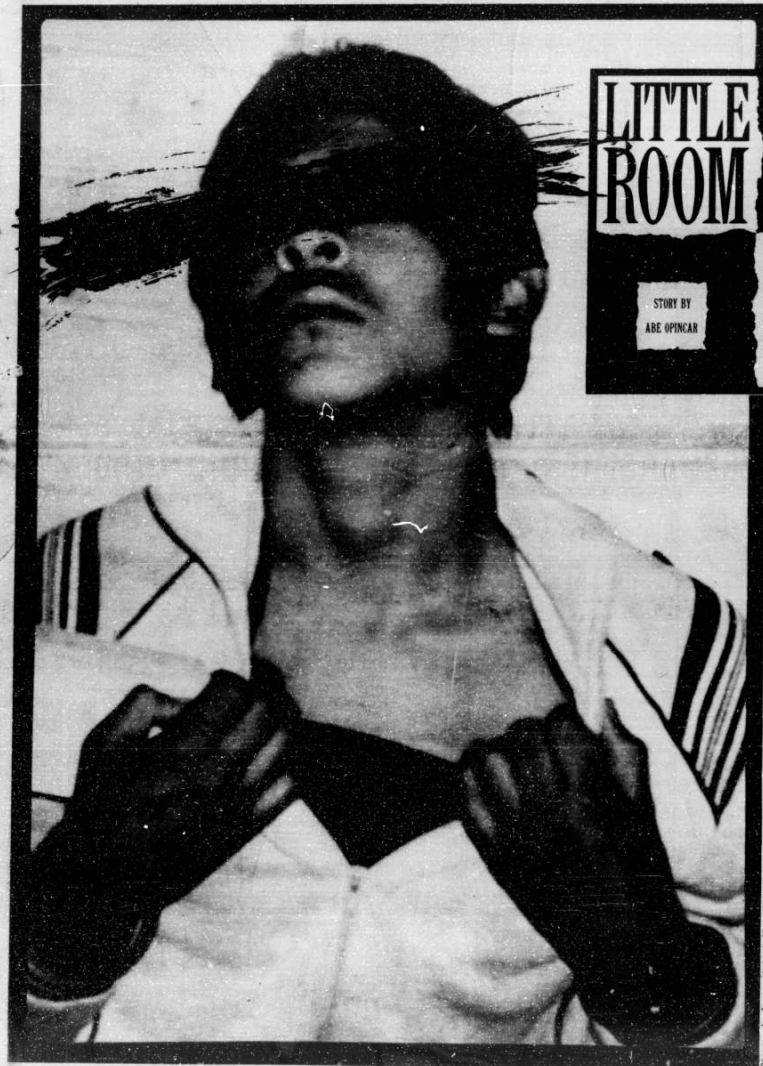


UPRIVER FROM SAN DIEGO - WHO GETS WATER
BEFORE YOU DO AND HOW LITTLE THEY PAY FOR IT - PAGE 20

READER

VOLUME 19, NO. 23 JUNE 14, 1990 SAN DIEGO'S WEEKLY



LITTLE ROOM

Torture
in
Tijuana

1. Fidel Sanchez Jimenez, 17
Confined at a tortilla shop
Accused of stealing money
Offices of the State Judicial Police,
Rio Tijuana District
January 15, 1990

STORY BY
ABE OPINCAR

"They apprehended me at work and handcuffed me. They took me in an old grey van with, I think, blue license plates—maybe I didn't see them well. The inside of the van was really scratched up, and there was a dirty white

(continued on page 14)

Photograph of Jimenez courtesy of Victor Clark

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Sniggering Culture Cultures

I find it extremely frustrating that local artsy-fartsy types are so all-fired concerned over having their precious government handouts threatened ("City Lights," June 7). In a city with so many authentically serious problems such as gang killings, drugs, and the homeless, who gives a rat's posterior whether or not there's opera? If Ian Campbell was to donate a nice chunk of his \$12,382-a-year salary to the St. Vincent de Paul Center or some other deserving charity, maybe they "art" could begin to serve some real purpose. I realize that the culture values will snigger at this reasoning and go on about their above-it-all business, but I just want them all to know that their priorities are tragically skewed. Glenn McAlpin, Jr. Pacific Beach

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 85803, San Diego, 92168-5803, or fax them at 234-0468. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Floyd's Question

Go ahead and laugh, all you dove liberals. Your cover story ("I'd Walk a Mile for a Camo," May 31) once again poked fun at a familiar and easy target: those of us who know an eminent collapse when we see one coming and so have to be labeled as nuts and "survivalists." I'm sure they were laughing in ancient Rome as Nero fiddled away, too. And like Rome, the United States is getting far, lazy, and complacent. We graduate more paper-shuffling lawyers than workers: we buy one quarter of our cars from a country that was our hated enemy only 40-odd years ago; we greet a known Communist leader like he was a rock star; our streets are being taken over by drug-addled thugs; and our economy is going down the tubes. So who's nuts? Floyd Randall Crane Borrego Springs

I Call It Yellow Journalism

Did your May 31 issue have a decidedly yellow tint, or was that just cynicism on my part? I'm referring to the thinly veiled attack on David Copley in your "City Lights" section. Once again, under the guise of responsible journalism, a Reader reporter has decided to dredge up some muck about a member of San Diego's so-called "establishment" who also happens to be the president of one of your competitors. You call this investigative reporting. I call it yellow journalism. Was the story newsworthy? No. Was it necessary to describe David Copley as "cherubic... 320-pound Texas makes him a distinctive presence in any setting..."? No. This goes beyond reporting and crosses over into territory usually lorded over by the national tabloids. Perhaps the reporter is disgruntled because he didn't get invited to any of Mr. Copley's parties at his beach house? Annie Jaworski Downtown

Not Just A Job

Regarding the May 31 story ("Highlights of Upcoming Events") about the Coast Guard's Bicentennial: maybe if your writer had stopped daydreaming while he was in the Navy and gotten off his butt and worked at advancing beyond a "lowly urban-come-journalist," he might have seen some of the adventure he was looking for. I sure had plenty. An ex-Navy Chief National City

A Hose In Each Hand

Thanks for the great little piece on "method washers" Richard Harjate in the May 17 issue ("City Lights"). In these water-scarce days, we need advice on how to conserve the precious liquid from such savvy old-timers. Washing an entire car using a mere six quarts of water is quite a feat. I contrast Harjate's utilitarian stings with the disgusting waste of water I witnessed recently in Solana Beach. I was driving to a friend's house when I saw a woman on her front lawn watering the plants using two hoses! This is no joke. She had a hose in each hand, neither hose had shut-off nozzles, and she acted like water conservation was a good idea for other people. I felt like pulling into her driveway and hawking her out. Any way, thanks again for the timely story. Liz Grigori Del Mar

She's Dreaming

Mr. Jim Holman. Hah! To think that we of this lovely town have suffered you and your appalling little snigger for so many seasons. Apparently it isn't enough for you just to print your filth, but you seem to be about indiscriminately. I have been living in this San Diego for 37 years, and what can I do. All I have to do is leave the house, whether it was for what I thought would be a morning of pleasant shopping or even to run a little errand and every place it seems I just turn around and Reader, Reader! Stacks of them sitting there, and the worst of it is they're free so even children could be vulnerable to the kind of trash which the great laws of this country have so generously allowed you to publish. Well, listen to me, Mr. Holman. I don't know about what you claim this is, but some of us in this community have suffered from this. Personally, I was brought up and educated during the time when the right thing was not only preached, we did them! The first time when I came across the printed curse words in your newspaper (yes, fully printed right there for all ages to see) I thought, oh those poor things, someone made a mistake and forgot to cross out the bad letters, how embarrassing. But that was no mistake, as we all know, was it, Mr. Holman? It's just the type of operation which you keep. There's a reason that profanity is called profanity, but you just don't know why that is. So do you? And I think your homestead columns are especially ugly (even disgusting). My beautiful granddaughter was visiting me Saturday, and she is only 11 years old and still so very young and childlike, as children are when they are properly brought up to be so. (Not that you would have any idea!) And can you believe what this poor little sweet girl has been worrying herself to death over, I will write down for your eyes the poem that Melissa showed me which she wrote herself just to show you how horrid the things which are regularly printed by you, if you have a single thread of decency anywhere in your entire character. Frys fly around in the air. Then they turn where they don't care. Cause they're just animals And they lay eggs cause they're not mammals. Eggs and maggots are the same thing Maggot grow while your not looking If you die and fall down You might turn brown. Then a fly can fly up your nose And lay something that grows I hope I don't die I read this and I asked her why would she write such a horrid. (continued on page 43)

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WHERE I AM IN EL CAJON

BY BRAD CANZEN



The offending dumpster

HEARD ANY GOOD HOMELESS STORIES LATELY?

Jack Hanson claims it was all a misunderstanding: he never told the East County Coalition for the Homeless that he looked sleeping transients in a dumpster one night. When he did say so that transients got locked in some dumpsters accidentally by business owners who didn't know they were there. Hanson, an El Cajon City Councilman, says he was just relating the story.

But this is not what several social workers heard on April 6. The

meeting was a gathering of approximately 20 people from various religious, charitable, or government agencies that provide services to the homeless in East County. Jack Hanson was there to represent the El Cajon Homeless Task Force, which he heads. But instead of concentrating on task-force strategies, Hanson reportedly launched into a series of anecdotes. One of them had to do with people who fish through dumpsters and leave a mess behind. Some of these people were taught a lesson, Hanson said, when they found themselves locked inside dumpsters

(continued on page 6)

NOW THEY SPRAY ME DOWN TO SLEEP

When El Cajon began preparing for its first coat of malathion on May 21, residents worried about their children, cars, pets, and patio furniture. The East County Coalition for the Homeless thought about the people on the streets. At the coalition's urging, last-minute arrangements were made to protect El Cajon's homeless — roughly estimated at 300 people — from the pesticide aimed at the Mexican fruitfly. The decision to open the Wells Park Community Center, as well as the gymnasium at El Cajon Valley High School, was made only hours before the 9:00 p.m. spraying. So when a total of only 12 people took advantage of the shelters, no one was surprised.

Preparations for the second spraying were more extensive. Posters were put up in Wells Park, a few hundred flyers were passed around, and the Salvation Army dinner truck made announcements. But the Central Assembly of God Church, which opened on the second night, hosted only three people. Four individuals came to the Wells Park, and two of them showed up after the spraying. So where were the city's homeless when the malathion helicopters flew over? Some took the trolley to La Mesa or downtown San Diego. Others slept in the parking structure of an unfinished shopping center. But to many it was just another night.

