuring Najte Ajmalotun: San Diego City College Theatre, Tuesday, June 19, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

Donny Osmond: Del Mar Fairgrounds Grandstand Stage, Wednesday, June 20, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Cowboy Junkies: California Theatre, Wednesday, June 20, 8 p.m., 1122 Fourth Avenue, downtown, 278-TIXX.

Dianna Warwick: Del Mar Fairgrounds Grandstand Stage, Thursday, June 21, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Midnight Oil and Hunters and Collectors: Open Air Theatre, Thursday, June 21, 8 p.m., San Diego State University campus, 278-TIXX.

Cher: Sports Arena, Thursday, June 21, 8 p.m. 278-TIXX.

Pol Dog Pondering: Bacchanal, Thursday, June 21, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-TIXX.

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

Betty Wright: Smokey's, Thursday, June 21, 7 p.m. and 10 p.m., 10475 San Diego Mission Road (three blocks east of the stadium), Mission Valley, 563-0061.

Exposé: Del Mar Fairgrounds Grandstand Stage, Friday, June 22, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Slappy Laffoff: Belly Up Tavern, Friday, June 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Caliente Brass: Bandido Amphitheatre, Saturday, June 23, noon, San Diego Convention Center, 111 West Harbor Drive, downtown.

The Benny Holman Big Band: Bandido Amphitheatre, Saturday, June 23, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

Johnny Rivers: Del Mar Fairgrounds Grandstand Stage, Saturday, June 23, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Ben Vereen: Poway Center for the Performing Arts, Saturday, June 23, 8 p.m., 15500 Epola Road (corner of Epola Road and Titan Way), Poway, 748-0505.

IRA B. Liss and the Big Band Jazz Machine: Bandido Amphitheatre, Sunday, June 24, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

Clarence Carter and Center LaSalle: Smokey's, Sunday, June 24, 7 p.m. and 10 p.m., 10475 San Diego Mission Road (three blocks east of the stadium), Mission Valley, 563-0061.

Roel and the Gang: Del Mar Fairgrounds Grandstand Stage, Monday, June 25, 7 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Willie Nelson: Del Mar Fairgrounds Grandstand Stage, Tuesday, June 26, 7:30 p.m., 15 at Via de la Valle, Del Mar, 755-1161 or 296-1441.

Anita O'Day: Elario's, Wednesday, June 27, through Sunday, July 1, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

# STANLEY JORDAN

APPEARING AT  
**THE COACH HOUSE**  
**THURSDAY - MAY 17**

ON SALE  
COMPACT DISC  
**11.99**  
CASSETTE  
**6.99**

Stanley Jordan  
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Sole Ends  
May 23, 1990

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OPEN 10 AM TO 10 PM

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## UPCOMING CONCERTS AT SMOKEY'S

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

**The Great Latimore**  
Sunday, June 3  
2 shows  
7:30 & 10 pm

**Clarence Carter & Denise LaSalle**  
Sunday, June 24  
2 shows  
7 pm & 10 pm

**Betty Wright**  
Thurs., June 21  
2 shows  
7 pm & 10 pm

Every Wednesday, 8 pm-midnight  
**COMEDY & VARIETY SHOW**  
featuring **REYNALDO RAY** (Ray the mailman of "227")  
plus an array of Hollywood comics and a showcase of local comedians.  
"Open Mike" - try your funniest jokes or songs on us.  
Agents here looking for new talent, come and be discovered!  
Call for info.

Every Friday  
**PARTY NIGHT!**  
Come and unwind with the live jazzy sounds of "Saxxy."  
5:30-9 pm. Djs Dr. Brian Foxworth & "The Entertainer"  
Galaxy Glenn will pump it up from 9 pm-2 am.  
Happy hour begins at 5 pm, free hors d'oeuvres.

Every Saturday is  
**LADIES' NIGHT!**  
Ladies free before 10 pm. The hottest DJs in town,  
Dr. Brian Foxworth & "The Entertainer" Galaxy Glenn will pump  
it up from 9 pm-2 am.

**SMOKEY'S**  
10475 San Diego Mission Rd.  
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It's Never Been Easier To Fill Your Garage. Listen To 91X For Details.

**SUZUKI.**

**TACO BELL.**

**PEPSI**

**Olga Roling:** Open Air Theatre, Thursday, June 28, 8 p.m., San Diego State University campus, 278-TX33.

**The Wedding Present:** Bacchanal, Thursday, June 28, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

**The Navy Wind Ensemble:** Bayside Amphitheatre, Saturday, June 30, noon, San Diego Convention Center, 111 West Harbor Drive, downtown.

**The Dick Bruna Orchestra:** Bayside Amphitheatre, Saturday, June 30, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

**Je Ann and Larry Shadoff:** Del Mar Shores Auditorium, Saturday, June 30, 8 p.m., the Winston School, 215 North Street, Del Mar 436-4030.

**The Dr. Art Davis Quartet, with Bobby Bradford, John Carter, and Gordon Feeley:** Diego's Loft, Sunday, July 1, 7 p.m., 860 Garnet Avenue, Pacific Beach, 295-4080.

**Michael Martin Murphy:** Bacchanal, Thursday, July 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TX33.

**The Oak Ridge Boys:** Del Mar Fairgrounds Grandstand, Wednesday, July 4, 7:30 p.m., 1.5 mi. S of the Valley, Del Mar 755-1181 or 296-1441.

**Patti LaBelle:** Humphrey's, Thursday, July 5, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Dick Bruna Orchestra:** Bayside Amphitheatre, Saturday, July 7, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown.

**Harry Connick, Jr.:** Humphrey's, Sunday, July 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**Harry Belafonte:** Humphrey's, Monday, July 9, and Tuesday, July 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**Kello Matsui and Dan Siegel:** Humphrey's, Thursday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Warren Moore Orchestra:** Bayside Amphitheatre, Saturday, July 14, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.



DAVE ALVIN ROSIE FLORES

They're calling it "Raise the Roof for the Homeless," but an upcoming concert to benefit the Alpha Project could just as accurately have been dubbed "White Ronnie Snooded: Rescuing the Discarded Decimal Points of Reaganomics" or "A Thousand Light Weight Points People Can't Eat Shoguns." Say what you will, but while conservative politicians in \$2000 suits purchase cute words from yuppie speechwriters to impress us with their "concern," it's the young comedians and rock and rollers who continue to put actual time, effort, and talent on the line to help the less fortunate.

This Sunday afternoon, **Dave Alvin**, **Rosie Flores**, the **Forbidden Pigs**, the **Mar Dels**, the **Blasens**, the **Chicago Six**, **Tolerance Band**, the **Savory Brothers**, and **Concho Kane** will perform at the Belly Up Tavern that would be worthwhile even if it weren't tied to a good cause. **Howard Sussner**, bureau chief at XTRA News Radio, will host the benefit, and Alpha Project founder **Robert McElroy** will speak about the organization, which assists the homeless/unemployed in returning to productive, self-sustaining lives. Proceeds from the show will go "to purchase tools and equipment, help maintain support services, and expand work crews" for the project. And Dan Quiley will work on his golf game.

#### JOHN D'AGOSTINO

**The Scott Bauer Sextet:** Bayside Amphitheatre, Sunday, July 15, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**The Sunday Only Big Band:** Bayside Amphitheatre, Sunday, July 15, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**Jehany Mathis:** Humphrey's, Monday, July 16, and Tuesday, July 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Nylons:** Humphrey's, Friday, July 20, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**Jazz at Jazz:** Bayside Amphitheatre, Saturday, July 21, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**The Danny Hail Big Band:** Bayside Amphitheatre, Saturday, July 21, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**The Moss College Jazz Band:** Bayside Amphitheatre, Sunday, July 22, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**John Hammond:** Belly Up Tavern, Sunday, July 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Garrison Kellor and Chet Atkins:** Humphrey's, Tuesday, July 24, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**Spyro Gyra:** Humphrey's, Wednesday, July 25, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Rhythmatics:** Humphrey's, Friday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Caliente Brass:** Bayside Amphitheatre, Saturday, July 28, noon, San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**The Benay Hoffman Orchestra:** Bayside Amphitheatre, Saturday, July 28, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**Ira B. Liss and the Big Band Jazz Machine:** Bayside Amphitheatre, Sunday, July 29, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown. 525-5000.

**Michael Franklin:** Humphrey's, Sunday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

**The Dave Brubeck Quartet:** Humphrey's, Tuesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TX33 or 224-9438.

#### LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 565-0302. The afternoon or Friday before 5:00 p.m. The listings are free.

#### North County

**Rail Street Cafe,** 576 North Highway 101, Leucadia, 943-5145: Lenox West performs dinner jazz and variety music from 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

**Beaver Creek,** 10251 East Valley Parkway, Escondido, 746-7408: Roccobell country, Wednesday through Sunday, the Ranch Party Bluegrass Band hosts an open mike session at 8:30 p.m., Tuesday.

**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach, 481-9022: The Unhitchables, the rock, reggae, and soul music, and Loose Barbers, Lowells, tropical rock and roll, Thursday, the Forbidden Pigs, rock and roll, and Chris Caffrey and the Cold Hard Facts, rock and roll, Friday, the Canali Brothers, reggae music, and Sente BBQ, reggae music, Saturday, Dave Alvin, rock and roll, Rosie Flores, rock and roll, and country rock and roll, the Mar Dels, vintage rock and roll, the Forbidden Pigs, rock and roll, the Blasens, rock and roll, the Chicago Six, Disneyland jazz, and Tobacco Road, pop, boogie, and swing, beginning at 4 p.m., Sunday, the original Baby Grapes, rock and roll, and Slide Area, rock and roll, Monday; Cannon Sense and the Campers, reggae, Tuesday; the China Club All Stars, rock and roll, Wednesday. Afternoon concerts: the Chicago 6, Disneyland jazz, 5:30 to 8 p.m.; Bob Long's Backup Band, pop, boogie, and swing, 5 to 8 p.m., Saturday; the Savory Brothers Band, country rock and roll, 6:30 to 8:30 p.m., Monday; Tobacco Road, pop, boogie, and swing, 6 to 8:30 p.m., Wednesday.

**BookWorks/Panhandle Collections,** 2670 Via de la Valle, Power Hill Mall, Del Mar 755-2736: Bob and Ellen Welch, jazz, 8 p.m., Friday.

**Borelli's Rock Room,** 2677 Vista Way, Oceanside, 731-5400: Midnight Twilight, contemporary, Tuesday through Saturday.

## Coca-Cola CONCERT SERIES

**Don Henley**  
SPRING TOUR 1990

WITH SPECIAL GUEST  
**THE INNOCENCE MISSION**

8:00 WED JUNE

ON SALE THIS SAT. 10:00 AM!

13

**Elayne Boosler**  
IN CONCERT

**CANCELLED**

THE "MISS THE DOG" TOUR

8:00 PM MAY

25

**Tracy Chapman**  
WITH SPECIAL GUEST  
**JOHNNY CLEGG & SAVUKA**

8:00 TUE MAY

28

**Jimmy Buffett and the Coral Reefer Band**

8:00 MON JUNE

18

8:00 TUE JUNE

19

**Gipsy Kings**

ON SALE THIS SAT. 10:00 AM!

8:00 MON JUNE

25

**Erasure**  
The Wild  
Tour

WITH SPECIAL GUEST  
**WIRED**

8:00 SUN JUNE

ON SALE THIS FRI. 3:00 PM!

17

**Tears for Fears**  
WITH SPECIAL GUEST  
**THE CALL**

8:00 SUN MAY

27

**Stone Temple Pilots**  
FEATURING  
**BURNING SPEAR SHINHEAD, U-BOY, FREDDIE MCGREGOR, SHELLY THUNDER, MARCIA GRIFFITHS, BOB BAND, TOMMY COWAN M.C.**

7:00 THU MAY

31

**Midnight Oil**  
WITH SPECIAL GUEST  
**HUNTERS & COLLECTORS**

8:00 THU JUNE

21

**Oingo Boingo**

ON SALE THIS SAT. 10:00 AM!