Gary, from South Florida, usually sleeps in U-Haul trucks or in vehicles on car lots (new and used). But on June 4, everything was locked up tight, so he slept

outside. "I'm used to being dusted," he says, referring to Florida's efforts at mosquito eradication. Gary read about the El Cajon spraying in the paper and also saw a sign about the shelters being opened. But he didn't care

Glenn covered up with a blanket during the first spraying, but then it rained, and the blanket got wet.

enough to seek protection. "I'm not worried about 20 years ago or 20 years from now," he says. Glenn covered up with a blanket



Just another night in El Cajon

during the first spraying, but then it rained, and the blanket got wet. He says, pointing to his arms. "They tell you to cover your car, and then they say it's not [harmful]

to people." Bill, a native San Diegan, wasn't bothered by the helicopters. "After a while it's just another noise," he says. "I heard a lot of them over in Vietnam."

Bob, a middle-aged man with a 15-year-old poodle, tried the Wells Park Community Center on the first night. But the staff wouldn't allow his dog inside, so they both slept in his car. On June 4, his boss put him up in a motel room. "Those shelters have too many rules," he says, echoing the complaints of many street people. Prohibitions against smoking and drinking are especially unpopular among the homeless.

Carl Wong, principal of El Cajon Valley High School, hired seven



Just another night in El Cajon

security guards to keep order in the gymnasium, which means that the security guards outnumbered the homeless almost two to one. (The school did not open for the second spraying.) Wells Park didn't put on any extra staff that night, according to a recreation department spokesman. Everyone left the building voluntarily, although one girl had to call her mother to say she'd be home late. ■

developers were granted 50-year leases on 25 acres of public land on the way now known as Sail Bay, deputy city attorney Hal Valderhaug says. "During that time, it was perfectly legal for lessees to build out into that area," he says. "With the understanding that once those leases expired, all those private docks and decks would have to be removed, at the owners' expense." But when the fateful day came, Sail Bay homeowners put up quite a fight, and it isn't over yet. While all but one of the 28 private docks have since been demolished, many of the pricier docks, including the two built by the Martinet brothers — remain, thanks to the benevolence of successive city councils.

Deputy city attorney Valderhaug doesn't think this is right, particularly now that the Martinet brothers' docks have effectively kept the Sail Bay walkway out of the public going through that area, and I don't know what's changed — other than Councilman Henderson thinking that there might be an alternative," Valderhaug says. "It's not legal for people to have private residences on dedicated public parkland, and if we're not going to make them tear those docks down, maybe we should take a look at how that dock area could be incorporated into public improvements. They can't keep that area to themselves indefinitely." ■

TIME, TIDE AND INFLUENCE

BY THOMAS K. ARNOLD

Legally, in the state of California, there's no such thing as a private beach. But try telling that to the folks who live along Briarfield Cove, on the northwest shores of the Sail Bay section of Mission Bay. This tiny stretch of beach, between West Briarfield Drive and East Briarfield Drive, is virtually inaccessible to the public, except at very low tide. That's because the two homes at the foot of each street — one owned by former San Diego City Councilman Bob Martinez, the other by his brother Ron — both have wood-and-concrete decks that extend more than 20 feet southward, well past the mean high-tide line. And the few brave souls who don't mind wading through waist-deep water to reach the isolated beach flanked by these two decks — and fronted by seven homes — aren't made to feel very welcome. Even though the entire Sail Bay shoreline reverted to public ownership in 1976, Briarfield Cove was privately dredged in the 1930s and may or may not be exempt (legal opinions vary). Residents are betting that it is. They've posted three signs that warn "Private Beach. No Trespassing." And they've been known to shoot off intruders' only.

Not even the recent construction of a ten-foot-wide concrete walkway around Sail Bay, from Verona Court

in the west to Moorfield Drive in the east, has penetrated the sanctity of Briarfield Cove. Construction began in the fall of 1989 and ended last month, right before the Memorial Day weekend — exactly ten years, almost to the day, after the project was approved by the city council's passage of the Sail Bay Master Plan. The walkway, however, wasn't built precisely to plan; it abruptly ends at West Briarfield Drive and picks up again at East Briarfield Drive, forcing pedestrians, joggers, bicyclists, and skaters to swing north for a block-long detour along Pacific Beach Drive.

The reason, according to a spokesman for City Councilman Bruce Henderson, whose sixth district includes most of Pacific and Mission Beach, is that continuing the walkway around Briarfield Cove would have required the construction of a bridge. Henderson nixed that idea, his spokesman says, because of its high cost —

"We're only talking about a one-minute detour."

estimated at more than \$1 million — and ecological concerns. "Briarfield Cove is a sanctuary for shore birds, and it would have been destroyed by the



Briarfield Cove — saved once again for property owners

TICK IT AND STICK IT

BY MATT POTTER

To San Diego Postmistress Margaret Sellers, any kind of mail, even a political hit piece, is a piece of beauty. "Every time we go to the mailbox and we deliver more pieces of mail," she observes, "we have an opportunity to keep our rates down, because we are dealing with more volume." This primary season, according to one political consultant, a new high tide of campaign mail crashed through local mail slots, a trend that may please Sellers but may not be doing the candidates themselves much good.

"We used to do three to five pieces for each candidate, most of it positive," notes Jim Johnston, a veteran of political promotion. "Now, campaigns mail up to 20 pieces, and they have to go negative a lot sooner to get anybody's attention. It's losing its impact." The traditional practice of waiting until the end of the campaign to mail out a savage attack against one's opponent is also eroding because of some voters' tendencies to cast early absentee ballots. According to the registrar of voters, more than 30 percent of the votes cast last week were by mail. Two years ago it was only 25 percent and before that much less. Says Sellers: "The pieces they are putting in at the last minute may not be getting to the market they want to hit."

Even so, the "direct mail" piece remains the weapon of choice for local political gadabouts. For the June 3 primary election, old battle horses like South Bay Democrat Steve Peace, an inarguable fixture in the assembly for almost eight years, went with the good-guy, bad-guy routine. A family photo of little five-year-old Steve peers out of an upbeat portfolio of supposed achievements, which also features pictures of grown-up Peace strolling along a polluted river with ABC news star Diane Sawyer and a "fighting" Steve with boxing gloves slung over one shoulder.

Peace, who is famous for such cornball routines, managed to edge out his two major primary opponents despite a bright-red mailer dispatched by candidate Darrel Van de Veld accusing the incumbent of "tinting his pockets" at the expense of the taxpayers. Peace fired back with a letter

to the voters. "I heard a lot of them over in Vietnam."

Father Carroll's missive, written on what appeared to be personal stationery, which prominently featured a cross, was actually printed and mailed by Chacon's campaign.

signed by State Senator Waddie Deddeh, a fellow Democrat, who accused Van de Veld of tricking him into paying for an anti-Peace mailer, even though Deddeh was a long-time Peace supporter. "In 24 years in public life, I have never seen anything quite so deceitful," buffed Deddeh. "I am a victim of a young man's blind ambition."

Another local assembly primary, pitting veteran Democratic incumbent Pete Chacon against ambitious Galia Ballesteros, ended with a lopsided victory for Chacon, despite repeated volleys of direct mail from the Ballesteros camp alleging everything from bribery to lack of intelligence. As his surprise weapon, Chacon, a Catholic and long-time foe of legalized abortion, enlisted the aid of Monsignor



Joseph Carroll, the famous "Father Joe," who wrote a short letter about Chacon's help for the poor and "the immigrants who follow in my parents' footsteps."

The Carroll missive, written on what appeared to be personal stationery, which prominently featured a cross, was actually printed and mailed by Chacon's

campaign. Chacon also dispatched a letter from Jesse Jackson, who proclaimed that the incumbent was "a pioneer for justice!" Jackson has close ties to Assembly Speaker Willie Brown, who went to great lengths to defend political loyalist Chacon.

The special election to replace (continued on page 6)

QUARTER REALLY A SLUG?

BY NEAL MATTHEWS

True story: "You can look out the window and see nobody you'd want for a customer," says a Gaslamp Quarter restaurant owner. "But the other day I see two respectable-looking guys coming my way. It's lunchtime. They cross the street against the light, and two cops strong-arm them, separate them, and give them jaywalking tickets. These guys never did make it into the restaurant and probably won't come back to the Gaslamp. So what do I get in return for paying this special Gaslamp Quarter tax they tack on to your business taxes? I get a string of parking tickets 12 feet long. I get cops who hassle legitimate customers. I get lunatics walking the streets, and I get exorbitant rents. Plus, the city comes through here and cuts down all the nice trees and plants these little bitty things."

Fourteen years after the city decided to clean up the old red-light district downtown and call it the Gaslamp Quarter, the area has taken on the appearance of a long-lost cause. The 16-square-block area south of Broadway has never looked less appealing. Ironically, a few bars and restaurants are doing well, just as bars and restaurants always have in that neighborhood, but the civic dream of transforming



The heart of eternal optimism

the Gaslamp into a retail shopping area and entertainment zone was clearly a hallucination. The most recent building-space survey of the area, conducted by Walsh & Chacon commercial brokers in November 1988, found a 41 percent vacancy rate in office space and a 33 percent vacancy rate in retail space. Overall, the vacancy rate in the Gaslamp Quarter is about twice as high as the rest of downtown and climbing.

The opening of the Convention Center last December was the latest lifeline that was supposed to bring hordes of free-spending shoppers

and tourists into the Gaslamp. The Horton Plaza Shopping Mall provided the same hope before it opened five years ago, but the amount of retail business in the Gaslamp has actually shrunk since then. Although it's still early to judge exactly how many conventioners will troop into the Gaslamp, so far the prognosis is bleak. Restaurants on lower Fifth Avenue, at the Convention Center's back door, haven't seen much change; the Hotel Bar and the

Spaghetti Factory are as busy as they ever were, but new restaurants such as the Kansas City Steakhouse and 515 Fifth are struggling.

Gaslamp promoters have been saying prosperity is just around the corner for almost 20 years.

But compared to the rest of the Gaslamp, those two Fifth Avenue blocks south of Market are thriving. The volume of vacancies (continued on page 6)

UNRELINQUISHED PAIN

BY COLIN FLAHERTY

Daily newspapers usually don't report suicides. But if they did, the story of how one of San Diego's most respected and controversial feminists took her own life might have started like this: Deborah Fleming, 35, former director of Womancare Clinic, was found dead May 26 of a self-inflicted gunshot wound to the head at a small hotel in Yuma, Arizona.

Fleming's nine-year battle with anti-abortion activists (including Reader publisher Jim Holman, who refused to carry Womancare ads) established her reputation as one of San Diego's most visible — and effective — abortion-rights advocates. Through headlines, harassment, lawsuits, pickets, and bomb threats, reporters doing abortion stories could always count on Fleming for a concise quote. And under her leadership, the clinic's revenues grew as much as 40 percent in a year.

But in early 1989, Fleming, complaining of burnout, quit her job at Womancare and dropped out

She had placed an ad in the gay magazine Bravo! looking for a roommate to share her three-bedroom house, available June 1.

of local feminist politics. At the time of her death, she was a bookkeeper and receptionist at the Pacific Center of Health and Medicine and Acupuncture in Hillcrest. She also operated a professional massage service from her home near Morley Field.

She left a bewildered community of feminists wondering how such a strong, articulate, energetic, forceful advocate with training as a mental-health worker could sink so low that suicide was the only way out. "That's the question we're all asking," said Catherine Walters, Fleming's roommate who received one of the two notes Fleming left. "We don't know."

Walters and Fleming's co-workers at Womancare refused further comment. But some of Fleming's friends attribute her anguish as shell-shock from her abortion battles, dependency over her inability to have a baby, and unresolved childhood trauma. "When people are in a position of being strong, it's very draining," said JoAnn Vignola, who served with Fleming on the NOW board of directors. Dr. Joseph Lozano, head of the Pacific Clinic, was puzzled when Fleming applied for a job. "Why does a person running a large clinic want to work here as a bookkeeper? I asked. She said she wanted a retreat. We provided that."

Before being thrust into leadership in the abortion-rights debate in 1980, Fleming had come to San Diego to get a job as a counselor for troubled adolescents. She had graduated magna cum laude in 1978 from the University of Wisconsin with a degree in education. She took courses in parenting, counseling, and women's studies. Though she complained of being a slow learner, she was an

(continued on page 7)

CITY LIGHTS

HOMELESS STORIES

(continued from page 4)
one night. According to several witnesses, Hanson took credit for the incarceration.
"He said it in front of a bunch of people who work with the homeless," says Cathy Lowe, a driver for the Salvation Army meal truck. "It was a big mistake on his part." The audience sat stunned, says Lowe, until a county mental health worker spoke up and called the action a disgrace. That mental

"He evidently forgot who we were. He probably thought we'd get a kick out of it."

health worker was Bob Daren. "Many of us were appalled," he says. "A lot of people came up to me afterward." According to Daren, Hanson said he was accompanying the police on a ride-along and they went around town locking up dumpsters. The next morning, he and the police returned to the dumpsters (one was supposedly located behind a supermarket) and let the transients out. "You should have heard them banging," Hanson allegedly said. One member of the homeless coalition who was present at the meeting thinks that Hanson was just joking. "He was being funny," says

the man, asking that his name not be used. "If you take [the remarks] out of context, it sounds terrible. When I heard him say it, I got this amusing picture in my mind." Other members of the coalition (who also wished to remain anonymous) think that Hanson was more guilty of braggadocio than false imprisonment. "He likes stories that titillate people," says one of the homeless advocates. "But this time he showed bad judgment. He evidently forgot who we were. He probably thought we'd get a kick out of it, like some of his other audiences," says the other member. "It was pure Hansonian. He thought that everyone would roar with appreciation."

Whatever it entailed, Hanson's story about the dumpsters was not the only surprise in store for the coalition. At the same April meeting, the city councilman said he had instructed the El Cajon police to pick up vagrants and take them to the county jail in downtown San Diego. Overcrowded conditions at the jail would result in their release — on the streets of San Diego. The audience did not react favorably to these comments either. At the next coalition meeting, where Mayor John Reber was present for a candidate's forum, someone asked if this policy was still in effect. He said that the police had discontinued this practice. (Reber was subsequently defeated on June 5.) Transporting transients outside the city limits is clearly against department policy, according to the El Cajon police chief. When Jack

Smith heard about the mayor's statements, he says he began questioning the staff. "I have no evidence that we've ever engaged in that," says Chief Smith, adding that vagrancy is not a crime anywhere in this country. Locking people up in dumpsters would be "severe misconduct" for a police officer. Smith says, adding that he would check with Hanson on the veracity of the story. ■

LICK IT AND STICK IT

(continued from page 3)
Lucy Killies in the assembly brought forth the expected barrage of hit pieces between Democrat Mike Gotch and Republican Jeff Marston, the eventual victor. Marston used Gotch's famous quotation about getting a pay raise while on the city council: "If I wanted to take a view of poverty, I would have become a minister." And he managed to tag the Democrat as the developers' candidate for supporting a beachfront shopping center at Belmont Park.

But Gotch deserves special mention in the category of targeted direct mail for sending out virtually the same letter (under a variety of phony letterheads), each with a slightly different message, to various neighborhoods in the district. Groups calling themselves Concerned Citizens of Hillcrest, Concerned Citizens of Mid-City,

and Concerned Citizens of Mission Hills suddenly sprouted, and all endorsed Gotch — some of them more than once. Former City Councilman Floyd Morrow, for example, appeared as a member of Concerned Citizens of Serra Mesa/Mission Village as well as Concerned Citizens of Linda Vista. Community activist Kathleen Kelly-Markham appears on behalf of Hillcrest and Mission Hills, as does Jane Haro, a real estate broker and wife of former City Councilman Jess Haro. Betty Slater signed onto three lists: Concerned Citizens for Hillcrest, Concerned Citizens for Mission Hills, and Concerned Citizens for a Better San Diego. ■

REALLY A SLUG?

(continued from page 3)
up and down Market and along Fourth and Fifth avenues is eerie. Large buildings along Market at Fourth, Fifth, and Sixth avenues are empty and grubby. If the graffiti on these structures could be deciphered it would probably read "tax credit." They appear to be more valuable to their owners vacant than rented. The sidewalks here are mostly deserted. Up Fourth Avenue, across from Horton Plaza's unfriendly backside, only the two pornographic bookstores account for consistent foot traffic. Whole blocks seem to be devoid of commerce. Around the corner on Fifth, between F and G streets, places that used to house solid businesses are now boarded up. The Lax X-rated peep show

emporium had its lease bought out by the city a year ago in anticipation of a La Jolla restaurant taking its place. That deal fell through, and now the once-attractive storefront is steady. On the corner, the old Western Loan Pawnshop has been replaced by nothing but graffiti and grime, a victim of the landlord's attempts to triple the shop's rent.

Keep going down the street and you encounter Old City Hall, an empty shell in search of a wrecking ball. The Bead Company has moved out, the Mexican restaurant next door is closed, and the Positive Employment Agency is defunct. "Things seem to be getting worse. There's more and more boarding up," observes Tom Homann, an attorney whose office overlooks the corner of Fifth and F. From his window, Homann can look up Fifth and see the Neomith Building, a classic old Victorian, sad and dark; across the corner he can see the William Penn Hotel, in which a renovation project is supposedly underway, "but I never see any workmen going in or out." The liquor store at the corner is closed and boarded up. Homann says there have been fewer street people visible since that closing, "and the street's been a lot emptier." The idlers may be gone, but they have yet to be supplanted by anyone else.

Another Gaslamp veteran, private investigator Ben Harrell, acknowledges that the area looks worse than it ever has, "but just below the surface, some good things are about to break." Harrell,

CITY LIGHTS

who suffers from terminal optimism, is about to hit the streets again with his Clancy the Beat Cop character, an indefatigable booster who walks around in a turn-of-the-century constable's uniform. He and his "posse" of private security men were pressured off the streets two years ago by the SDPD, which smelled vigilantism. Harrell says the main reason for optimism now is the impending arrival of the wheeled trolley, which begins operating later this month, ferrying tourists from the Convention Center into the Gaslamp. Of course, Gaslamp promoters have been saying prosperity is just around the corner for almost 20 years now. Just look at the large sign posted on Fourth Avenue behind the Horton Plaza parking garage. In trendy, colorful graphics it reads, "Horton Fourth Avenue, Retail, Office, and Apartments. A project of the Redevelopment Agency of the City

of San Diego." Just below a list of all the usual suspects, in this case the city council members, is the note, "Completion: November 1990." They have yet to break ground. ■

UNRELINQUISHED

(continued from page 3)
contaminated writer. One professor was so impressed with her reports that he asked for copies of them.

Fleming's only pregnancy (which friends say was the result of artificial insemination) resulted in the birth of a son named Brandon. He died in 1985, four days after he was born. Fleming showed pictures of her son in his coffin to visitors at her WomanCare office and later to massage clients at her home. A

1989 effort to adopt a child was unsuccessful.

Less than a month before her death, Fleming emerged from her political exile. She and Atlanta health-care activist Janet Callum visited several Midwest abortion clinics for nine days. Reacting to a recent Supreme Court decision potentially limiting abortion rights, Fleming taught women a self-abortion technique called menstrual extraction.

"Debby was somebody that really wanted a child," said Callum. "She loved children. She wanted to be a mother. Whatever prevented her from being a mother caused her pain. But I don't know if that's the only reason that contributed to her suicide." Shawn Mount, one of Fleming's clients, said, "My impression was she definitely wanted to have a child and be with that child. She realized life was not what she wanted it to be without it."

I always knew there was a lot going on inside of her. And when a friend asked if I had heard about Debby, I said, 'Did she commit suicide?' But most of Fleming's friends were surprised by the news of her death. She let few see the dark, brooding side that tortured her from childhood.

To counselor and friend Jeannette Eckert, Fleming's inability to deal with childhood trauma is what led her to take her own life. "She was in constant pain," said Eckert. "And it was unequivocal for her." Police would not disclose the contents of the suicide notes but said they did not explain why she did it. She did not bring a change of clothes (or anything else) to the hotel, nor did she make any long-distance calls, said hotel manager Ken Broyles. Police do not know

where she obtained the recently purchased .38 caliber revolver. She apparently did not know anyone in Yuma, said Eckert. That's probably why she went there. "There's nothing there."

Though her anguish was life-long, her decision appears to have been sudden. She had placed an ad in the gay magazine *Bravo!* looking for a roommate to share her three-bedroom house, available June 1. On June 3, more than 200 friends gathered at Morley Field to remember Fleming. On June 9, ten women watched as her cremated remains were interred at Mount Hope cemetery, next to her son. ■

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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Southern California is faced with two acute crises: the danger of forest and brush fires and our water shortage. I have read that firefighters use water and chemicals to combat these fires. What is the source of this water? The ocean? Reclaimed water? Or the water we all use and now have so little of?
V. Anderson
El Cajon

Ocean water? Even if we could pump it up the mountains, it would discourage any regrowth and kill the vegetation that hadn't already burned. Salt water is sure death for most green leafy things. Unfortunately, the U.S. Forest Service depends on more mundane supplies.