8:00 THU JUNE

28

## Entertainment This Week

### THURSDAY "MOST VALUABLE PLAYERS"

Free Happy Hour hors d'oeuvres and \$1.25 mugs of beer all night long.  
6:30-11:30 pm

### FRIDAY "REEL TO REAL"

FM 98 KJFM's 5:30-8:00 pm  
Lites Out Happy Hour

### SATURDAY "PEOPLE MOVERS"

Dance to the wee-hours to San Diego's Top-40s music.  
9:30 pm-1:30 am

### SUNDAY "CECIL LYTLE"

Enjoy this great musician as he performs during our Champagne Jazz Brunch.  
10:30 am-2:30 pm

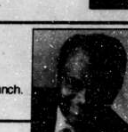
### TUESDAY "SAXXY"

They're just the start of our Jazz Jam, where top artists from all over Southern California drop by to sit in.  
6:30-11:00 pm

### WEDNESDAY "ROOM TO MOVE"

A sure remedy for the mid-week blahs. Drink specials all night long.  
6:30-11:30 pm

1776 East Mission Bay Dr. (off I-5 near Sea World Dr.) 276-4010



**TWO GREAT CHOICES FOR SUNDAY BRUNCH**  
"CHAMPAGNE JAZZ BRUNCH" "HILTON QUEEN JAZZ BRUNCH"  
11:00 am-1:30 pm

THE SAN DIEGO HILTON  
BEACH AND TENNIS RESORT



**Ringer's Speakers**, 340 East Grand Avenue, Escondido, 741-6935: Messenger, rock and roll, Tuesday through Saturday. Dishes, country rock and roll, Sunday and Monday.

**The Cambridge Inn**, 1280 East Vista Way, Vista, 736-2303: Craig Jones, pianist and vocalist, performs jazz and contemporary music and honors requests from 7 p.m. to midnight, Wednesday through Saturday.

**The Carmel Highlands Country Club**, 14455 Pelaez Drive, Rancho Pelaez, 297-0700: In the Eagle Nightclub, Pashin, Top 40 and Motown music, Friday and Saturday. Pine Struggle and Pat R. jazz, Sunday brunch; the Peter Sengler Quartet, jazz music, from 6:30 to 10:30 p.m., Sunday.

**The Countrywide Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0660: Southern Lights, country music, Wednesday through Sunday.

**Escondido Country Club**, 1800 Country Club Lane, Escondido, 743-3301: Sounds of Friendship, variety music featuring '50s and '60s rock and roll and pop music, Friday and Saturday.

**Freddie Lounge**, 439 West Washington, Escondido, 743-1911: Thai, contemporary, Tuesday through Saturday. Rosie's Trio, contemporary Sunday and Monday.

**Fish House West**, 2633 South Highway 101, Cardiff-by-the-Sea, 753-6438: Second to None, rock from the '50s to the '80s, Friday and Saturday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside, 724-1904: Billy Fowler and Susan Kew, contemporary, Tuesday through Saturday. Don Tominson, country and contemporary, Sunday and Monday.

**Fogarty's Pub**, 245 West El Norte Parkway, Escondido, 743-9141: Power Surge, featuring Gary Farmer and Felipe Delgado, popular rock and roll, Wednesday through Saturday.

**Full Moon Nightclub and Restaurant**, 481 First Street, Encinitas, 436-7797: The Nightwizards, rock and roll and rhythm and blues, Tuesday.

**Gibby's**, 945 West Valley Parkway, Escondido, 460-0420: Miguel y Festival, Latin dance music, Friday through Sunday.

## OF NOTE



MIKE KENEALLY

**Killer Dwarfs**, 2777 Roosevelt Street, Carlsbad, 729-0851: Punk, jazz, 4-9 p.m., Sunday.

**Henry's**, 264 Elm Street, Carlsbad, 729-6244: Spillbound, Top 40 and country western music, Wednesday through Saturday; the Dollar Boys, vintage rock, Sunday and Monday.

**Illion Hotel**, 15575 Arroyo Durante Boulevard, Del Mar, 792-5800: Derby Lounge and Outer Bay Mark Meadow and Class Act, Top 40 and jazz, 9 p.m., Thursday through Saturday; the Aubrey Jay Trio, jazz, 5:30-8:30 p.m., Wednesday.

**The Hungry Hunter**, 12940 Bernardo Plaza Drive, Rancho Bernardo, 485-1282 or 565-5400: B. Natural, rock and roll music from the '50s to the '80s, Thursday through Saturday. Laguna, acoustic and electric folk and rock and roll music, Monday through Wednesday.

**The Inn at Del Mar**, 1540 Camino Del Mar, Del Mar, 259-1535: The Rocky Cole Trio, with John Hunt and Jay Hearn, contemporary and jazz, 8 p.m., Friday and Saturday; Ron Singer, contemporary music on the piano, 10 a.m. to 2:30 p.m., Sunday; Wednesday's "Jazz night," hosted by Ladi Lourens, singers are welcome. Ron Singer performs tunes on the piano from 3 p.m. to 5 p.m., Monday through Friday.

**Ireland's Own**, 656 First Street, Encinitas, 944-0233: Tim and Maurs Healy, Irish and contemporary music, Thursday through Saturday, open mike night, Wednesday.

**La Costa Hotel and Spa**, Costa Del Mar, Carlsbad, 438-8111: Bobby Aron, contemporary and older music, Tuesday through Saturday, with Shine It On, contemporary music, Friday and Saturday only.

contemporary music, Friday and Saturday only. In the Tournament of Champions Lounge: Beverly Slater, pianist, entertains nightly except Tuesday at 8 p.m., in the International Salon.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos, 744-4129: Char Campbell and Orestes, country music, Wednesday through Sunday (jam session Sunday); the North Party Band, country music, Tuesday; the North Party Band, country music, beginning at 4 p.m., on Sunday.

**Mills Plaza**, 6009 Paseo Delicias, Rancho Santa Fe, 756-3085: Joel Nash, piano show tunes, Wednesday through Saturday.

**Miracle's Cafe**, 1953 San Elito Avenue, Cardiff, 943-7924: Peter Popping, jazz and classical guitarist, performs from 8-11 p.m., Friday; Steven White, contemporary and blues, 7-11 p.m., Saturday; Eric Keating, jazz and Latin guitar music, 10:30 a.m., Sunday; open mike night, Tuesday, hosted by Steven White; jazz night with Eric Keating begins at 7:30 p.m., Wednesday.

**Mission Inn**, 302 East Mission Road, San Marcos, 471-2539: Dewar Cope, vintage rock and roll, Thursday through Saturday; the Swing Band, traditional jazz, Sunday and Wednesday; Justin and Leon, country music, Monday; Tim Thomas and Her 180 Pandas, Dixieland, swing, and high-band jazz, Tuesday.

**Oakville Lodge**, 14000 Oakville Road, Escondido, 743-3381: The Cotton country, Friday through Sunday (jam session Sunday beginning at 4 p.m.).

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614: Notice to Appear, rock and roll, Thursday and Friday; Big Plus, vintage rock and roll, Saturday; the Rhumbogues, vintage rhythm and blues, Sunday; Mark Meadows and Class Act, jazz and contemporary, Monday; Big Bang, rock and roll, Tuesday; Rockola, vintage rock and roll, Wednesday.

**The Pudding House Restaurant**, 125 South Main Avenue, Fallbrook, 728-5456: Will Strickland, country rock, Friday and Saturday evenings.

**Palm Mesa Resort**, 2001 Old Highway 395, Fallbrook, 728-5581: Greg Hartline, contemporary jazz, and variety music, 6:30-10:30 p.m., Tuesday through Thursday, and 4 p.m. to midnight, Friday and Saturday.

## Security Pacific Bank presents HUMPHREY'S CONCERTS by the bay

Rare Small Venue Appearance



PATTI LABELLE  
Thursday, July 3  
(7:00 & 9:00 pm)

Acappella Histrionics



THE NYLONS  
Friday, July 20 (6:30 & 9:00 pm)  
(July 6 tickets will be honored)



MILTON NASCIMENTO  
Tuesday, June 19 (one show: 7:30 pm)

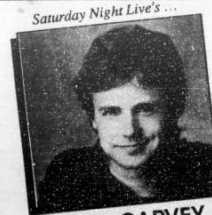


HARRY CONNICK, JR.  
Sunday, July 8  
(7:00 & 9:00 pm)

The King of the Blues!



B.B. KING  
Thursday, August 30 (7:00 & 9:00 pm)  
(June 10 tickets will be honored)



DANA CARVEY  
Friday, June 29 (7:00 & 9:00 pm)



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

In 1985, Humphrey's introduced Whiskey Houston. In 1990, we give you...



REGINA BELLE  
Sunday, August 26 (7:00 & 9:00 pm)

**silence.** TONIGHT! MAY 17, 9 PM  
A MULTIMEDIA MUSIC EVENT, WITH ENEMIA RECORDING ARTISTS

**RED FLAG**  
PLUS  
**DARK GLOBE**  
& **TIT WRENCH**

DANCE TRUMP BY BILLY PECULIAR, PLAYGROUND, AND A LIVE DANCE MIX BY IMPACT, 18 AND UP, JUNE 19 @ GUARDIAN, \$7 AT THE DOOR. DOWNTOWN AT SOMA 555 UNION. ALL PROCEEDS BENEFIT SILENCE... THE UNDERGROUND COMPLETION OF SAN DIEGO MUSIC. BROUGHT TO YOU BY MARCO AND GARY.

**The Trojan Horse**  
6178 University (College & University) 842-1870

Thurs., May 17 - **SCANNERS**  
Fri. & Sat., May 18 & 19 - **SNEAKER KINGS**  
Sun. & Wed.-Sat. May 20, 23-26 - **NO JUSTICE**  
Sun., May 27 - **AFTERNOON ROCK 'N' ROLL FUN AUCTION - FOOD & ENTERTAINMENT**

**HAPPY HOUR 4-9 pm**  
Well Drinks \$1.00  
Long Island Iced Tea \$1.50  
Bud Pilsener \$2.00 • K&N 754

**Live Entertainment & Dancing**  
(Every Fri. & Sat. Night)

**STADIUM CLUB**  
This Fri. & Sat. featuring San Diego's Best Bands

**Big Jim & The Twins**

**NO COVER**  
6065 Fairmount (corner of Fairmount & Third of Mission)  
Overs 21 only  
Serving food until 1:00 a.m.

**THIS WEEK AT ELARIO'S**

**FREDDIE HUBBARD QUINTET** May 16-May 20  
with Marshall Hawkins, Sherman Ferguson, Bob Shepard and Randy Porter  
Freddie Hubbard recently voted best trumpeter in the Down Beat Readers' Poll

**THE WEST COAST VANGUARD OF JAZZ & AWARD WINNING RESTAURANT**  
Atop the Summerhouse Inn • 7955 La Jolla Shores Dr. • 459-0541

**Elario's**  
and Rob Hagey present

**FRANK MORGAN QUARTET**  
May 23-May 27

**MARIA MULDAUR**  
May 28, Memorial Day One night only  
See Maria Muldaur in an intimate jazz duet setting. Tickets can be purchased in advance at the Summerhouse Inn.

**JIMMY & JEANNE CHEATHAM'S SWEET BABY BLUES BAND**  
May 30-June 3  
**DAVID 'PATHEAD' NEWMAN**  
June 6-June 10

**MON. & TUES.**

**MEL GOOT** SOLO PIANO  
7:30 pm - 11:30 pm  
**HAPPY HOUR - 11 am-7 pm Mon-Fri.**  
Enjoy our ocean view & super sunset hour  
Free Taco Fiesta Bar 4:30 pm-7:30 pm  
\$1.75 drinks, well drinks, house wine and daily drink specials.

**ALL AGES WELCOME • DINNER SHOW PACKAGE AVAILABLE • MORE SHOWS TO BE ANNOUNCED**

**HUMPHREY'S INDOOR JAZZ**

San Diego County Toyota Dealers

Monday, May 20: **TRUE STORIES** Monday, May 21: **EASTON WEST BAND**

TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 523-1010

**HUMPHREY'S • 2241 SHELTER ISLAND DRIVE**

San Diego Reader May 17, 1990 31

**The Pomeroy Club, 12237 Pomeroy Road, Poway 748-1125:** The Severy Brothers, country, Friday and Saturday. Live music nights, call club for information.

**Portofino Restaurant, 1188 First Street, Escondido 942-8442:** Jimmy Fontaine, piano variety, 7 p.m., Thursday through Saturday.