For the most part, forest service fire stations use their own wells to fill the water trucks that fight fires in remote areas. If the fire is near a lake or stream, they can use those sources; and there are a few runoff collection ponds that can be tapped. Any fires in populated areas are fought using water from regular hydrants, which, of course, are unavailable in most of the back country.

Our drought has affected rural firefighting just as it has our urban lawn-watering. One 20,000-gallon forest service well at Japantul used to refill itself overnight. But water levels and rates of flow have slowed to the point where it now takes three days to replenish itself. As nearby natural sources decline, the water trucks will just have to go farther to find what they need.

To give you some perspective on how much water it takes to fight a mountain fire, consider a hypothetical 100-acre fire that is threatening a populated area — one that has to be fought intensively. Up to 30 water trucks might be called in, and each 500-gallon truck would be refilled about four times in one day. That's 60,000 gallons of water per day to fight the fire at its peak.



Chemicals aren't a useful alternative to water in dousing forest or brush fires. But the forest service has started using a wetting agent called Wetland Foam that triples the efficiency of the water they put on a fire. The foam breaks down the surface tension on water droplets, which helps them penetrate wood more quickly and thoroughly.

Dear Matthew Alice:
I have a tape deck at home. On the tape deck, I have Dolby noise reduction B and C. What ever happened to A?

J. Woods
San Diego
Shades of the number 1 pencil question! Do I dare answer it? Well, here goes. Dolby A is a noise-reduction system for professional recording equipment and is found mostly in commercial studios. B and C are the home versions of the Dolby game.

Dear Matthew Alice:
At what precise latitude in the contiguous 48 states is 50 percent of the land farther south

and 50 percent farther north?
Richard Goretsky
La Mesa

According to my well-thumbed Rand McNally, the geographical center of the lower 48 is right next to a green picnic table on the outskirts of Lebanon, Kansas (population 400). Actually, I won't swear that the table is green; that's just the color of the little roadside-rest symbol in my atlas. Apparently, Lebanon has a picnic area where you can park your Winnebago, let the dog out to pee, and enjoy a tuna sandwich and a Dr. Pepper in the very novel of mid-America.

Lebanon is a few miles south of the Kansas-Nebraska border, halfway between Kansas's eastern and western extremes. That's 39 degrees, 50 minutes north latitude and 98 degrees, 35 minutes west longitude. If you follow that line of latitude across the U.S., it runs (roughly) through Philadelphia; Dayton; Indianapolis; Springfield, Illinois; St. Joseph, Missouri; Reno; and Chico, California.

But our geographical center is different

from our population center, which, as of the 1980 census, can be found south-southwest of St. Louis, in DeSoto, Missouri (38 degrees, 8 minutes north latitude; 90 degrees, 34 minutes west longitude). When the 1990 census figures are compiled, I suspect they'll show we've all shifted a good bit south and west. DeSoto, by the way, is about 400 miles east-southeast of Lebanon.

Dear Matthew Alice:
On page 596 of the Greater San Diego white pages phone book, there's a column and a half of pay phone numbers. Why?

Elizabeth Spencer
college area
There's always a surprise in every new phone book. Last year it was multiple listings for the mysterious B. Hedges, this year it's 170 pay phone numbers. Let me back up and say that pay phones have always been a business sideline of phone companies, where they get a business to have them installed and then split the revenues from the coin boxes with the retailer. But one more exciting benefit of the big deregulation is that now you and I can buy our own pay phones and go into business in competition with Pacific Bell. The 170 pay phone numbers on page 596 are for just such private-company phones. But for the purposes of Pacific Bell's phone book, the competition's pay phones have to play by the same rules as ordinary residence phones, and whoever bought and installed these didn't want to pay the extra charge to keep the numbers unlisted.

To the list of other names I've been called over the years, you can now add "the Fax-able Alice." We've made it even easier to wing those ridiculous queries my way, 24 hours a day. See details below. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 231-0459.

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The Unmentionables

Story by
John Brizzolara
Illustration by
Peter Hannan



I first thinking that female undergarments can hold a hypnotic, or, um, fetishistic fascination came in the sixth grade when I bent to retrieve a fallen pencil and glimpsed, between the folds of a Catholic school uniform gray-blue, a patch of blinding white crotch, unwittingly displayed by Barbara Ann Delvecchio. Now, I didn't even like Barbara Ann Delvecchio; she had a nascent mustache, hair on her arms, and she once passed me a note saying she couldn't see past my huge ears to the blackboard, but the image of that for-bidden whiteness caused the back of my neck and cheeks to burn whenever itaring unbidden onto that inner screen of my 12-year-old mind. It got so bad, so confusing, that I thought I'd better consult Father Stanlaw instructed me to say five Our Father's, five Hail Mary's, make a good act of contrition — and then about (baseball).

I took his advice, and lingerie didn't enter my life (other than my sister's annual, shapely annoyance directed toward the shower curtain rod) for another two years, when my cousin presented me with his collection of magazines with names like *Sir*, *Cent*, *Cavalier*, and *Adam*. Something about each presenting and concealing female sexuality seemed mighty fascinating. I remember a real estate agent, a woman in her 30s, leading prospective buyers through our house in 1965. She sat on the stairs to speak with one of them, and from where I stood at the base of the steps I could see directly up her dress to the tips of flesh-colored stockings, wicked-looking garter belts that seemed to press into the smooth whiteness of her thighs, and pink, glossy-textured panties. The agonizingly exciting part of this was that I was absolutely cer-

tain she knew what I was looking at and was amusing herself by shifting her position only enough to afford me a better view.

til well into the '70s, when I was in my mid-20s. No one was wearing them. By that time, I was married and could

wear it? 3. Will she wear it for me? While women picking out teddies or slips or garter belts to wear for their boyfriends

Were they bouncing me
from a lingerie store?
Yes, they were.

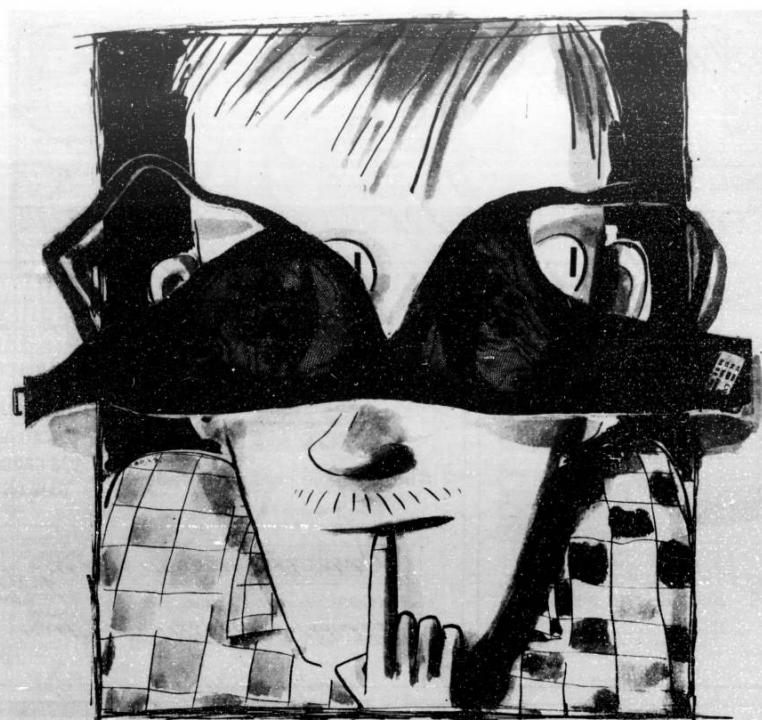
For months I imagined every other woman I saw in pink, glossy-textured panties, garter belts, and beige stockings. This fascination continued until about 1967 when, sadly, sex was no longer dirty, and underwear of any kind became as passé as Brylcreem. Who needed it? It was just an embarrassment. Victorian, something else to fumble off during the sexual revolution that was groping its way along nicely, thank you. It seemed to belong to another generation, to exist for those who needed contrivances in their deals, plodding sex lives.

For this reason, that time-honored rite of passage, learning to unhook and remove a bra while one's other hand was engaged elsewhere, was something I didn't learn un-

practice on my wife, though she seemed untroubled with this maneuver. "Here, I'll just take it off."

"No, no. Let me get it." Again, ladies' unmentionables were relegated to the realm of speculation and fantasy for several years except for a few nights of wine-soaked play involving a couple of novelty items of leotary. We were both old hippies and couldn't get past a certain sense of contrivance when it came to something like "dressing for sex." Being single again, along with the current angst of feminist backlash, has brought up the prospect of actually seeing some of these diaphanous fantasies on real women. The problem as I see it is three-fold: 1. What to buy for her? 2. Will she

or husbands might concern themselves with the possibility of being laughed out of the bedroom, what I worry about is that day when she says, "I think we should see other people." I wonder if other men do too. I once bought a woman I was seeing a kind of teddy with a single strap from crotch to back, and she obliged me by wearing it, although she didn't seem terribly comfortable. She wore it once. The good times went south, and we stopped seeing each other. For months I agonized over the image of her parading around in the thing for some other guy, though with the passage of time this has eased, and I only think of it as vaguely unfair now. At what point do you know her well enough to buy her underwear? And if you



think you're there, does she? The statement you're making, of course, is I like the way you look, and I would like to see you in this. But this might be misinterpreted as "You don't like me the way I am?" You must me to disguise myself? Gift-wrap myself? Put on a costume? Why not a paper bag over my head? It is probably a good rule of thumb that you don't buy intimate apparel for someone unless one of their qualities is being a good sport. So, what do you buy? Is your idea of a good time her? You like black, maybe she thinks it's too much, severe, choise, whatever. In that case, red is probably out too. Does that mean anything close-fitting is a bad bet? You don't really see the point in buying one of those neck-to-floor gauzy

negligees unless she's going to wear some of this other stuff under it. What's left, flannel? While shopping for something for a boyfriend of mine — a good sport — I was extremely conscious of being the only male in Victoria's Secret in Mission Valley. I found materials ranging from polyester and sequins that felt like sandpaper for actual-carrier hulk to baby-doll pajamas that ran through my fingers like raw egg whites. Thinking this pleasant and confusing (exciting if a little embarrassing) activity might be worth a few words on paper, I spoke into a tape recorder about the variety of materials, prices, shapes, colors, and patterns available. "Can I help you?" A girl, maybe 19,

approached me, eyeing the recorder. I told her I was just looking around but thought I might write about some of this stuff, you know, a guy shopping for women's underwear, it's kind of strange. "What is this made of?" I asked, pointing to a black, lacy bodystocking with convenient ventilation. "I can't answer any questions." "Huh?" "I can't talk to you. If you want to buy something, that's okay, but I can't answer any questions about our company or anything." "No, I just want to know what this is, Nylon? What?" I examined the label, certain that she misunderstood something. "You're free to look at the label, of

course." I stared at her sideways, like the RCA dog in front of the Victoria, wondering if I'd heard correctly. "Thank," I said, Nylon, all right. "So there really is a secret to Victoria's Secret?" No response but a fluttering of eyelashes. I wanted to say, "Look, I don't care if this stuff is stitched together by armies of illegals in a garage in Chula Vista. Really, I don't." Instead, I asked, "What's the most popular piece of lingerie you have here?" "I'm sorry, I can't." "I don't get it. Why not?" "Company policy." "No reason, just company policy?" "You could be a competitor." "I'm not. What's the biggest bra size you

carry?" No reason, just thought she might not care for the question. "I'm sorry." "Fine. Never mind. I'll just look." Nearly, a strawberry blonde in her early 20s had selected two teddies, a purple one and a black one. I went over and introduced myself, told her what I was doing and that I might write about it. She said, "You could be a warrent." "Well, yeah," I smiled and gave her my card. "But I really would like to ask you a couple of things. You don't have to answer them." "Okay." "Are you buying this for yourself or a boyfriend or husband?" (continued on page 12)

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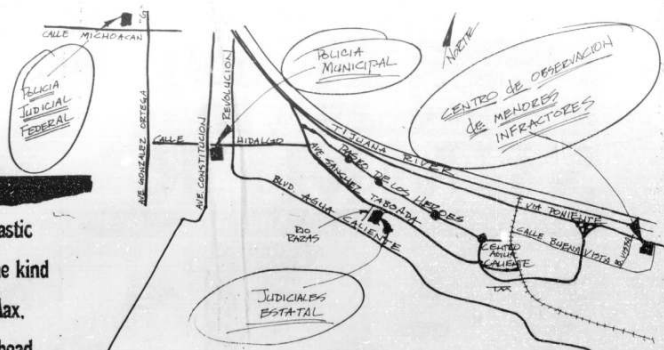
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STA TRAVEL

(continued from page 1)

Then one of them said to his partner, 'Hey, buddy, get on top of him.'"

mattress in back. And they started to kick me in the stomach and climbed on top of me and slapped me hard, twice. From there they took me to the offices of [the State Judicial Police] and got me in a small room where I was kept for two days. They had a couple of old coffee tins and a couple of beat-up old chairs. The walls were cement block. There were a couple of electric lights—I don't remember very well what they looked like. But I could see them from my stomach. After that they beat me on the back with two old belts that they then used to tie my feet very tightly to the chair. Then they handcuffed me to the rear, tight and, said, "You're going to stay here until you tell us everything about your T-shirt. Then they grabbed my hair and told me to open my mouth, so I opened real wide. They shoved my shirt in my mouth and held it down with their hands. They tied my right leg to the chair so I couldn't move.... They attached electrical cables to me—on one little finger and one to each foot—and then they switched on the electricity. A few minutes later they came back and they started to touch [the cables] together, again and again. Each time leapt put them together I felt a shock. Then he left them together for a while. I tried to stop crying, but I couldn't because I knew they were really hurting me. I could scream real loud."

"So they hurt me like this for a long time, shocking me. And when they saw I wasn't going to confess, they shoved me back onto the mattress and they started hitting me like they were shouting out. They left me like this for five



minutes.... After this was over they kicked and slapped me and told me I still hadn't cleared myself. They dragged me up to a cell and put me down. Then someone said my name and said, 'You are the guilty one.' And I said, 'No, I'm not.' He said, 'Yes, you are. How can you not be?' And this man, who was wearing boots, started kicking me in the knee with the heel of his boot. He kicked me about seven times, real hard, this one did.

"[The State Judicial Police] who did this — the ones in the van and who shocked me — one is thin, 35, 40 years old, he has wrinkles, no mustache, he wears glasses, straight hair, a hoarse voice, sort of dark-skinned. Each time he went to read something he put on his glasses. The other one was a little bit light-skinned, sort of fair hair, about 30 years old. He didn't wear glasses, and I don't remember if he had a mustache or not. He was tall. Wore pointy-toed boots.

— *Second Report on the Rights of the Tortured Minor: The Case of Tijuana, B.C. Mexico, prepared by the Binational Center of Human Rights in Tijuana, Mexico, 1990.*

Victor Clark is a tidy gentleman in a white dress shirt and creased navy-blue slacks. His beard is neatly trimmed, and he smells pleasantly of cologne. His hand is warm, the palm soft as cotton. His physical impression is that of a young Latin bourgeois — not an idler, but a middle-class son easing into an early and agreeable success.

He is not, however, sufficiently poised to be a merchant, a businessman. He is soft-spoken. His voice, at times, falters; he is shy. While he speaks, his good grooming slowly reveals itself as an orderliness necessitated and perhaps defined by the very messy nature of his work.

Three red metal chairs face the work desk of his very, very small office overlooking the corner of Tenth and Pio Pico

streets in Tijuana. Victor Clark sits on a low chair behind this desk upon which books and papers have been stacked high enough that only his face is visible. The books and papers absorb his quiet voice so that a listener must lean forward from one of the red metal chairs to hear what Victor Clark is saying. Outside, construction workers are hammering and drilling on a next-door building. Through the racket, over the books and papers on his desk, Victor Clark explains the various methods of torture allegedly applied to minors by the San José Judicial Police in Tijuana.

The most often used instruments, in no particular order,

1. Water
2. Electrical current
3. Belts
4. Sticks, boards
5. Rings
6. Plastic bags
7. Cables, wires
8. Pistol butts
9. Hoses
10. Paper, newspapers
11. Cucumbers
12. Key rings
13. Rags
14. Hands and feet (kicking with boots)

Torture, Clark claims, plays a commonplace role in the interrogation process as practiced by the three official law-enforcement bodies operating in Tijuana—the Judicial Secretariat, the Federal Judicial Police, and, less frequently and less severely, by the Municipal Police of Tijuana. It is a practice applied not solely to adult criminal suspects but to underage detainees as well. The latter is, to Clark, the most disturbing. These victims, he says, guilty or not of crimes, are often from the poorest sectors of Mexican society: the homeless, poor urban families, youths, rural migrants from the Mexican interior. They have neither money nor status to protect them from abuse. Their lives remain largely unobserved by the press. As such, Clark feels that news of their torture should



Judicial Exata

arouse the sympathy of the Mexican public.

Part of Clark's work as director of the Binational Center of Human Rights is monitoring this abuse. In 1987, the same year the center was founded, Clark learned his first report of torture occurred in Tijuana. After the report was publicized by the Mexican press, Clark says he found evidence that the practice sometimes declined. But in the next three years, he says, the practice increased. In 1990, Clark says, for his 1990 report, Clark interviewed 76 teenagers who were in the custody of the Tijuana juvenile justice system between January 15 and March 30, knowing that he would be talking to them. Clark says he found evidence that he was doing a study of police torture. Clark told officials that he was researching the causes of juvenile delinquency. Of those interviewed, Clark says, 47 had been tortured. Of those 47, 16 had been tortured by the Tijuana Municipal Police, 7 by the Tijuana Municipal Police, 7 by the Tijuana Municipal Police (involving brutality only at the moment of arrest), 3 by the Federal Police, and 12 by employees of the *Comisariado Ejidal*, a government agency that oversees *Conducta Antioctol* (Tijuana's equivalent of juvenile hall).

On May 22, Clark and a representative from *Colegio de Abogados Ignacio Borge* — an association of 50 attorneys in Tijuana — presented the State Attorney General's office of the Baja California Sur with a list of 100 alleged violations of these law-enforcement bodies and the juvenile justice system. These specific violations, including allegations of kidnapping, injury, threats, and abuse of authority, were called from the 76 past interviews Clark conducted and offered what the attorney general's office has to be the first of its kind in the state. Clark similarly filed claims following his 1987 report and has yet to see any result. He says it may take as long as five years for the State Attorney General's office to evaluate his current complaints and institute an official investigation. He also expressed an interest in the state's judicial system, but clearly beside the point. The complexities of governmental



Victor Clari

corruption make prosecution and subsequent reform unlikely. He hopes only to shame the police into less brutal behavior.

On his crowded desk are transcripts from his taped interviews with the young detainees held at the juvenile hall in Tijuana. Scattered among the sheets of paper are colored photographs of young men pulling up their shirts and dropping their pants to reveal broken ribs and bruises. Most of the torture methods used by the police, however, leave little physical evidence. What does exist are the testimonies—words strung together in sentence fragments, hastily typed by Clark, page after page. "It is," he says, "a very difficult situation."

Victor Manuel Castrejon Verdugo, 16
Sells tacos
Accused of theft
Office of the State Judicial Police, Rto
Tijuana District
January 26, 1990

"They put me in the car, and they started hitting me with their fists in the stomach and chest. They hit me a lot. As soon as they got me in the car, they started hitting me. Two of the judicial police. They hit me because they said they'd wanted to get me. They accused me of having tried to bribe some police with 50,000 pesos. I said I didn't remember doing that. They started to punch me very hard in the chest and stomach—all the way from Zona Norte to the offices of the state judicial police. In the car they hit me and poked me with their nightsticks. The guy who was driving was the one who later hit me when we got to the offices."

"When we got there, they said, 'Tell us everything you've stolen.' And I said, 'I haven't stolen.' And they said, 'Tell us



Policia Municipal

the truth.' And one of them says, 'Come on, you son of a bitch.'

"Then they took me to a little room with yellow walls, a large desk, and an old chair. There were two brown wood doors. A light. No windows. And stairs off to one side. And then they started saying, 'Tell me all that you've stolen, you motherfucker'."

"Youthful!" She hunched me in back real tight and tied my feet together with belts, and then they said, "Open your mouth!" And they put a big wad of toilet paper in my mouth and said to me, "When you want to talk, shake your head." Then they took me to the bathroom, completely over my head. Then [one of them] said, "Max is superman, completely over my head." Then [one of them] said to his partner, "They, buddy, get on top of him." So the really big, fat one got on top of my legs and pushed hard on my stomach and didn't let me breathe. Then I shook my head. One of them said, "You've been fooling us, you son of a bitch, and now you're really gonna fuckin' pay for it. Now you're gonna talk..."