**Poway Mile Company, 12375 Poway Road, Poway 748-7296:** Midnight Hot, vintage rock and roll, Friday and Saturday.

**Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2889:** The Banned from Hell, rock and roll, Thursday, live music, Friday and Saturday, call club for information.

**Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 727-2146:** Darc Daniels and Flashback, contemporary, Tuesday through Saturday.

**Sound Investment, contemporary Sunday and Monday, Jon Malone and Craig Maginnis share the piano bar entertainment that's offered nightly, call club for information as to who is performing on a given night.**

**Sam's Red Eye Saloon, 1448 South Mission Road, Fallbrook 728-9956:** The Outlaws, country, Thursday through Saturday.

**The Sand Bar and Restaurant, 3873 Carlsbad Boulevard, Carlsbad 728-3170:** Live music nights, call club for information.

**Shepherd's Club, 1126 First Street, Escondido 753-1124:** Josiah performs classical music on the piano and flute, Thursday evening and during the Sunday brunch. Diandra sings the music of Joni Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new-age music, from 6-9 p.m., Saturday.

**Smith's Diner, 119 East Broadway, Vista 724-0510:** The Boss Band, country rock and roll, Friday and Saturday. Boss also hosts a jam session beginning at 6 p.m., Sunday.

**Stone Ridge Country Club, 17566 Stone Ridge Country Club Lane, Poway 748-2138:** Joni Malone and Flashback, contemporary, Tuesday through Saturday. Company with Phil and Mike, easy-listening contemporary and oldies dance music, 7:30 p.m., Friday and Saturday.

**Stratford Coffeehouse, 1207 Stratford Court, Del Mar 481-8590:** Sunset Jazz, jazz music, 5 to 7 p.m., Friday.

**Thai Plaza Place, 2622 El Camino Real, Carlsbad 434-3171:** Rhythmic Etc. performs big brass music the last Tuesday of the month.

**Time Machine, 302 North Midway Drive, Escondido 743-1772:** Shondra and the Source, rock and roll, Thursday through Saturday.

**Trion Restaurant, 2530 Highway 101, Carlsbad 436-8877:** Bordertown, folk, rock and roll, and original music, Wednesday through Saturday.

**Valentino's, 11182 Rancho Bernardo Road, Rancho Bernardo 431-3200:** Estaban Cantu, harp and guitar music with vocals, Wednesday through Saturday. Miguel Lopez, Panamanian harp music, Monday and Tuesday.

### Beaches

**Anthony's, 4120 La Jolla Village Drive, La Jolla 457-5006:** John La Duca sings popular songs and plays piano and organ from 6 p.m.-midnight, Tuesday through Saturday.

**Asahi's Restaurant, 675 Prospect Street, La Jolla 454-4268:** American piano music for dancing, Wednesday through Saturday.

**Bella Hotel, 998 West Mission Bay Drive, Mission Bay 488-6551:** Piano bar entertainment: Kelly Sedgman, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

**The Beach House, 706 Pismo Court, Mission Beach 488-6706:** Art Johnson, jazz guitar music, Thursday; Bill Hunter, piano jazz music, Friday; Don Pasella, jazz guitar music, 7:11 p.m., Friday.

**Blind Helms, 710 Garnet Avenue, Pacific Beach 483-7844:** The Redcoats, vintage rock and roll, Thursday; the Rhinobrogs, vintage blues and rhythm and blues music, Friday and Saturday.

**Wade Preston, rock and roll and blues and lots of other stuff, 448 p.m., Saturday; live reggae music from 4:30 p.m., Sunday; the Blues Ambassadors, blues and rhythm and blues, 9 p.m., Monday; open rhythm and blues jam Tuesday; the Wade Preston Band performs everything from Avondale to Ziggy, 9 p.m., Wednesday.**

**Cafe Laurence, 7644 Grand Avenue, La Jolla 459-9940:** All performances are from 12:30 to 3:30 p.m.: Daniel Jackson, jazz piano, Wednesday through Friday; Rocky Cole, jazz, Tuesday and Saturday; Ship Moore, jazz piano, Monday.

**Casey's Pub, 714 Garnet Avenue, Pacific Beach 274-5323:** Clairemont Drive, vintage rock and roll, Friday and Saturday.

**Catamaran Hotel, 2999 Mission Boulevard, Mission Beach 439-1081:** Cannibal Lounge: Live music, Tuesday through Saturday, call club for information. Henry's Peter Bubbrecht, new-age pianist and entertainer, performs 5:30-7:30 p.m., Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 5 p.m. to midnight.

**Check's Steak House, 2250 Prospect Street, La Jolla 454-5325:** Zag, jazz Wednesday through Saturday; live jazz, Sunday, call club for information.

**Diador's, 7580 Fay Avenue, La Jolla 459-1413:** Roberto Valdez performs Gypsy violin music and also plays piano, Thursday through Saturday.

**CHARGE TICKETS BY PHONE 560-8022 OR 278-TIXS**

## The Bacchanal

San Diego's Showcase Theater

**TICKETS AT**  
TICKETMASTER  
619-278-TIXS  
AUDIOFILE  
AND THE BACCHANAL

**TONIGHT! THURSDAY, MAY 17**  
**FEDAK**  
**JOHNNY QUEST**  
**TRAVELIN' SALESMEN**

**FRIDAY, MAY 18**  
**THIS REALITY**  
**THE CRY**  
**EMOTIONAL FRONT**

**SOLD OUT! SATURDAY, MAY 19**  
**BILL SILVA PRESENTS**  
**BOB WEIR & ROB WASSERMAN**

**MONDAY, MAY 21**  
**NEW ARTIST SHOWCASE**  
**CRYSTAL • FLYWEIL**  
**BABA YAGA • BARKING SPIDERS**

**TUESDAY, MAY 22**  
**The Black Crowes**

**PLUS: VERY SPECIAL GUESTS**

**THURSDAY, MAY 24**  
**LIVE WIRE SHOWCASE**  
**LEFT COAST • B. WILDE**  
**CATCH 22 • NIMBUS OBI**

**SATURDAY, MAY 26**  
**NINE INCH NAILS**

**SUNDAY, MAY 27**  
**PARTY ALL NIGHT - MONDAY IS A HOLIDAY!**  
**FIRE HOUSE**  
**PLUS SPECIAL GUESTS**

**TUESDAY, MAY 29**  
**CLASSIC 103**  
**LITTLE RIVER BAND**

**FRIDAY, MAY 31**  
**THE BACCHANAL**

**THURSDAY, MAY 31**  
**BILL SILVA PRESENTS**  
**MICHELLE SHOCKED**  
**PLUS: CAPTAIN SWING REVUE**

**SUNDAY, JUNE 3**  
**HURRICANE**

**FRIDAY, JUNE 5**  
**BIG DIPPER**

**FRIDAY, JUNE 29**  
**WEDDING PRESENT**

**SATURDAY, JUNE 30**  
**FINELINE ENTERTAINMENT**  
**DRED ZEPPELIN**

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

## CANNIBAL BAR



**HEROES**  
Thursday & Friday  
May 17 & 18



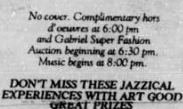
**LIL' ELMO & THE COSMOS**  
Saturday, May 19



**CLASSIC NRG**  
Tuesday, May 22  
No cover



**HOLLIS GENTRY**  
Wednesday, May 23



**FATTBURGER BAND**  
Wednesday, May 30

### Art Good's "JAZZ TRAX" CONCERTS

No cover. Complimentary hors d'oeuvres at 6:00 pm and Gabriel Super Fashion Auction beginning at 6:30 pm. Music begins at 8:00 pm.

**DON'T MISS THESE JAZZICAL EXPERIENCES WITH ART GOOD GREAT PRIZES CATCH THE "TIDAL WAVE"**

### MEMORIAL DAY WEEKEND - THE START OF SUMMER'S BIGGEST PARTY!!!



**DR. FEELGOOD & THE**  
**INTERNS OF LOVE**  
Thursday-Saturday, May 24-26



**THE FABULOUS MAR DELS & THE HEROES**  
Sunday, May 27



DON'T MISS THIS PARTY WEEKEND WITH SAN DIEGO'S TOP ENTERTAINMENT GROUPS

**FASHION AUCTIONS:**  
Gabriel Super Fashion every Wednesday  
Star Fashions every Friday  
Fashion Plus Auction every Saturday

**TUESDAY NIGHT AT THE CAT**  
**THURSDAY NIGHT CLUB**

**CATAMARAN**  
RESORT HOTEL  
3999 MISSION BOULEVARD 488-1081  
**VALIDATED PARKING**  
(Just ask for Frank!)

**COMING ATTRACTIONS:**  
**LIL' ELMO & THE COSMOS** - May 31-June 2  
**THE HEROES** - June 7-9  
**THE FABULOUS MAR DELS** - June 15 & 30

## IGUANAS

BAJA CALIFORNIA'S SHOWCASE THEATER & PATIO BAR

## PRESIDENTE

Bravely South of the Border  
Only a five minute walk from the border in the new Pueblo Amigo Shopping Center

**TICKETMASTER**  
AUDIOFILE  
For More Info. Call  
**230-TJIT**

**SATURDAY, MAY 26**  
**FINELINE ENTERTAINMENT**  
**AGENT ORANGE/**  
**ANGRY SAMOANS**



**PLUS: YARD TRAUMA**

**18 & OLDER WELCOME**

**FRIDAY, MAY 18**

## KILLER DWARFS

**PLUS: SUICIDE DOORS**



**SUNDAY, MAY 27**  
**GREEN FOR IRELAND**  
A BENEFIT FOR  
SCOTT IRELAND OF THE PULLTOYS  
FEATURING  
DADDY LONG LEGS • NIGHT SOILMAN  
BURNING HANDS • THIS RESTLESS  
DARK GLOBE

**DON'T MISS**  
**PSYCHIC T.V.**  
**CELEBRITY SKIN 6/2**

**DEATH ANGEL**  
**6/29**



**FRIDAY, JUNE 1**  
**FINELINE ENTERTAINMENT**  
**BAD RELIGION**  
**PLUS: M.D.C./NEUROSIS**





Headquarters, 7040 Miramar Road, Mira Mesa, 92026; Jo Thomas, piano variety singalong music, Wednesday through Saturday.

**Holiday Inn, Cricket Lounge, 595 Hotel Circle South, Mission Valley, 261-5720:** Room to Move, contemporary, Thursday through Sunday; the Classics 15, contemporary, Wednesday.

**Islands Lounge, Haneski Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101:** Chain Reaction, contemporary rock and roll, Tuesday through Saturday; Frankie Barrio, Latin dance music, Sunday and Monday.

**Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 543-9807:** The Real Jazz Band, with Daniel Jackson, Bennett Anderson, Dave Hart, and Chuck McPherson, Jr., jazz, 5 p.m., Friday; Jack Bets and Friends host a jazz jam session beginning at 7 p.m., Friday and Saturday.

**Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 266-2331:** Piano Bar, Paul Craig, Monday through Saturday, 5-8 p.m.; Dale Pearson, piano variety, Monday through Thursday, 8 p.m.; Margie Harmon, Friday and Saturday evenings; Gary Naramore, open mike, singers welcome, 8:30 p.m., Sunday.

**The King Luke Inn, 5235 Linda Vista Road, Mira Mesa, 291-4279:** Bill Wood and Dr. J's Patels, jazz, Friday; the Ken Kaiser Trio, jazz, Saturday; Ironhorse Cowboys, with Mel Friedman, country and oldies music, Sunday evening.

**La Hacienda Cantina, Mission Valley Inn, 872 Hotel Circle South, Mission Valley, 298-8081:** Old Ridge, comedy and music, Tuesday through Saturday.

**La Pasion Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7332:** Jazz Davis, contemporary, Tuesday through Saturday.

**The Library, 7459 Mission Gorge Road, Allied Gardens, 583-0318:** Live music, Tuesday through Saturday, call club for information.

**Narrett Hotel, 8757 Rio San Diego Drive, Mission Valley, 692-3800:** Club Lounge, Barbara Banks and Jeff Morgan, contemporary music, 6:30 to 10:30 p.m., Thursday and Friday; Joe Corlies, piano variety, Sunday brunch; Kids Lounge, live music, Friday and Saturday, call club for information; Dr. Choc's Island Sounds plays ska, calypso, and reggae music at the poolside on Thursday and Friday from 5-9 p.m.

**Maxwell's Beef and Spirits, 9360 Kearny Mesa Road, Mira Mesa, 273-3860:** Live music, Friday and Saturday, call club for information.

**The Nardo Inn, 8335 Navajo Road, San Carlos, 485-1720:** No justice, rock and roll, Thursday through Saturday; the Premiers, rock and roll, Sunday and Monday; Sleight of Hand, rock and roll, Tuesday and Wednesday.

**Padre Club, 7425 Linda Vista Road, 276-3993:** Linda's otherwise noted, all are rock groups; Krux, Richie Grit, Hyper Kow Two, and Being Thing, Thursday; 69 Love Guns, Dickey X, Dose of Reality, Love Pickle, and Street Test, Friday; Shaky Avenue, Snake Fines, Savage Fm, Mac Dae, and Proven E3, Saturday; the Piche Rangers, Amy and Progressive Expression, Tuesday through Thursday; Singshony Eden, and Richie Grit, Wednesday.

**Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873:** Pro Bringham's Preservation Band, live music, Friday and Saturday.

**Railroad Hotel, 1433 Camino Del Rio South, Mission Valley, 260-0211:** In the Intermountain Lounge, Good Times, contemporary, Tuesday through Saturday.

**San Diego Nites, 9522 Miramar Road, corner of Black Mountain Road, Mira Mesa, 271-8780:** Red Lane and Stepper Out, country music, Friday and Saturday; Dream State with Judy Ames, is an audience-participation singalong show, presented Sunday through Saturday; Gary the One-Man Band performs Wednesday.

**Seven Seas Lodge, 411 Hotel Circle South, Mission Valley, 261-1300:** Gary Naramore, open mike, singers welcome, Tuesday through Saturday.

**Skies Lounge, Holiday Inn, 8130 Aero Drive, Montgomery Field, 577-6868:** The Legends, down-up and roll, Saturday evening.

**Sunday's, 10475 San Diego Mission Road, Mission Valley, 563-0000:** Sexy play contemporary jazz from 5-9 p.m., Friday; Reynolds Bar hosts a showcase for comedians and audition night beginning at 8 p.m., Wednesday.

**Spirit, 1130 Buena Avenue, Bay Park, 276-3993:** Linda's otherwise noted, all are rock groups; Krux, Richie Grit, Hyper Kow Two, and Being Thing, Thursday; 69 Love Guns, Dickey X, Dose of Reality, Love Pickle, and Street Test, Friday; Shaky Avenue, Snake Fines, Savage Fm, Mac Dae, and Proven E3, Saturday; the Piche Rangers, Amy and Progressive Expression, Tuesday through Thursday; Singshony Eden, and Richie Grit, Wednesday.

**The Stadium Club, 6005 Fairmount Avenue, Mission Gorge, 282-3286:** Big Jim and the Twins, rock and roll, Friday and Saturday.

**Starburst Hotel/Club 950, 950 Hotel Circle North, Mission Valley, 298-0911:** Light Years, contemporary, Tuesday through Saturday.

**The Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 595-4611:** Streetwalk, rock and roll, Tuesday through Saturday.

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

**The Wellhouse, 10799 Tierrasanta Boulevard, Tierrasanta, 564-6877:** Jim Moore, contemporary, Wednesday and Thursday; the Corvettes, vintage rock and roll, Friday and Saturday; Jo Thomas, singalong piano variety, Sunday; Ron Bell, contemporary, Monday; Intense St. Clair, contemporary, Tuesday.

**Wraggler's Road, 6005 Mission Gorge Road, Mission Gorge, 280-4282:** Steve Cray, country, Tuesday through Saturday; Hawyer, country, Sunday and Monday.

## San Diego South

**Anthony's Harborside, 1305 North Harbor Drive, downtown, 232-4358:** Blazing Star, Top 40 dance music, Thursday through Monday; Mark Meadows and Class Act, jazz and contemporary, Tuesday.

**Aster Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3135:** Shant and the City Street Band, contemporary, Friday and Saturday.

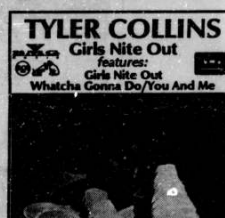
**The Bay Club, 2131 Shelter Island Drive, Shelter Island, 224-4888:** Shams Andrews and Jimmy Conran, jazz music, Friday and Saturday.

**Harvey Nine Three, 500 Fifth Avenue, downtown, 233-8539:** Live music, Wednesday through Saturday, call club for information.



6.99 Cassette/9.99 Compact Disc  
Sale ends May 28, 1990.

**WHO'S GOT IT ON SALE?**  
6.99 CASSETTE  
11.99 COMPACT DISC



6.99 Cassette/9.99 Compact Disc  
Sale ends May 28, 1990.



SEE MILLI VANILLI IN CONCERT AT THE SPORTS ARENA ON Friday, May 25

**Alternative Clothing, Jewelry & English Shoes GAMMA GAMMA**  
In Miramar 800 AM  
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3847 5th Avenue • San Diego • 285-8274  
5450 Hill St. • Encinitas • 445-1554  
1708 Broadway • Long Beach • (213) 495-3986  
MCVice

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Every Monday, 9:00 pm  
\$100 CASH  
Contestants call 223-9158  
**THE LANDING**  
Steak & Seafood Restaurant  
4250 West Point Loma Blvd.

**SPEAKERS WOOFERS, MIDS AND TWEETERS**  
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**SUB WOOFERS - HOME AND CAR**  
Cepi, coils and crossovers  
Introducing T.A.R.D.I.S. Speakers  
as seen at the C.E.S.  
**Soundsmith DOWN TO EARTH STEREO**  
9058 El Cajon Blvd. • 286-9177  
Open 12:30-6:30 pm Mon., Tues., Thurs. & Fri.  
12:30-5:00 pm Sat. • Closed Wed. & Sun.

Avocado Productions Presents  
**A CENTRAL AMERICA BENEFIT**  
**JACKSON BROWNE**  
In an acoustic performance with special guests  
**SANGRE MACHEHUAL**  
Copley Symphony Hall  
Saturday June 9 at 8:00 pm  
Proceeds to benefit MADRE & the San Diego  
Interfaith Task Force on Central America  
Reserved Seating. Tickets available at the Copley Symphony  
Hall Box Office & Ticketmaster 619/278-1105  
ON SALE FRIDAY

**Live Music**  
Thursday-Monday, May 17-21  
Thursday 8:30 pm-1:00 am  
Friday & Saturday 5:00 pm-1:30 am  
Sunday, 8:30 pm-1:00 am; Monday, 8:30 pm-1:00 am  
**MARK MEADOWS & CLASS ACT**  
Tuesday 5:30 pm-10:30 pm  
Outrageous seafood appetizers  
Happy Hour Mon.-Fri. 3-6 pm  
**Anthony's Harborside**  
Acoustically rated as one of the finest for live entertainment.  
Large dance floor • Wide screen TV  
Live entertainment 7 nights • Valet and parking  
For more information: 232-6358

**Sam Goody**  
GOODY GOT IT  
Carlsbad ..... 2610 El Camino Real  
Chula Vista ..... 520 Broadway Avenue  
Encinitas ..... 131 N. El Camino Real  
Escondido ..... The Vineyard, E. Valley Pkwy.  
Escondido ..... Escondido Promenade  
La Mesa ..... 8308 Parkway Drive  
Poway ..... Twin Peaks Plaza  
San Diego ..... 5667 Balboa Avenue  
San Diego ..... 5667 Balboa Avenue  
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San Diego ..... Lorna Square  
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99¢ TUES.-THURS./\$1.99 FRI.-MON. MOVIE RENTALS AVAILABLE AT ABOVE STORE LOCATIONS.  
42-0021-040  
San Diego Reader May 17, 1990 37




REGGAE  
EVERY  
THURSDAY

**Winston's**  
OCEAN BEACH, CALIFORNIA

DRINK  
SPECIALS  
EVERY NIGHT

Tonight, Thursday  
**COMMON  
SENSE**






Friday  
**SHILOH**  
California Reggae

Saturday  
Benefits for San Diego Economic  
Conversion Council & The Green Party  
FISH & THE SEAWEEDES 300-700 pm

**REBEL ROCKERS**  
9:30 pm




Sunday  
**BLUES AMBASSADORS**  
3:00-7:00 pm • No cover  
SESSIONS • SUNSET JAMS 9:30 pm

SUNDAY NIGHTS O.B.

Monday  
**ORIGINAL BAND NIGHT** featuring  
RABBIT CHOIR • MY FAVORITE NOISE  
LAURA SHAWEN & FADE TO BLUE

Tuesday • Student Night  
**SHILOH**  
Last chance to see them  
before their Eastern tour.



Wednesday  
**THE RESOLUTION SHOWCASE** featuring  
**COLOURS**  
also: ECLIPSE, CLUB OF ROME, THE CRY

Coming  
May 24: CARDIFF REFERS • May 25: COMMON SENSE  
1921 BACON STREET • OCEAN BEACH • 222-6822

**Holiday Inn**, 1355 North Harbor Drive, at the Embarcadero, downtown, 224-3861. The Dave Scott Jazz Jam, 6:30 p.m., Tuesday through Saturday in the lounge.

**Horizon Grand Hotel**, 211 Island Avenue, downtown, 544-1086. The Holly Hoffman Quartet, with Randy Porter, Bob Magnusson, and Tim McMahon, jazz, Friday and Saturday.

**Humphrey's, Half Moon Inn**, 2241 Shelter Island Drive, Shelter Island, 224-3577. Indoor stage: Three Sisters jazz, Sunday; Hank Easton's Eastern West Band, jazz, Monday; Piano bar: Kevin Green, 5:30-8:30 p.m., Tuesday through Friday; Mike Torrah, 9 p.m., Tuesday through Saturday.

**Imperial House**, 509 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525. Wayne June, jazz, Tuesday through Saturday; with the Imperial House Opera Singers, Tuesday; Wayne June and Hank Young, jazz, Friday and Saturday.

**"The Invaders"** at the dock, 1066 North Harbor Drive, downtown, 234-6607. Rick Marcelino and the B Street Band perform contemporary music every dinner cruise.

**Jim's Hickory Wood Barbecue**, 5322 E Cajon Boulevard, San Diego, 236-6220. Appalachian folk jam session the third Tuesday of the month; talent show and host night with Elliott Hall performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. Bethan Dallas, rock and roll, Wednesday through Saturday.

**Megalopolis**, 4321 Fairmount Avenue, Kensington, 584-7900. Run Amok Wine-ding June, jazz, Tuesday through Saturday; Dark Club and Tuna Drop Singers, Tuesday; Wayne June and Hank Young, jazz, Friday and Saturday.

**Molly's**, San Diego Marriott Hotel, 333 West Harbor Drive, downtown, 230-8990. Pianist Dan Greenhaw performs classical music and show tunes from 6:30 p.m., Monday through Saturday; Rick Ross, piano music, 6:30 p.m., Sunday.

**"M.Y. Entertainment"** at the dock, 1066 North Harbor Drive, downtown, 234-6607. Rick Marcelino and the B Street Band perform contemporary music every dinner cruise.

**The Omni International Hotel**, 950 Broadway Circle, downtown, 239-2200. Lounge: piano trio with Kenan Melton, Tuesday through Saturday.

**Patrick's II**, 428 F Street, downtown, 233-3077. The Brighton Preservation Band, New Orleans-style jazz, with guest vocalists, early evening Wednesday and Thursday; The Rocker 90s, blues and rhythm and blues, Friday and Saturday; the Rick Gallo Group, rock and roll and blues, Sunday; the Falcons, featuring Billy Seward, blues and rhythm and blues, Tuesday.

**Princess of Wales British Pub and Restaurant**, 1665 India Street, 238-1303. Singalong entertainment: Eugene Wilson, 7:30 p.m., Thursday; Joe Cares, Friday; Trevor Clarke, Saturday; with Ethos Rhinoceros, comedy and music, both nights.

**Robison Hotel Harborview**, 1646 Front Street, downtown, 238-6800. Ben Spennier and John Duckerley, jazz, Tuesday through Saturday, with a jam session from 6:30 p.m., Wednesday; the Aubrey Pay Band, jazz, 6 to 9:30 p.m., Monday.