"And they started to hit me again, all over my body, in the stomach. They put the bag back over my head. It was unbearable. It was smothering me. They hit me again. And I still didn't confess, so they put the bag back over my head again. Twice. They put paper in my mouth so I couldn't breathe. They covered all my head, my face, right with the bag, and I couldn't breathe at all. And so I started to tell the lies because I couldn't stand the bag or the punches. They asked me how many robberies I had told me to invent. I said, 'I told you I had one hit and one robbery.' They told me to stand up against a wall. One of the police told me, 'If you can stand a good punch in the stomach, I'll let you go. But if you double over, I'll really beat you.' He hit me. He said, 'You doubled over. You're not going to leave.' He told me to turn around and face the wall. That was it."

(continued on page 16)



LITTLE ROOM

"They put a gag in my mouth, and one of the police grabbed it from behind and told me not to stick out my tongue because the electricity might make me bite it."

(continued from page 15)

"Of the policemen who detained me, one was a little fat, dark-skinned, had a mustache, short, black hair combed back, a gruff voice with a Mexico City accent, maybe 40, 45 years old — this is the one who was driving. The one who was behind me was chubby, had a light-brown beard and mustache. He was about 35 years old, had a thin voice. His hair was light brown, and he combed it back. He was fairly light-skinned.

"The policeman who was driving was named Estrada. These are the same ones who beat me at the police station."

Armando Jaramillo Cruz, 18
Carpenter's helper
Accused of using drugs
Office of the State Judicial Police, Zona



Centro de Observacion de Menores Infractores

Norte District
January 2, 1990

"They put a plastic bandage around my face, the kind you use for fractures, and then they leaned me back in a chair, and one of them pinned my arms back with his legs and another held my legs down. They put water up my nose. They squirted it into my nose with a plastic milk carton. One of them kept hitting me in the stomach with his fist. They did this for about 15 minutes. When they stopped using the water, they wanted to use 'the buzzer' [a homemade kind of stun gun] on me. I told them I was a minor, and they got really angry when I told them that. They told me they didn't care if I died. They kept hitting me in the stomach. Then they put me in a cell. I was the only minor. There were about 15 adults in there. About every 15 minutes [the police] came and took some of them out to beat them. They turned on the radio real loud so that no one could hear it. The guys came back all beaten up with water coming out of their noses. An hour later they came and got me and did the same thing to me. They hit me again in the stomach and on the back, but they didn't use the water anymore. They left me in the cell for six days.

"The [policeman] who put water up my nose was tall, fair-skinned, thick beard. He seemed to be from Mexico City. He had a rough voice. He had sort of a scar on his chin. The other policeman had dark, curly hair, younger — 29 or 30 years old. Very fair-skinned. Mustache. He was thinner than the other guy. Light-green eyes. He had the voice of a child. 'I could identify them.'"

Luis Vazquez Flores, 13
Works in a window glass store
Accused of raping a minor
On or about October 24, 1989, between midnight and 1 a.m.

"They put me in a green station wagon. Two men held onto my hands, and one of them took hold of a cucumber and pushed it all the way into my anus. And I screamed, and nobody heard me because the police did this in the presence of other policemen, right here near the border. They took it out of me and brought me here to juvenile hall. When I went to the bathroom, the excrement came out very thick. They put it inside me for no other reason than to have me say that I was guilty, but, anyway, it's not true.

"One of the policemen said to me, 'Tell me who it was, or I'll hit you with my nightstick.' I said, 'I don't know anything.' I didn't tell him anything about the bus. Then he said, 'You know the law of the cucumber and the law of the electric orange.' And I said, 'What's that?' I don't know anything about that. And he said, 'I'm going to do the easiest one to you — the cucumber.' They pulled down my pants. Then they did what I told you about. They pulled down my pants and held down my hands and laid me down in the back of the station wagon and opened my legs and put the cucumber inside me and left it there for about five minutes. I screamed and nobody heard me. It was about midnight or one in the morning. I didn't feel anything. [the pain] made me numb.

"The policeman [who did this] was tall with black hair combed straight back. He had a small, thin mustache. He was maybe 34, 35 years old. No glasses. Deep voice. Light-brown eyes. But I don't remember very well. There were two young guys with him. They looked like boks, wore earrings. They, too, hit me on the shoulders and on my hand. I cried. They hit me about 20 times. The station wagon is green, pretty new. Four doors and one in back. The upholstery was brown with tiny red buttons. I saw a gun cartridge on the seat."

Hugo Arrollo Salcedo, 15
Bricklayer
Accused of assault
Offices of the State Judicial Police, Rio
Tijuana District
December 26, 1989, approximately
6:30 p.m.

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"They put the bag on me. They grabbed me by the hair and dragged me to a small room. There were other guys in there, and I was the first one [the police] talked to. They said they were going to find out everything — like how many burglaries I had done. They had me put my hands behind my back, and they slapped me a few times. Then they grabbed me by the hair and put the bag over my head — a plastic bag. They put it over my head and tied it around my neck. Before they put it on me they put a ball of wet paper in my mouth and told me to bite down on it. Then they put the bag over my head and tied it around my neck with the plastic bag's handles. They tied it right and left me that way for about 20 minutes. They punched me a few times in the stomach. They finally got it out of me about the guy I wounded and about a house I broke into. They wanted me to confess about two other houses. When they had the bag over my head, they hit me in the body, and it hurt. It was very hard for me to breathe.

"One of the policemen is kind of an old guy, maybe 45 years old, light-skinned. He's half bald, has a reddish mustache, black hair. He wears a cap. Medium weight. His partner is really fat. Medium height. Almost bald. Maybe 38 years old. He has a very childlike voice. But this guy [the fat one] didn't do anything to us.

"The room where this happened is very small. The walls are orange-ish. There's a lot of stolen property in it — like a warehouse. There's an old desk. A light. No windows. The door is grayish. This is where they put the bag on me. They have a lot of plastic bags in there."

Leobardo Manuel Bautista Garcia, 17
Works on a ranch near Tecate
Accused of stealing jewelry

Offices of the State Judicial Police, Rio
Tijuana District
February 6, 1990, between noon and
12:30 p.m.

"When I got to the judicial police station they put me in a room, and they told me to take off my clothes. I was left in my shorts and T-shirt, nothing else. They laid me down on the floor, then lifted me up onto a table — rather, they lifted my legs onto a table, a narrow table, and they tied my feet to it with belts. They also tied my hands behind my back with belts that they brought in a plastic bag. They took out some wires and told me to tell about how many times I had stolen or about people I knew who had stolen; that I was a thief. I said I didn't know anything, that I didn't know anyone [who had stolen]. And they said they were going to see how much I was, that now I was going to see what was going to happen to me. They attached the wires, one to each foot — to each big toe — and when they connected them I convulsed from the shocks. But before they did this they put a gag in my mouth, and one of the police grabbed it from behind and told me not to stick out my tongue because the electricity might make me bite it. So they gagged me, and he pulled on it, and for about five minutes they gave me shocks. One of them said to me, 'Calm down, boy. I'm going to untie you. I'm not going to shock you anymore. But tell us who it is [who stole the jewelry]. And I said I didn't know anything, that if they wanted me to, I'd say that I did it. They didn't hit me anymore. One of them said, 'That's good. You're the one. How many more times have you stolen?' I said, 'None.' Then one of them said to the other, 'Leave him alone, buddy. Tonight, after all the secretary have gone home, we'll take him to another room, and we'll put him in one of these.'"

(continued on page 18)

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LITTLE ROOM

"They got angry and punched me in the stomach and told me to put my shirt back on and told me not to say anything to my grandma because she's very old and might die."

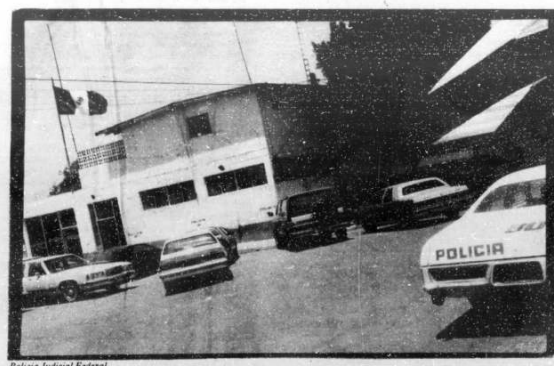
(continued from page 17)

80-liter drums and shook him in that to see if he'll talk. Or we'll use the plastic bag." They asked me, "How old are you?" I said, "Seventeen." They said, "It doesn't matter. Here you're 19 years old, and you're going to say that you're 19 so you can sleep in the cells upstairs." They took me upstairs to the cells and came back that night. One of the policemen asked me, "Do you know any of them [the men in the cell]?" I said, "No. I don't know them. I don't know who they are."

"Before they started with the shocks, they hit me with their fists in the stomach. They slapped me. One of them turned his ring around on his finger and punched me."

"The room [where they tortured me] is small, yellow walls. A small brown desk. A white chair. They brought the belts they used in a red bag."

"The policemen who arrested me were not the ones who hit me. Of the ones who hit me, one of them was short, fair-



Police Judicial Federal

skinned, wore a lot of gold, a lot of necklaces. He had a light-colored beard, light-brown hair that he sort of combed back. He was a little fat. Maybe 30 years old. Around his neck he had one necklace that had a little lion on it. He had Ray Ban glasses. The other guy wore dark glasses, was sort of fair-skinned, thin, tall, had a mustache. He seemed younger than 25 — 23. Black hair, more or less brown. Deep voice."

Roberto Miranda Calderon, 17
Peasant
Accused of assault and robbery
Offices of the State Judicial Police, Rio
Tijuana District
May 16, 17, 18, 1989

"I arrived from Los Mochis [in Sinaloa state] at the central bus station, and I slept there overnight. The next day at around 10 o'clock, I went downtown to beg for money. I met a man who invited me to sleep in a hotel where he was staying. The next day the state police came to El Hotel Fenix in Zona Norte and said that they wanted to take me for a little ride. The man at the hotel told me to tell them that I was over 18. When they got me out of the car, I told them that I was a minor, and they tortured me in the judicial state police

station in the Rio District. They put me in a little room and attached cables to my big toes, electrical cables, and they attached two wires to my balls, and they poured water onto me with a bucket. They tortured me for about 20 minutes. They slapped me around and said, 'We're not going to hit you anymore because you might not be able to stand it.' They put me in a cell, and about a half an hour later they came back and got me and shocked me again by the toes and balls, and they slapped me. They came up and got me again a half an hour later and [tortured me] for about 20 minutes. They did the same the next day (May 17, 1989) and did the same on the third day (May 18, 1989). Three times a day, but less. Maybe 10 or 15 minutes."

"The police who did this were a tall one, dark skinned, about 50 years old. A big mustache. Deep voice. Black hair combed to the back. Thin. The other was a little fat, about 45 years old, hair about half gray, a big mustache, a delicate voice. Light-skinned."

On January 19, 1990, an employee of the [juvenile hall] made the following statement regarding Roberto but declined to be identified out of fear of reprisals.

"This young man, on January 5, 1990, finding himself extremely depressed, cut open the veins on both his arms with a razor blade... When asked why he had hurt himself,

he related that he had departed of his situation; he didn't know what was going to happen to him. When his bloody wounds were discovered, the chief guard was notified... bandages were applied to contain the bleeding, but instead of having this young man transferred to the psychology department, [the chief guard] brought him to his office where he [the chief] dedicated himself to insulting the young man and hit him 12 to 15 times on the face, 12 to 15 times with his closed fist, and he slapped him, which resulted in the bruising and swelling of his cheeks, cheekbones, and eye sockets."

Hector Manuel Enriquez Perez, 17
Laborer
Accused of auto theft
La Mesa District, Tijuana
December 12, 13, 1989

"They hit me in the bathroom of the [judicial police] office. They grabbed me by the shoulders and kneed me in the chest, and they lifted me up and punched me in the stomach. They slapped me a lot and kicked me in the legs and shins. In the bathroom they took a water hose, a tube, and turned on the water and put it up my nose and left it on for a minute — it felt really ugly. One of them grabbed me from behind, and the other put the tube up my nose, and they accused me of a robbery in the neighborhood. Then they went back to hitting me in the stomach, and I vomited. They gave me toilet paper to wipe my mouth with, and they put me in a cell."

"The next day (December 13, 1989) they did the same thing to me. They hit me as they did the night before — in

the ribs. They slapped me a lot. They took out the clubs and hit me on the head and left me with a lot of bumps on my head. After that they brought us all out in front of the secretary to depose us, and they really chewed me out — 'See what happens to you for thieving.' And they slapped me around. Then they took me to [juvenile hall]."

"One of these policemen was fair-skinned, had a deep voice, thinning light-brown hair parted on one side. He was square-shouldered, maybe 30 years old. No mustache. Wore boots, a leather jacket, light-colored pants. The other guy was short, wavy hair, dark-skinned, small mustache. Medium build. Had a weak voice. Dressed the same as the other guy. He's the one who put the gag in my mouth."

"Earlier in the year the State Judicial Police accused me of another burglary, and when we got to the police offices, they took me to a room where there were buckets, belts, cans of vinegar on the floor, and a bucket of raw sewage. It's a 1-2 room... The walls, I think, were pinkish. They put me in a chair and interrogated me, and when they saw I wasn't going to admit to being guilty, they slapped me and put me in the chair and told me to throw my head back and they squirted mineral water up my nose, and then they asked me if I had any tattoos, and I told them that I had the number on my chest. They got angry and punched me in the stomach and told me to put my shirt back on and told me not to say anything to my grandma because she's very old and might die."

Francisco Orozco Guzman, 15
Laborer
Accused of stealing a stereo
La Mesa District, Tijuana

January 27, 28, 29, 30, 31; February 1, 1990

January 27: "They had me handcuffed, and they put me in a little room and told me about the stereo and started to hit me. First they slapped me, then they punched me in the chest. They took out the handcuffs and told me to take off my shirt. Then they started to hit me with their open hands. They made me kneel down, and they slapped me. They told me to put my shirt back on, and they took me to the cell." January 28: "They put me in the room, and they did the same to me as they had done the day before — they knelt me down and slapped me around, beat me. They wanted me to confess to a theft; they wanted to force it out of me. They slapped me and put me back in the cell." January 29: "They put me in the room and attached orange-colored wires to me and said, 'You know what these are.' And I said, 'Yes.' And they said, 'You know what's going to happen to you if you don't talk.' They grabbed me by the hair and hit my ears with their palms."

January 30: "They knelt me down and beat me, hit me in the stomach and on the back with their hands." January 31: "They knelt me down, slapped me, beat me — the same as the day before."

February 1: "The same as the day before."

"For 12 days I was in the cell with adults. When the police detained me, my papa showed them my birth certificate to prove that I was a minor. They only let me see my papa one time."

"One of the policemen was tall, hair combed back. About 28. Deep voice. Fat. The other one is short, about 25 years old, black hair combed back, wears a cowboy hat. He's dark-skinned, normal voice. Dark glasses. A little bit fat. "The room is narrow. The walls are yellow. A small window."

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Where the Water Goes

Story by
Marc Reisner
Illustration by
Slug Signorino

Los Angeles, one might reasonably guess, is the most prodigious user of water in the state of California, if not the entire world. At least 12 million people inhabit the metropolitan region, a sightless sprawl that has filled a basin twice the size of Luxembourg and is spilling into the ultramontane deserts beyond. The climate is semi-arid to emphatically dry, although many people, including Angelenos, seem surprised when you point this out, because enough water comes in by aqueduct each day (about two billion gallons) to have transformed this former stubbly grassland and alkali waste into an ersatz Miami, six times as large. Los Angeles now diverts the entire flow of the Owens River, one of the largest of the eastern Sierra Nevada streams; it appropriates a substantial far in the American Southwest; it siphons off about a third of the flow of the Feather River, one of the biggest in the state, through an aqueduct 445 miles long. The five meager streams in and around the basin have long since been sucked dry.

In Los Angeles, even after months of habitual drought (Southern California is virtually rainless from April through November), the fastidiously manicured lawns remain green. The swimming pools remain filled, eight million cars well washed. There are verdant cemeteries for humans and their pets. The Palm Springs Chamber of Commerce boasts of more than 100 golf courses, shining like green lakes in that desiccated landscape, where it rains about four inches in a typical year. Los Angeles is a palpable mirage, a vast outdoor Disneyland, the Babylon and Ur of the desert empire that is the American West.

But surprisingly enough, Los Angeles is not the biggest consumer of water in California. It isn't even close. The most prolific user of water in California is grass — not lawn grass, which consumes half of all the water imported by Los Angeles, but irrigated pasture, grass grown in the desert for cows and sheep. In 1986 just under a million acres of California cropland were planted in grass, requiring 4.2 million acre-feet of water — the domestic consumption, including swimming pools and lawns, of 22 million people.

Such prodigious use of water by agriculture is at the core of the so-called "water crisis" in the Western states — and it is a major economic problem too. Since California is largely a desert state, now in the fourth year of what could turn out to be a historic drought, one would have to conclude that any crop using so much

valuable water must be extraordinarily valuable itself, pumping billions of dollars into what has become the sixth largest economy in the world. But that notion is even more wildly wrong than the common belief that Los Angeles drinks up half of all the water in the state. Measured against the gross state product of \$575 billion, irrigated pasture's contribution of \$94 million (in 1986) was as invaluable as a flea on an elephant's leg. Put another way, irrigated pasture's gross value amounted to one five-thousandth of the California economy. But this almost worthless crop consumed one-seventh of the water on which that economy depends.

Steal Water From the Cows

In all these figures is a startling irony and the cause belli of one of the most important and potentially bitter environmental campaigns of the next ten years — a campaign that, if successful, could virtually halt the construction of new Western dams for decades. If you would rather not raise more rivers with dams, and you have water for 20 million people raising pasture, which grows to perfection on rainfall in 30 other states, then the obvious alternative to new dams is to buy, beg, borrow, or steal the water from the cows. You could dedicate half of it to rivers and wetlands, to salmon and waterfowl, and still have enough left over to satisfy California's projected urban demand for another 20 years.

If that still isn't enough, you could begin buying water from California's alfalfa farmers, who use enough water for another 20 million people to raise yet another low-value crop. After that, you could retire some of the cotton acreage, since cotton, a

now-and-then surplus crop that farmers elsewhere are often paid not to grow, consumes as much water as greater Los Angeles and San Francisco combined. Then you could move to the rice acreage, on the theory that it makes little sense to plant a crop in the desert that requires almost 100 inches of water per year, when that crop has been chronically in surplus for the past decade and contributes a miserable \$230 million a year to the California economy, barely more than irrigated pasture.

In fact, if you bought out just half the acreage given over to these four crops, you would reduce agricultural income (which is only 2.5 percent of the California economy anyway) by an almost insignificant 8 percent. You would still have a vast and undiminished acreage raising crops that make sense: grapes, tomatoes, oranges, lemons, artichokes, pears, beans, asparagus, avocados, almonds, peaches, lettuce, carrots, and the 150 others that California's Mediterranean climate blooms forth. But you would instantly free up enough water for another 10 cities the size of L.A. proper. — God forbid.

All the warmed-over plans for new dams and aqueducts — the \$2 billion Auburn Dam, an enlarged Shasta Dam, dams on the wild rivers of the state's beautiful north coast — would be unnecessary if so much water did not go to what, by any reasonable standard, is frivolous use. (And things are no different in any other Western state.) Even if agricultural water were purchased for \$5000 per acre-foot — two to four times the going rate — it would still be cheaper than water from new dams, which could cost \$10,000 per acre-foot. Used in an urban

setting, the water would create more jobs and generate far more income than it does raising cows or surplus crops.

The environment would also benefit in important ways. Obviously, there would be no "need" to submerge more wild rivers under grotesque mud-walled reservoirs. Some of the worst sources of toxic minerals and pesticides, which have poisoned wildlife, refugees in California and throughout the American West, would be removed. (California farmers use 30 percent of all the pesticides applied in the United States, and no one knows how much of the residue is flushed into coastal bays.) Cities buying water from farmers would be under pressure from their environmentally enlightened citizens to leave some of it in the rivers for the benefit of wildlife and fish. (Opinion polls show that urban dwellers in California and throughout the West are more interested in environmental protection than are their rural counterparts.) It is also a fact that agriculture's dams, diversion, poisoned runoff, and ubiquitous grazing livestock have damaged more of the West's watersheds and aquatic environment than probably anything else.

On the other hand, what are the odds that California will soon adopt anything like this water-development-through-conservation plan? Almost zero. One reason is that the farmers' political power is vastly out of proportion to their economic might, although in the richest agricultural state in America, where huge corporations like Tenneco, Exxon, and Getty Oil are in the farming business, they are plenty of that too. Another reason is Americans' sentimental regard for agriculture, despite

Continued on page 21



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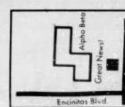
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by

Water

(Continued from page 20)

is gargantuan appetite for water, pesticides, and taxpayer subsidies. But the most important reason has nothing to do with politics, economics, or sentimentality. It has to do with a second-order, second-to-last refuge: the law.