**The Red Fox Steak House**, 2223 E Cajon Boulevard, 297-1313. Doug Nye, pianist, entertains with opera favorites, Wednesday through Saturday.

**Reuben E. Lee**, 880 Harbor Island Drive, Harbor Island, 291-1805. Classic R&B, vintage rock and roll, Thursday through Saturday.

**Roche O'Grady's**, 3402 Alamo Avenue, Normal Heights, 284-7666. Neil and Void, vintage rock and roll, Thursday through Saturday; Tim Cummins, Irish and folk music, Tuesday and Wednesday.

**8 and S International Bookstore**, 4011 Goldfinch Street, Mission Hills, 290-8007. Jim Lavin, original and other songs 7 p.m., Thursday; the Transhuman Quartet, gypsy music, noon, Saturday and Sunday; Jeff Pekar, music from around the world, past and present, 6:30 p.m., Tuesday; Jack Stanton, original and other songs, 7 p.m., Wednesday.

**Sculptors Garden Cafe**, San Diego Museum of Art, 1450 E Prado, Balboa Park, 232-7931. Bob Hamilton, jazz piano, noon-3 p.m., Saturday; Bob Hamilton performs jazz music on the piano, 2-4 p.m., Sunday.

**Sheraton Harbor Island East**, 1380 Harbor Island Drive, Harbor Island, 291-6400. At Harbortown: Luigi Luviano and guests entertain with opera favorites, Thursday evening.

**Shirley's Down Under Australian Restaurant and Nightclub**, 14 Fourth Avenue, downtown, 239-8117. Thursday is alternative music night, featuring progressive rock and roll, beginning at 9 p.m.

**The Soundtrack Cafe**, 3638 Fifth Avenue, Hillcrest, 497-0939. Live music, Friday through Sunday; call club for information.

**Stingray Saloon**, (at the Kansas City Steakhouse), 535 Fifth Avenue, downtown, 557-0525. Tobacco Road, vintage jazz, swing, and boogie woogie, Friday and Saturday, audition night.

**Monday**, vaudeville night, Tuesday, with the Pevens & Capella Quartet, Vicki McMaster, harpist, and J.D. Lowland and the Kansas City Steadstate Gang, comedy and music.

**The Leo's**, 5302 Newport Street (at Norma Boulevard), Bay Park, 543-1462. Drexelton, The 49 dance music, Thursday through Saturday; Notice to Appear, rock and roll, Wednesday.

**Tuba Man**, 2551 University Avenue, North Park, 295-9426. The Crown, featuring Billy Thompson, vintage blues and rhythm and blues, 8 p.m., Thursday; the West Coast Band, rock and roll, Friday and Saturday; The Grit, progressive country music, beginning at 6 p.m., Sunday; the Blue Tuxedo, rock and roll, Wednesday; The High Society Jazz Band performs Dixieland jazz beginning at 5:30 p.m., Friday.


**The U.S. Grant Hotel**, 326 Broadway, downtown, 232-3121. Lounge: Terri Lubin, variety music, Tuesday through Friday; happy hours: Fran Luskela and Aubrey Pay, jazz music, Thursday through Saturday; Lobby: Doug Ulrich, piano variety, 3-4 p.m., Monday through Wednesday; Stu Shuman, piano variety, 3-4 p.m., Thursday through Saturday.

**The Westgate Hotel**, 1655 Second Avenue, downtown, 238-1838. Risa performs contemporary and classical piano selections in the Portofino room from 6:30-10:30 p.m., Monday, Tuesday, and Friday; and in the lobby from 4-6 p.m., Saturday and Sunday.

**Words and Music Bookstore**, 3906 Fourth Avenue, Hillcrest, 296-4011. Peter Sprague and Steve Riala, jazz for guitar and flute, 8:15 p.m., Saturday.

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**The Yacht Club, San Diego** Marriott Hotel, 333 West Harbor Drive, downtown. 234-1500: The Elements, contemporaries. Tuesday through Saturday. Potholgers: jazz, 8 p.m., Monday. Pasion plays contemporary and Motown music from 5-9 p.m., Friday.

## East County

**Blarney Stone**, 7019 El Cajon Boulevard, cologne area, 483-2263. Anisic Premis, rock and roll, Friday and Saturday, live music, Wednesday and Thursday, call club for information.

**The Bonedicks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3600: David Smith, contemporary, Wednesday through Saturday: Eddie Gold, pianist, performs a

variety of music Sunday and Monday. Patti Glenn, variety piano music, Tuesday. Gary Narramore, open mike, singers welcome, Friday happy hour.

**Bronco Billy's**, 13377 Woodside Avenue, San Jose, 448-8778: North 40, country. Friday and Saturday, live country music, Sunday, call club for information.

**Bull and Bear**, 690 North Second Street, El Cajon, 578-3463: The Cowbirds, vintage rock and roll, Thursday through Sunday.

**The Canyon Inn**, 550 Harrison Canyon Road, El Cajon, 445-8907: Slagle Beach, performs a variety of music and hosts a jam session from 3-7 p.m., Sunday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7483: Country Casanova, country, Tuesday through Sunday.

**The Crown Room**, 1286 Oldside Avenue, El Cajon, 47-6456: Dale Allen performs oldies and country music beginning at 9 p.m., Friday and Saturday.

**Dirk's Horseshoe Lounge**, 7664 Broadway, Lemon Grove, 469-6344: The Shakers, rock and roll, Thursday through Sunday.

**Doc's Landing**, 1185 East Main Street, El Cajon, 442-6258: Jerry Burchard, contemporaries, Wednesday through Saturday, live music, Sunday through Tuesday, call club for information.

**Dave's East**, 13321 Business Highway 8 at Los Cocheros, El Cajon, 443-2444: The Shadow Riders, country rock, Friday and Saturday.

**Fannie's**, 9143 Campo Road, Spring Valley, 698-2204: Whip's Post, rock and roll and country music, Friday and Saturday, jam session from 8 p.m. to midnight, Sunday, musicians welcome.

**Flam Spring Inn**, 15505 Highway 80, El Cajon, 443-9568: Silencio, country music, 9 p.m., Friday and Saturday, and also at 6 p.m., Sunday.

**Kelly's Pub**, 6344 El Cajon Boulevard, college area, 296-0405: Burning Bridges, ethnic rock and roll, Saturday, Brian Whitaker, rock and roll, Tuesday.

**Kosak's Restaurant**, 403 West Main Street, El Cajon, 442-7788: Chagline Room, Timeless, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music, Tuesday through Saturday, beginning at 9 p.m.

**Louie Louie's**, 5286 Baltimore Drive, La Mesa, 462-0533: Starfire, featuring Buddy White and the Starfire Horns, vintage rock and roll and rhythm and blues, Thursday through Saturday: Breakheart Pass, with Linda Rice, country rock, Sunday through Wednesday.

**Magnolia Melanese's**, 8861 Magnolia Avenue, San Jose, 444-8330: Shadowdew, country music, Friday and Saturday. Free country dance lessons are offered at 7:30 p.m., Friday also.

**Mr. D's**, 506 Broadway, El Cajon, 442-9096: The Premises, vintage rock and roll, Thursday through Saturday: the Flash Band, '50s and '60s rock and roll, Tuesday. The Byrds, featuring Michael Clarke, will perform rock and roll music on Tuesday, May 15, at 8 and 10 p.m.

**Mr. D's**, 506 Broadway, El Cajon, 442-9096: The Premises, vintage rock and roll, Thursday through Saturday: the Flash Band, '50s and '60s rock and roll, Tuesday. The Byrds, featuring Michael Clarke, will perform rock and roll music on Tuesday, May 15, at 8 and 10 p.m.

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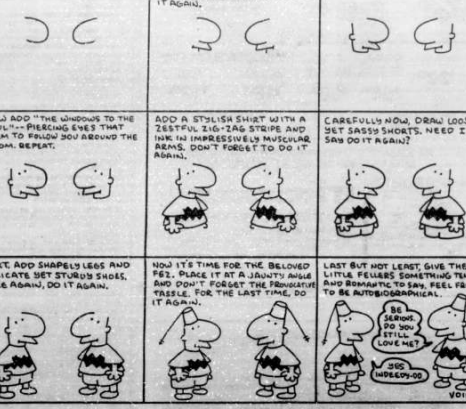
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**LOSE  
6 INCHES  
IN 2 HOURS  
GUARANTEED**

**\$48**

Lose at least 6 inches  
or you don't pay.  
We'll do it.

**European Body Wrap**

Men and women. No exercises or diets. Reduce cellulite and stretch marks.  
Not a temporary water loss program.

North County 753-3522	South Bay 422-7111	Golden Triangle 655-1001	Mission Valley 291-5338	Sports Arena 224-9727
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**2 TANS FOR \$1**

One for you, one for a friend. First-time clients.

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## Stylish Nails

Acrylics w/tips .....	17.95
Fills .....	11.95
Silk wraps .....	22.95
Fiberglass .....	25.95
Manicure .....	4.95
Pedicure .....	9.95

Free 18K gold chains or handle of nail polish w/full set or fills

7840 Cabernet Mesa Blvd.  
(across from Diamond Designs)  
M-F 9 am to 9 pm • Sat. 8 am to 9 pm  
Offers expire 5/31/90 with ad

**573-0590**

Clip & Save

**VCR  
REPAIR**

**IN-HOME SERVICE**

Now having your VCR serviced couldn't be easier.

**HOUSE CALLS \$19<sup>95</sup>  
ONLY**

Home Audio/Video

**275-1172**

Steve Brown Video  
—Clip & Save—

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**10% OFF**  
on Services  
• Permanent Hair  
• Artificial Nails  
• Facials  
• Haircuts  
• Manicures  
• Pedicures

**10% OFF**  
on  
• Permanent  
• Hair  
• Artificial  
• Nails  
• Facials  
• Haircuts  
• Manicures  
• Pedicures

**THE TOTAL  
LOOK SALON**  
1001 S. 10th Ave.  
Wichita, KS 67203  
A WEEK AND EVENING  
1-6767  
Gift Certificates Also Available

maroonville, Expend 6/7/90

**At the largest, most incredible selection of vintage and new guitars, amps, parts, and much more! They live as big as the low prices and pay 100% off 3300 Kruze Music Co., 1001 S. 10th Ave., Wichita, KS 67203. 353-4512.**

**ALBUM COLLECTIONS.** Recent releases, include 1000+ LP's for easy browsing and viewing. \$25. 353-4512. Recent releases, 8" cassettes. \$3.50 each. 353-4512.

**ASPR, Prostate Artery VT22, leads new 17 Free Contraception Kit with sperm requirement also. 353-4512.**

**Free Contraception Personal Kit**  
Car • Motorcycle • Bicycle  
House • Apartment • Office  
**No Recovers**  
Lawyer  
**Jeffrey**  
212

3000 Miles.  
\$375. Other  
amplifiers with  
130-172 Ever Klean Street, El Cajon. 562-2638.  
phonographs, tape, multi-effects processor. ART 602  
Ketch 11. Up to 12 effects at once! Now blowing people  
away at Sunset Plaza. 6050 El Cajon Street. 562-2550.

**SERVICES**



**ultation for  
Injury Victims**

• Slip and fall Accidents  
are available

**ry • No Fee**

ices of  
**H. Herbst**

1129









**FURNITURE.** Rattan living room set. So coffee table, 2 chairs, 2 end tables, 2 arm chairs, sound, cushions worn. \$375. 581-6011.

**FURNITURE.** Like new, light oak, and table smoked glass top inset. \$749. Custom made 5' sofa, navy. \$499. 272-8574.

**FURNITURE.** Sofa, 7-1/2'; love seat, 5-1/2'; loose pillows, print. Clean, good condition. Coffee table. \$110. 453-4590.

Some items may be sold separately. See ad for details.

**FURNITURE.** Red vinyl sofa, with striped, ed. wood coffee table, \$30. Braided over \$75. Kitchen table, 42x64, \$20. Antique Everings, 273-5520.

**FURNITURE.** Rattan sofa, like new, \$27. Chair, \$40. Nice coffee table, \$30. G. Beautyrest, \$250. Ben Hogan golf clubs, 450-9234.

**FURNITURE.** Sofa, 583-2215.  
Sofas, loves, desk, with  
for children's room,  
9-9551.  
Sofa sleeper, pillow  
ette set, \$45. Fine  
ys items. Leave  
rectangular, \$25  
80. University C

**FURNITURE.** Merging households, need of high quality furniture. Oak dining set, sectional couch, tables, bedroom sets, sofa, etc. Ann, 587-2501, or 535-1392.

**FURNITURE.** Birch, dining room table, open, newly covered blue chairs, \$600/best; \$350/best. 2 coffee tables, \$300/best. Betsy, 755-6366.

**WILSON** (214) 358-2222. Black granite, dining table, 755-6366.

**FURNITURE:** Desk, excellent condition, 5'x4'; 4-drawer chair \$40; small desk, \$25. \$7. Philipp, 571-7307.

**FURNITURE:** Solid wood, 7-drawer dress desk, night stand; teen set, no headboard, dition. \$200/best offer. Before 9pm, 469-3

**FURNITURE:** Antique tanning couch, \$70; sofa/love seat set, \$250; Toshiba stereo, CD player, C-AM, \$250. 7086.

**FURNITURE:** Beautiful, like new, sofa with pillows, \$600; matching ottoman, \$100; black chest, \$350; queen and single size futon with pillows, \$80, \$180. Leave a message at 214-261-2709.

**FURNITURE:** Washer, Kenmore, heavy-duty model, works great on low water level, free; sofa/sleeper, \$70; sofa, \$30. Call J. J. Ingles, weekends, 421-2709.

**FURNITURE:** Mattress/spring, full size, top-of-the-line, Chiro IV, includes metal frame, dresser, hutch, dark wood, large \$85, \$150.

**FURNITURE:** Waterbed, king-size, semi-solid stain heater, basic frame, padded, excellent, \$125; futon sofa, full-size, Siamese premium mattress, \$395, 452-9355.

**FURNITURE:** Lichenote, oak, 55" Lx17" Wx36" H, glass board, white, double-sided, oak stain, \$100, 275-2344.

**FURNITURE:** Sofa bed, queen size, \$100; round, oak, \$50; cane chairs, \$10; sewing Seers console, \$50; typewriter portable, \$45-8758.

**FUTON MANUFACTURER'S BLOWOUT**  
\$99.95, including choice of color, 8 layers,  
ed frame, warranty. Largest selection. Sofa  
\$1199.95. No one beats our quality and price  
# 284-6222.

**ANNE**  
**NAIL STUDIO**  
**SPECIAL**  
Full Set (Reg. \$25) \$17

**PHONES**

549-8911  
M-F 9 am-7 pm, Sat. 8 am-6 pm  
With coupon • Expires 5/31/95

## DOWN SUMMER

**WRAPS** | **CELLULITE TREATMENTS**

**Call today!**  
**BODY WAXING**  
**10% OFF**

**UP TO 20" IN ONE MONTH!**  
• Six different machines  
• Firm and reshape quickly

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**TANNING \$30<sup>mo.</sup>**  
First-time clients only

San Diego Reader May 17, 1994

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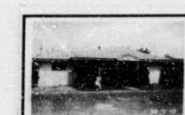
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**LEUCADIA**  
First 100 feet from sand! 1700' home, 1700 sq. ft. Includes complete set of plans. \$300,000. Russell/Chen Co. Realtors. Pacific 434-7558. Page 1, 649-7616.



**LEUCADIA**  
3 bedroom, 2 bath home on hill. Views of ocean. Panoramic view of 2nd story added. \$270,000. News 11.2. Steve Allen, Cal-Cashon, 481-7468.



**MIRA MESA**  
Open house Sunday, 12-4pm. 1400 sq. ft. home. 7500 Angeleno Drive. \$245,000. 10546 Ramona Street. \$245,000. 7754 Gaston Street. \$235,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MIRA MESA**  
A fragrant herb garden just a step from patio that opens into kitchen. 4 bedroom, 1.5 bath. \$250,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MIRA MESA**  
7794 Gaston Street, 3 bedroom, 2 1/2 bath. Prepaid, pool, car attached garage, vaulted ceilings. Call for \$250,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MIRA MESA**  
Seller wants to sell on a 2 bedroom, 1 1/2 bath, 1400 sq. ft. home. Freshly painted, new carpet/hardwood floors. \$217,500. Gregg Seaman, Pacific Properties, 366-4555.



**MIRA MESA**  
10546 Ramona Street, 4 bedroom, 2 1/2 bath, family room, fireplace, 7700 square feet, gracious family living. Panoramic view over living room. \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MIRA MESA**  
Small desert. Live in property. Male payments for 12 months. 4 bedroom, 1 1/2 bath, new carpet and paint. Park. \$245,000. 455-1151.



**MIRA MESA**  
7794 Gaston Street, 3 bedroom, 2 1/2 bath. Prepaid, pool, car attached garage, vaulted ceilings. Call for \$250,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MISSION BEACH**  
New luxury 2nd and 3rd floor penthouse with ocean and bay view. 1427 square feet with 2 car garage. \$750,000. Agent, Steve Calumet, 455-8335.



**MISSION HILLS**  
Classic University Heights Spanish, hardwood floors, formal dining room, breakfast room, fireplace, 2 car garage. 3 bedroom, 1 1/2 bath. \$215,000. Mary Anne, Coldwell Banker, 460-6707.



**MISSION HILLS, SOUTH**  
Woody retreat, distant canyon view from 2 bedroom home. Detached office, fireplace, deck/landscaping. Very private. \$212,000. Principes only. Overland, 296-2082.



**MISSION HILLS**  
Prestigious executive area. 3 bedroom, 2 bath home with new pool, large family room. Walk to Presidio Park. \$275,000. Lundy, agent, 264-7222.



**MISSION HILLS/HILLCREST**  
2300', exceptionally renovated 3 bedroom, 2 bath, den, Callahan. Walk to Haines about 1/2 mile. \$245,000. Open house, Saturday/Sunday 1-4pm. Owner, 269-9898.



**MISSION HILLS**  
Tiptop Mission Hills home. Excellent location at 2300, walking distance to Mary and LUCAS. \$445,000. Call Lucy Agent, 264-7222.



**MISSION VALLEY**  
Best buy \$185,000 2 units in 2 bedroom, 1 1/2 bath, 1 1/2 car. Freshly painted, new carpet/hardwood floors. \$185,000. Future, 279-6555.



**MISSION VALLEY**  
\$250,000 New build in M.V. Immaculate, solid construction. Privacy. Fireplace, new carpet, back yard garden, open waterwall. Call Gardner Real Estate for details. 279-8717.



**MISSION VALLEY**  
Luxurious, 2 master bedrooms, 2 baths, armarities, carpet, tile-view view. Large open floor plan. \$245,000. Call for \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MISSION VALLEY**  
Luxury, 3 bedroom, 2 bath, wet bar, all amenities, garage. Owner motivated! Reduced to \$175,000. Dona Bowman Realty, 274-3538.



**MISSION VALLEY**  
Great starter home! Large 1 bedroom in heart of valley. Close to Fashion Valley Mall. Pool, air, priced low. \$265,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MISSION VALLEY**  
Jug to buy! Beautiful, homeowner's best price. Close, refurbished studio, 2nd floor, 2nd floor, 2nd floor. \$245,000. Call for \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MISSION VALLEY**  
New! New! New! 1 bedroom, 1 1/2 bath, 1 1/2 car. Freshly painted, new carpet/hardwood floors. \$185,000. Future, 279-6555.



**MISSION VALLEY**  
Luxurious, 2 master bedrooms, 2 baths, armarities, carpet, tile-view view. Large open floor plan. \$245,000. Call for \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



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**MISSION VALLEY**  
Reconditioned special! 2 bedroom, new carpet, paint, and tiles. Close to beach, pool, clubhouse. \$245,000. Lawrence, Pacific Properties, 366-4555.



**MISSION VALLEY**  
Spacious 4 bedroom, 2 bath, family room. Huge lot on peaceful, tree-lined street. \$245,000. Call for \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



**MISSION VALLEY**  
Luxurious, 2 master bedrooms, 2 baths, armarities, carpet, tile-view view. Large open floor plan. \$245,000. Call for \$245,000. Marlon/Star, Century 21 Regatta, 455-0887.



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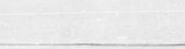
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**RANCHO PENASQUITOS**  
3 bedroom, 2 bath upper unit. Vaulted ceilings, fireplace. \$135,900. \$2000 credit to buyer. Try all terms, VA-FHA, low down. Mickey, agent, 276-1111.



**SAN CARLOS**  
Seven-year-old beauty! 3 bedroom, 2-1/2 bath, sunny, quiet, open location. Dramatic vaulted ceiling, fireplace, rear yard decking. Only \$191,900. Owner Broker, 298-5604.



**SAN DIEGO**  
2 bedroom, 2 bath, FHA assumable, security building, close to shopping, bus service. Hurry, call today! \$72,500. Westmark Realty, Stanley, 296-6900. 954-5020



**SAN DIEGO**  
Just listed! 3 bedroom, 2-1/2 bath tri-level townhome in model condition, 2 car garage, full size laundry, \$124,900. Steve



**SCRIPPS RANCH**  
Townhouse, quiet, clean, end unit. Wood burning fireplace, entry with skylight, east-

**SOUTH BAY**  
Garden setting, ground floor, end unit, 2  
quarter, bedrooms...2, bath, kitchen

Vasecek and Associates, 571-0097.









San Diego Reader May 17, 1990 45

**FORD MUSTANG**, 1983 convertible, 302 4 speed, light blue, white top and interior, new tires, \$5500/best 488-2737.

**FORD MUSTANG**, 1989 convertible, black, leather, power windows, air conditioning, excellent stereo, cruise control, 18 wheel, 14,000 miles, must sell, \$15,500. Michaels, 223-9978.

**FORD MUSTANG**, 1985, 6 cylinder automatic, red with black interior, new front and rear, brake cylinder shocks, etc. Retall, engine, 50K miles, cover, call, \$3300/best, 491-0082.

**FORD MUSTANG**, 1987, good condition, original paint, new brakes, transmission, timing chain, \$3200/best. Must sell, 488-4951.

**FORD MUSTANG**, 1985 V-8, great body, paint, mechanical condition, and interior. Retall radiator, front end, transmission. Automatic, \$4995. Home, 755-1496, work, 223-5451.

**FORD MUSTANG**, 1981, 2 door, cream, good exterior, engine, transmission, New water pump, clutch, radiator work, flush, registration, gas wheels, 100K miles, \$1900/best, 463-7363.

**FORD MUSTANG**, 1984-1/2, 5 speed, am/fm, cassette, automatic door locks, new battery, radials, perfect condition, well maintained, \$500 below blue book at \$3200, 445-1420.

**FORD MUSTANG**, 1987, in good running order, 4 speed, needs paint, carpeting, etc. For only \$1500, 687-6023.

**FORD PROBE**, 1989, excellent condition. Must sell, \$9750/best offer, 275-5434.

**FORD RANGER F-150**, 1981, Lariat, V-8, 301, 4x4, air conditioning, cruise control, custom wheels, shell, with carpet kit, excellent condition. Evenings, 575-5154.

**FORD RANGER XLT**, 1983, midsize truck, 4x4, 4 cylinder, 4 speed, 50K miles, \$3000/best, 274-8613.

**FORD TEMPO GL**, 1985, 4 door, automatic, air conditioning, power steering/brakes, 18 wheel, cruise, sm/fm, 58K miles, good brakes, tires, looks and drives excellently, \$3800, 583-0775.

**FORD TEMPO**, 1984, 4 door, automatic, air conditioning, cruise, am/fm cassette, nice clean, excellent condition, \$2500/best offer, 689-0167.

**FORD TEMPO GL**, 1986, excellent condition, 100K miles, extended warranty, white with grey interior, 5 speed, air conditioning, cruise, new tires, must sell, \$4700/best, 581-0255.

**FORD TEMPO**, 1986, 5 speed, am/fm, 4-way speakers, cruise, 51, power mirrors, brakes, steering, sunroof, mag wheels, carefully maintained, looks sharp, \$3995, Charles, 276-4741.

**FORD TEMPO GL**, 1986, 2 door, light blue exterior, automatic, air conditioning, power brakes, power steering, am/fm cassette, cruise control, much more, \$4000/best, 558-4776 or 272-4158.

**FORD XLT AEROSTAR VAN**, 1987, Good condition, spotless, burgundy color, interior, air conditioning, power, loaded, \$8500, Scott or Sue, 278-5777.

**GMC TRUCK**, 1986, 1/2 ton, 4x4, 327, V-8, turbo 350, shift kit, V-8 305, 4-cyl. BFG mud terrain, many extras, \$4000/best offer, 571-5424.

**GMC TRUCK**, 1989, 4-wheel drive, new motor/pump/radiator/battery, 4 speed, no rust, everything works great, \$3750/best offer, 748-0078.

**HONDA ACCORD**, 1984, hatchback, 5 speed, white, great condition, original owner, \$3300, 844-6356.

**HONDA ACCORD LX**, 1981, air conditioning, power steering, am/fm, runs well, reliable, \$1800, Cal 571-6882.

**HONDA ACCORD LX**, 1980, 5-speed, air conditioning, am/fm, runs great, reliable, \$1500, 563-7012.

**HONDA ACCORD LX**, 1984, green color, 2-door, 100K miles, 5-speed, air conditioning, power brakes/steering, Great car, \$1500, 558-4776 or 272-4158.

**HONDA ACCORD LX**, 1987, 4 door, 5 speed, air conditioning, am/fm, runs great, reliable, \$1500, 563-7012.

**HONDA ACCORD LX**, 1984, hatchback, 5 speed, low miles, air conditioning, am/fm cassette, power steering/brakes, cruise, excellent condition inside and out. Must sell, \$4800/best, 591-4758.

**HONDA CIVIC**, 1985, station wagon, white, trim, 1 owner, excellent condition, must sell, asking \$4600, 275-3788.

**HONDA CIVIC**, 1986, 1984, 4 speed, mechanically excellent, good stereo, clean, one owner, \$1500/best, 565-0149.

**HONDA CRX**, 1981, black, sunroof, air conditioning, Alpine stereo, performance tires and rims, lots of extras. Excellent condition, sacrifice at \$6300, 542-2178.

**HONDA CRX**, 1979, don't run, use for parts or fix and save money. You too, \$350/best, 695-1936.

**HONDA PRELUDE**, 1982, 1.6, 5 speed, sunroof, \$2500, Andy or Paula, 274-6186.

**HONDA PRELUDE**, 1985, automatic, canopy yellow, black interior, 11,500 miles, excellent condition, 284-0665.

**HONDA PRELUDE**, 1984, 4 door, 5 speed, air conditioning, am/fm radio, sunroof, \$4500/best, 222-0545.

**HONDA PRELUDE**, 1980, \$1650, 583-3590.

**HONDA PRELUDE**, 4 for 1985 Ford Mustang, 6 cylinder, 100K miles, \$3300/best for 4.

**HONDA PRELUDE**, 1981, beautiful condition, new transmission, new air conditioning unit, new oil and water, Silver with red interior, \$10,250/best, 273-5343.

**HONDA PRELUDE**, 1989, automatic, 4 door, white, am/fm stereo cassette, under 15K miles, warranty, moving to Japan, must sell, \$6500/best, 546-1484.

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**HYUNDAI EXCEL**, 1988, must sell, 3 door, 4 speed, 38K miles, 35 mpg, 3 years left on unlimited mileage, extended warranty, \$3395, Cameron, 562-4881.

**HYUNDAI EXCEL GL**, 1988, 1/2 hatchback, burgundy metallic, automatic, air conditioning, am/fm cassette, under 20K miles, 5 year extended maintenance plan, excellent condition, \$6600, 723-8105, or after 10/14/90, \$6900/best, 753-6958.

**HYUNDAI EXCEL GL**, 1988, silver, excellent condition, air conditioning, am/fm cassette, under 20K miles, 5 year extended maintenance plan, excellent condition, \$6600, 723-8105, or after 10/14/90, \$6900/best, 753-6958.

**HYUNDAI EXCEL**, 1988, hatchback, 50K miles, very good condition, 562-3675, 235-8444.

**BUZU IMPULSE**, 1984, aqua blue, air conditioning, automatic, cruise, am/fm cassette, equalizer, electronic window lock, 15,000, Anytime, 468-2362.

**BUZU IMPULSE**, 1985, black, power steering, power brakes, power windows, 5 speed, power door locks, am/fm cassette, cruise control, 18, excellent condition, 58K miles, \$4800, 483-8208.

**BUZU IMPULSE**, 1985, black, power steering, power brakes, power windows, 5 speed, power door locks, am/fm cassette, cruise control, 18, excellent condition, 58K miles, \$4800, 483-8208.

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**BUZU IMPULSE**, 1985, black, power steering, power brakes, power



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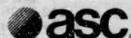
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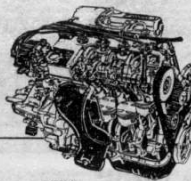
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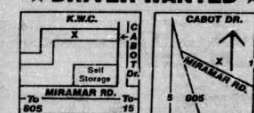
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400 (73-74) 400	400 (73-74) 400	400 (73-74) 400	400 (73-74) 400	400 (73-74) 400
400 (75-76) 400	400 (75-76) 400	400 (75-76) 400	400 (75-76) 400	400 (75-76) 400
400 (77-78) 400	400 (77-78) 400	400 (77-78) 400	400 (77-78) 400	400 (77-78) 400
400 (79-80) 400	400 (79-80) 400	400 (79-80) 400	400 (79-80) 400	400 (79-80) 400
400 (81-82) 400	400 (81-82) 400	400 (81-82) 400	400 (81-82) 400	400 (81-82) 400
400 (83-84) 400	400 (83-84) 400	400 (83-84) 400	400 (83-84) 400	400 (83-84) 400
400 (85-86) 400	400 (85-86) 400	400 (85-86) 400	400 (85-86) 400	400 (85-86) 400
400 (87-88) 400	400 (87-88) 400	400 (87-88) 400	400 (87-88) 400	400 (87-88) 400
400 (89-90) 400	400 (89-90) 400	400 (89-90) 400	400 (89-90) 400	400 (89-90) 400
400 (91-92) 400	400 (91-92) 400	400 (91-92) 400	400 (91-92) 400	400 (91-92) 400
400 (93-94) 400	400 (93-94) 400	400 (93-94) 400	400 (93-94) 400	400 (93-94) 400
400 (95-96) 400	400 (95-96) 400	400 (95-96) 400	400 (95-96) 400	400 (95-96) 400
400 (97-98) 400	400 (97-98) 400	400 (97-98) 400	400 (97-98) 400	400 (97-98) 400
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**HONDA CIVIC**  
1987, #0208238. V-6, 1600 cc. 4-cyl. automatic, cassette and more. \$8495 + tax. License, document fee. Kearny Mesa Volkswagen, 279-7100.

**HONDA CRX**  
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1985, Fairly Price. 289. A-code, black/yellow top, original window stickers, manual and keys. See factory options, changed new parts. Much more. \$3950. 527-7866.

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1988, Great, reliable car. Excellent condition, low miles, original owner, runs smooth, 3 year extended warranty, air conditioning, Panasonic stereo. \$6500.00. Offer. Nara. 281-7657.

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1983, 6-cyl. automatic, 40,000 miles. Black interior, clean leather interior. Well kept. \$13,500.00. Dave. 747-5889.

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1971, Beautiful, panoramic car that will only increase in value. Must see. Low miles, original engine, leaving country or wouldn't sell. \$8500. 942-2951.

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1989, 4.0 liter, V-6, 4x4, 5-speed, air conditioning, excellent condition. Asking \$15,000. 344,395. 282-0149.

**JEEP CHEROKEE**  
1988, #0208238. Only 22,000 miles. Air conditioning, excellent condition. Must see. \$8995. Dealer. 449-8500. 579-8888.

**MERCURY LINX.** 1984, new tires, air conditioning, radio, runs well, \$1600. Leave message, 226-1448.

**MERCURY MONARCH.** 32K original miles, owned 4 door, Grandma's family car, air conditioning, power steering, brakes, cassette, immaculate inside/outside. Must see to believe. \$2950. 484-3429.

**MERCURY TOPAZ LTD.** 1988, 5 speed, power seat, windows, air conditioning, am/fm cassette, more 24K miles remain on warranty, \$6950. Joe, days, 231-7636, or evenings, 753-4769.

**MOB.** 1979, new clutch-belt, terpytop/vhett/tires. Runs well. Must see to appreciate. \$3000. 294-5889.

**MISCELLANEOUS.** VW luxury, new/most all external accessories, 1977-1978 van, 411 wagon, Porsche 914, full insecticon, bursters. Paid \$2783.30, 112 miles ago. \$1500 cash. 488-5806.

**MISSING.** Toyota Corona, 1975, station wagon, yellow, license 779 NRD, many Mira Costa College stickers across rear bumper, part of front grill missing. Callabus book and all notes in car. Please help to locate. Need my car and school work. Lines next week. Reward: Car taken Friday, May 11, about 8pm, from Del Mar. 755-9553.

**MITSUBISHI COROLLA.** 1986, 5 speed, am/fm cassette, air conditioning, sunroof, black, some body damage, \$4500. 489-5367.

**MITSUBISHI PRECIS.** 1987, 5 speed, 4 door, 22K miles, excellent condition, stereo cassette, am/fm, very clean. \$3950. 428-8923. 690-5973.

**MORRIS MINOR.** 1965, Deluxe 1000, 2 door, excellent mechanical and body, \$2000. 276-2248.

**MOTORHOME.** 1989 Roadcoach, 34 Drift, wood, basement model, Ford 450/John Deere. All factory options, 19K miles, 1 owner. Perfect condition. 491-1453.

**MOTORHOME.** Winnebago, 20' Complete, self-contained plus low mileage, good condition. 2 air, generator, awning. Must sell for best offer in May. \$7950. 434-1961.

**MOTOR HOME.** 1981, Vader, 22' class C, 51K miles, Dodge 360, generator, air conditioning, microwave, CB, etc. Loaded, excellent condition, asking \$11,990. 853-8613.

**MOTORHOME.** Isuzu, 20' 21 mpg, diesel, steps, 4, cruise, air conditioning, toilet, shower, stereo, Michelin tires, 12K miles, 3K miles on new motor, \$16,000. 466-0190.

**MOTORHOME.** 1969, 29' Winnebago. Mechanically sound with roof air, 2 car-top carriers, appliances. Get ready for summer fun. \$4000. Bill, 281-6755.

**NISSAN 300ZX.** 1985, 2+2, 5 speed, all power options under the sun including laundry alarm, T-top, and 225000 15 tires with American racing rims. \$7500. 293-0688.

**NISSAN KING CAB.** 1986, deluxe, power steering/brakes, cruise am/fm cassette, 18 jump seats, 5 speed, like new condition, 66K day miles. 277-6999.

**NISSAN MAXIMA.** 1986, Sunroof, cruise, am/fm cassette, equalizer, 5 speed, auto windows, power locks/steering/brakes, excellent. \$6900. After 8pm, 277-2789.

**NISSAN MAXIMA.** 1987, white, automatic, air conditioning, power everything, sunroof, garaged and in beautiful condition, \$9900/best. Chris, 452-2355.

**NISSAN PICKUP.** 1987, King Cab, 4x4, 5 speed, 28K miles, power steering/brakes, air conditioning, stereo, custom interior, Nissan mag wheels, red wheels. \$7900. Evenings, 774-677-4053.

**NISSAN SENTRA.** 1982, Lady driven, automatic, new tires, Blaupunkt stereo, excellent condition. \$2275. Jeff, 730-9027.

**NISSAN 300ZX.** 1986, hot rod, T-top, new dual, new brakes, tires of your choice, no drugs, mint in/out. 58K miles, \$9950. Tom, 558-9549, or 485-4928.

**NISSAN 300ZX.** 1985, 2+2, 5 speed, all power options under the sun including laundry alarm, T-top, and 225000 15 tires with American racing rims. \$7500. 293-0688.

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**NISSAN SENTRA.** 1982, Lady driven, automatic, new tires, Blaupunkt stereo, excellent condition. \$2275. Jeff, 730-9027.

**NISSAN SENTRA.** 1987, 5 speed, 2 door, air conditioning, am/fm cassette, red, runs well, excellent condition, must sell, \$3795/best. After 8pm, 585-1403.

**NISSAN SENTRA.** 1987, 5 speed, 2 door, am/fm cassette. Look like new runs perfect. \$4500. 571-6580.

**NISSAN TRUCK.** SE V8 King-Cab, sunroof, Navajo camper, 52K miles, air conditioning, stereo, power, cruise control, like new. \$3000. 660-6079.

**OLDSMOBILE DELTA 88 ROYALE.** 1974, drives great, must sell. \$500/best offer. Leave message for Martin. 555-6993.

**OLDSMOBILE CUTLASS.** 1981, power windows, air, interior in good condition. Needs engine work. \$7000/best offer. 292-5262.

**OLDSMOBILE CUTLASS.** 1985, station wagon, 6 cylinder, 4 door, seats 8, new engine/warranty, power, locked. Only \$4395/best. Ron, days, 549-4645, or evenings, 452-2760.

**PEL GT.** 1971, great condition, good tires, good paint, runs well, only \$1950. Greg, 483-3633.

**PARTS FOR VW KARMANN GHIA.** Chrome lock bumper, front door windows, lock latches, regulator window cranks, back paneling, steering wheel, bar, cheater's. Steven, 753-2300.

**PARTS.** VW ATK, new motor, accessories for 1972-1978 van, 411 wagon, beatbox, 914 Porsche, fuel injection or carburetors. Paid \$2718.30. \$1000 cash. Can deliver. 488-5806.

**PARTS.** Chevy truck, roll bar, tailgates, lock cover for utility belt and 2 rear windows, 1 side, 4" 18 springs, axles, 275-3004.

**PARTS.** VW Bug, 1967, type I, front fenders, rear Blaupunkt, wiper motor, blue dots, flasher relay, village regulators, other electrical and miscellaneous parts. 699-3708.

**PARTS.** Honda, take it all for \$60. Leave message, 494-9353.

**PARTS.** 1979 Daylan/Kia, 2 door model, glass, hood, miscellaneous. V6 automatic transmission. 1971 Datsun pickup. 565-6242.

**PARTS.** 1971 VW camper. Cabinets, brake/magnet, bed, windows, fiberglass, 2nd top, coils, wheels. Good condition. No reasonable offer refused. 529-9021.

**PARTS.** For 1975 Dodge 4x4, automatic transmission with marriage transfer and yokes. Was working, as is, delivered. \$150. Save. 789-2796.

**PEUGEOT 505S.** 1981, fuel injected, power windows, locks, sunroof, air conditioning, cheap transportation, with all the luxuries. \$1700/best. Leave message. 755-4379.

**PEUGEOT 504D.** 1975, automatic, sunroof, power steering, power windows, extra fuel tank, second owner, have all records, good condition, 85K miles, \$1500/best. 293-9925.

**PLYMOUTH BARRACUDA.** 1965, 27 V8, rebuilt automatic, original gold paint, good tires, discombrake and runs well. Value will go up. \$950. 275-3820.

**PLYMOUTH SUNDANCE.** 1987, 4 door, 2.2 liter turbo, H.O. suspension, automatic, cruise, air conditioning, new battery and tires, gauges. 58K miles. \$4950/best. Caribed. 720-1365.

**PONTIAC FIREBIRD.** 1968, convertible, muscle car, 4 hot, vintage collectible Big engine, travels at 100 mph, all receipts. \$8500. 489-0133.

**PLYMOUTH 1966.** classic, station wagon, owned by 1 family, needs engine work, \$5000/best. 273-6416.

**PONTIAC FIREBIRD.** 1968, white, classic, automatic 350 V8, power steering/brakes, air conditioning, am/fm cassette, 18 wheel, excellent condition, \$4450/best. 277-9776.

**PONTIAC FIREBIRD.** 1968, convertible, muscle car, 4 hot, vintage collectible Big engine, travels at 100 mph, all receipts. \$8500. 489-0133.



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<p><b>MAZDA RX7</b></p> <p>1993, 5 speed, air conditioning, power windows, cassette stereo, leather interior, sunroof, 85K miles, superb condition. Must sell. \$9900. 589-0006, or 484-8777.</p>	<p><b>MAZDA 525 PICKUP</b></p> <p>1987, 4000RDI, 525, 4 door, Condition Call Pacific Nissan. 571-3200.</p>	<p><b>MERCEDES 300E</b></p> <p>1992, 4000RDI, all power steering, sunroof, leather interior, 100,000 miles, excellent condition. \$23,900. After 7pm, 263-0786, or 584-6786.</p>	<p><b>MERCEDES 300</b></p> <p>1993, 4000RDI, 300, 4 door, excellent condition. \$23,900. After 7pm, 263-0786, or 584-6786.</p>	<p><b>MERCEDES 450 SL</b></p> <p>1974, 2 tops, very nice condition, automatic, air conditioning, am/fm cassette, new tires, cruise control, runs well. \$13,995. 769-6316.</p>
<p><b>JEEP CHEROKEE</b></p> <p>1986, 4000RDI, automatic, power steering, stereo and more. \$6999. Westcott Mazda, 474-5971.</p>	<p><b>JEEP CHEROKEE</b></p> <p>1988, 4000RDI, air conditioning, 5 speed, 89000. Free weekly auto detailing for 3 months with purchase. Jeep Eagle Dealers of San Diego, 297-1887.</p>	<p><b>JEEP COMANCHE</b></p> <p>1988, 4000RDI, 6 cylinder, automatic, power steering, air conditioning, cassette, stereo. Why not? Plus tax, license. Subbed to prior sale. Kearny Mass Dodge, 379-4000.</p>	<p><b>JEEP CHEROKEE</b></p> <p>1988, 4000RDI, 6 cylinder, automatic, power steering, air conditioning, cassette, stereo. Why not? Plus tax, license. Subbed to prior sale. Kearny Mass Dodge, 379-4000.</p>	<p><b>JEEP WRANGLER</b></p> <p>1986, 4 cylinder, automatic, power steering. Only \$2500. Easy financing. Westcott Mazda, 474-5971.</p>
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**VW CAMPER**, 1976. Beautiful condition, engine and interior great, many new parts and extras. Need \$5, must sell. \$3500. negotiable. 239-3114.

**VW CAMPER**, 1972, recently rebuilt dual port engine, runs great, clean interiors, interior maintained with all VW parts, leaving country, must sell. \$2450. 294-7565.

**VW CAMPMOBILE**, 1979. New motorhome, refrigerator, stove, water pump, sleeps 4. New camper. \$4900. 433-5052.

**VW CORPADO**, 1980, white, sunroof, 5-speed, ABS, cover, 8-speed windows, air conditioning, all power accessories, full factory warranty. \$16,250/best offer. 488-2647.

**VW FASTBACK**, 1970, yellow, good condition, 5-speed. Doug. 239-5764.

**VW GOLF DELUXE**, 1989, almost new, air conditioning, automatic, amfm cassette, moonroof. 4 door, perfect condition. \$11,000. 756-2486.

**VW GTI**, 1983, red, original owner, all clean, religious oil changes, very clean, excellent condition. 725-7477.

**VW JETTA**, 1981, black, sunroof, built engine, many extras. Must sell. \$2000/best offer. Andy. 463-1392.

**VW JETTA GLI**, 1984, black, 5 speed, sunroof, air conditioning, 4 door, excellent condition. 80K miles, original owner. \$5500/best. 276-0127.

**VW JETTA**, 1983, automatic, fully loaded, tinted windows, sunroof, new tires. Mechanically/medically inspected. One owner, all papers \$500. Kupp. 455-1156.

**VW JETTA**, 1984, sporty 2 door, 5 speed, white, mint condition inside and out. 19K miles, must sell. \$7500. 456-3500 or 299-1477.

**VW JETTA**, 1985, quartz gray, 5 speed, air conditioning, sunroof, tinted windows, Kenwood pull-out. Offroad alarm. 80K miles, very clean. \$4500. Edwin. 690-5777.

**VW KARMANN GHIA**, 1964, classic sports car. Excellent body/mechanical. 75K original miles. Beautiful. \$4000/best. Serious only. Mark. 792-7200 or 632-8572.

**VW GTI**, 1983, red, original owner, all clean, religious oil changes, very clean, excellent condition. 725-7477.

**VW JETTA**, 1981, black, sunroof, built engine, many extras. Must sell. \$2000/best offer. Andy. 463-1392.

**VW JETTA GLI**, 1984, black, 5 speed, sunroof, air conditioning, 4 door, excellent condition. 80K miles, original owner. \$5500/best. 276-0127.

**VW JETTA**, 1983, automatic, fully loaded, tinted windows, sunroof, new tires. Mechanically/medically inspected. One owner, all papers \$500. Kupp. 455-1156.

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**VW RABBIT**, 1979, Needs work. \$405/best offer. After 2pm. 282-4039.

**VW RABBIT**, 1979, diesel, Mechanically special. Has had \$700 worth of work, still needs head gasket. 4 door, 5-speed. \$750. 588-7635.

**VW RABBIT**, 1984, convertible, Wolfsburg Edition, white on white, great shape. \$4800. Leave message. 792-8840.

**VW RABBIT**, 1984, 5 speed, dark blue, very good condition. \$2950/best. 270-4181.

**VW RABBIT**, 1981, 65K miles, beige LS model, good condition. \$1200/best. 743-7934.

**VW RABBIT**, 1977, brown, great condition, low miles, sunroof, air conditioning. \$1400 or best offer. Livia. After 5pm. 229-0375.

**VW RABBIT**, 1982, 4 speed, 4 door, low mileage, clean body, nice interior, great dependable transportation. \$2200/best. Danielle. 787-2209.

**VW RABBIT**, 1980, 2 door, gas, 5 speed, crank sunroof, air conditioning, new clutch, new aluminum wheels, excellent mpg, runs great. \$1700. Between 3-6pm. 457-1543.

**VW RABBIT**, 1978, diesel L, 2 door, sunroof, new battery, new water pump, new radiator, good tires, not running. \$200. 256-4766 or 488-8473.

**VW RABBIT**, 1980, classic, no rust, new top, tires, molding, chrome, and turnip. 3800 engine, primed, needs paint. Fun and reliable. \$2100. James. 234-3919.

**VW SUPERBEETLE**, 1975, convertible, cherry red, black top, restored inside and out to immaculate condition. Too many details to mention, have all receipts. 270-9273 or 534-7386.

**VW THING**, 1974, good condition, \$3500/best. After 5pm. 479-0747.

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**WANTED** STATION WAGON, Looking for reasonably priced pickup truck, with chrome rings and dual caps. \$25. 224-4458.

**WHEELS**, 3-4x6-10, steel spools, 8 lug for 12x18 1/2 or larger truck tires. Set of 4 (3 tires), \$100. Set of 2. \$35. Dick. 569-8807.

**YUGO GV**, 1987, gold, good condition, 33,000 miles, amfm cassette, good interior, great gas mileage, always maintained. \$1500 or best offer. Daniel. Leave message. 277-3448.

**WANTED** Vw Rabbit, Scirocco, Jetta or Rabbit truck, running or not, dents OK. Mark. 581-3846.

**WANTED** Cars. Cash paid. In running condition. Needing work OK. Top dollars for clean cars! Bill at 231-0876.

**WHEELS AND TIRES**, 2, 1935 Ford, 17" and heavy-duty truck tubes for snow and water. Bob. 276-7129.

**WHEELS**, 4 factory 14" x 7" Knight Rider style for Porsche, including lug nuts, spacers and black plastic wheel cover in sets. Asking \$175. 460-9705.

**WHEELS**, A Mercedes Benz, fit up to 1980, \$200 each or best offer. Leave message. 263-4302.

**WHEELS**, Honda, 4, 13" stock and tires for Civic or CRX. Brand new. \$240/best. 297-5227.

**WHEELS**, 4 new, Nissan pickup truck, with chrome rings and dual caps. \$25. 224-4458.

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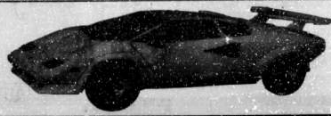
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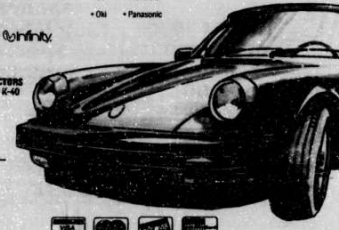
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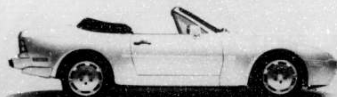






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