Use it or Lose It

In the American West, as in many other and regions of the world, water is claimed and apportioned in ways utterly foreign to water climates. The Western doctrine of water law is based on a system passed down from Sumerian times, usually referred to as the doctrine of appropriative rights. Poured into a kettle and boiled down for a week and a half (it is viscous and devilishly complex), appropriative rights doctrine becomes a fine residue of two overarching legal concepts. One is "first in time, first in right." The other is "use it or lose it."

"First in time, first in right" means exactly what it says: the first person to lay a claim to water has "senior" rights to that water for as long as he and his descendants live. The doctrine was eagerly adopted in the 19th Century by California and most other Western states, when it became obvious that water, more than anything else, was the limiting factor in an arid region's economic growth. Under riparian rights doctrine, which still prevails in most of Europe and the Eastern United States, the water in a river belongs to anyone who owns the land through which it flows. Applying that doctrine to an arid region, however, would leave a few riparian landowners with the region's entire water supply. It simply wouldn't do. Some of the largest Western cities — San Francisco, Tucson, Denver, Los Angeles — grew up in places with far too little water to sustain their growth. The same applies to agriculture almost anywhere it rarely rains. The diversion of water, often over hundreds of miles, is absolutely essential for both urban and agricultural growth in the West. But to make the enormous effort and expense worthwhile, the cities and farmers need an assured water supply. The concept of first in time, first in right grants that inviolate water right to all successive

claimants until the supply is, sometimes literally, used up.

To ensure that those parties holding water rights do not simply hoard their supplies, waiting for the value to increase, most Western states' water codes require that they put it to some "beneficial use." If they do not, they lose their water rights. This seemingly pointless doctrine was also viewed, in the 19th Century, as essential to an arid region's economic future. If water was not constantly put to some beneficial use — irrigating cropland, quenching an urban region's growing thirst — economic development would be stunted and the desert would continue to exercise its majestic indifference to the material aspirations of mankind.

When the doctrine of Western water law was laid down, the American West was, indeed, like a separate continent, isolated from the rest of the world by thousands of miles of ocean on the one side, by hundreds of miles of desert on the other. To be as self-sufficient as possible in food production was an entirely understandable, if not laudable, goal. As a result, many early water rights were granted for the "beneficial use" of raising grass or alfalfa for cattle or sheep. Today, with fast highways and refrigerated trucks and rail cars, the region can import its fresh meat from states with enough rainfall to grow grass — just as the Eastern states import most of their fresh fruits and vegetables from states with enough rainfall to grow them. But farmers with huge water rights based on the "need" to irrigate pasture now find that, under appropriative rights doctrine, they cannot shift to oranges or grapes (which require far less water) without losing rights to all the water they own to an arid region. Even if they are irrigating surplus crops like cotton and rice, the law almost insists that they keep doing so.

That rice is raised in California's arid San Joaquin Valley and that cotton, which once thrived in the wet Southeast, is now the principal crop grown in the scorching deserts of Arizona, tends to vindicate those who argue that less government is the highest form of government to which one can aspire. Nearly a century ago, when it became obvious that building immense dams and aqueducts was beyond the financial and technical ability of most Western farmers, cities, and even states, the United States launched its first real

experiment in socialism: an agency, as durable as it is antediluvian and obtuse, known as the Bureau of Reclamation. The bureau ranks second only to the U.S. Army Corps of Engineers as the preeminent dam-builder in the Western Hemisphere (Brazil is catching up but still has a long way to go). But to make a giant federal dam-building agency palatable to a society that still abhorred strong central government, Congress in 1902 decreed that all farmers receiving irrigation water from the bureau must be charged only enough to repay the cost of the project — without interest.

In that simple, obscure provision is one of the principal causes of environmental destruction in the American West. Getting a home loan interest-free would reduce one's mortgage payments, depending on prevailing interest rates, by 60 to 90 percent; it is exactly the same in the case of Bureau of Reclamation water, and then some. When irrigation water costs as little as \$3.50 an acre-foot (urban users typically pay 100 times as much for the same amount of water), it makes economic sense to raise water-consuming and nearly worthless crops, especially if you get more taxpayer subsidies when your crop fails to reach the arbitrary "target" price. But it makes no sense to conserve water — not when a drip-irrigation system can cost \$800 per acre to install, and you can flood-irrigate the same acreage for \$15 and change. Saving water, like quality, more expensive than wasting it. Put another way, federal subsidies on water sold in Western deserts is about 2000 times cheaper than its equivalent weight in sand.

An Absurd Anachronism

There, in a nutshell, is everything that is drastically wrong with our system of apportioning scarce water in the American West. The doctrine of appropriative rights forces farmers to continue irrigating grass rather than plant orange groves, for fear of losing their water rights. (And to a Western farmer, there is no calamity like losing water rights.) Even if a farmer voluntarily forgoes some of his water for the sake of salmon or wild ducks, many Western states refuse to recognize water returned to the natural environment as a "beneficial use." As a result, it can simply be appropriated by someone else. Farmers who cut their water consumption in half by installing drip systems or by switching from pasture to

lemons usually find that they cannot sell what they no longer need, since it has ceased to be rightfully theirs. And with the Bureau of Reclamation selling tens of millions of acre-feet at astonishingly subsidized rates, many farmers have no incentive to conserve anyway. For at least a decade, a great number of enlightened Westerners have complained that the doctrine of Western water law, in large part, became an absurd anachronism, one that imprisons water in inefficient agricultural uses while cities go begging and environmental needs remain unmet. Even Republican politicians who normally oppose the environmental camp — Ronald Reagan and James Watt among them — have tried to gnaw away at the subsidies that make federally supplied water so cheap it could almost be free. So far, the results have been negligible. A few states, notably Colorado, permit a relatively free market in water rights to exist (most do not). But even there, most of the conservation disincentives referred to above still apply. If the government sold subsidized gasoline for 18 cents a gallon and penalized anyone who tried to get rid of his or her 20-year-old, 5000-pound car, it could achieve a similar result.

As an environmental issue, Western water doctrine and policy is so complex and difficult to master that one despairs of early change. Even most Westerners (including politicians) do not understand it, but it has created a thriving, blooming desert and a

In California, the environmental damage caused by irrigation and subsidized water has been even worse [than in Nevada].

fantastic amount of private wealth, so they figure they might as well leave it alone. "We have a wonderful system of water conservation," a prominent Western politician once said. "It's called the doctrine of appropriative rights and the construction of dams." (In a Westerner's hallucinatory water-short world, you

Continued on page 24

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Water

Continued from page 22

Local Drizzle

By Brian Alexander

A quick look at the differences between farming in San Diego County and in the Imperial Valley dramatically underscores Marc Reister's contention that if water were more expensive, farmers would find more efficient ways to use it. San Diego farmers pay about 20 times more for their water than do farmers in the valley.

San Diego farmers are among the most efficient in the United States. According to Gordon Hess, a San Diego County Water Authority staff member responsible for agricultural issues, local farmers have an 80 to 90 percent efficiency rating — that is, nearly all the water consumed by county agriculture goes directly on the crops, with only 10 to 20 percent lost to runoff and evaporation. The statewide average is about 60 percent. San Diego's farmers have used drip irrigation for years, technology that is almost unheard of in some other parts of the state, including the San Joaquin and Imperial valleys.

And water cost is one determinant of the kinds of crops grown locally. According to Wendy Benz of the county farm bureau, San Diego's total 1989 crop production was valued at \$772,269,157. Nursery crops were first, followed by fruits and nuts (mainly avocados and oranges), livestock and poultry products like milk and eggs, and vegetables. Field crops accounted for only \$1.5 million dollars.

San Diego's farmers consume about 18.4 percent of all the water used in the county. The county water authority charges local water agencies an agricultural rate of \$193 per acre-foot for untreated water and \$233 for treated water. However, many farmers must use treated water because the untreated water is not available in some. By the time the local water agencies' delivery costs are added, a San Diego County farmer will pay from \$300 to \$500 per acre-foot to irrigate his crops.

In contrast, Imperial Valley farmers planted many more high-water-requiring crops — 170,339 acres of alfalfa in 1989, more acreage than any other crop in the valley. The alfalfa was worth \$166,329,000, about \$1800 per acre. (On the other hand, 16,850 acres of lettuce were grown at a value of \$126,225,000, about \$3423 per acre.) Imperial Valley farmers also grow wheat, hay, bermuda grass, and cotton, which all require heavy irrigation. (Cotton and wheat both receive federal price supports.)

What do Imperial Valley farmers pay to irrigate these thirsty crops? Just \$10.50 per acre-foot. There are two reasons for this. First, the Imperial Irrigation District was one of the first groups to begin using Colorado River water for agriculture. As Reister points out, water law usually states "first in time, first in right." When the Colorado River Compact was signed in 1922, the Imperial Valley was one of four desert areas designated to share 3.85 million acre-feet of river water. (The others included in that allocation were Palo Verde, Coachella, and the Yuma project.) The availability of that enormous amount of water accounts for the hundreds of artificial lakes, vast lawns, and golf courses in the Palm Springs area, as well as the agricultural activities in Imperial and Coachella valleys.

Second, the Imperial Valley farmers did not have to pay the capital costs of building their irrigation facilities. These costs were borne by federal government, which constructed the All-American Canal that serves the valley. The farmers also do not have to pay for pumping the water, since most of the canal is located at or below sea level and operates by gravity flow. San Diego's farmers, by contrast, pay high pumping costs to get water to their hilly farms.

Another difference between the two agricultural areas is the size of their farms. Those in the Imperial Valley are big — some as large as 20,000 acres. Originally, farms served by federal projects, in this case, the All-American Canal, were supposed to be no larger than 160 acres (later raised to 950 acres). However, Franklin Roosevelt's Secretary of the Interior, Norbert Ely, was persuaded to exempt the Imperial Valley from this size restriction. (Ely later went to work for the Imperial Irrigation District.) This combination of cheap water and large farms has made agriculture in the valley very profitable and made such water-hungry crops as alfalfa pay handsome returns.

And farmers in the Imperial Valley have little to fear from drought. As a result of federal legislation in the 1960s, Arizona cannot take in share of Colorado River water until California has taken its up. Because of this, and because California farms have priority ahead of urban areas, the farmers will get their 3.85 million acre-feet, no matter what.

"We have an obligation to keep the farmers in water, and we are delivering all the water the farmers request," said Ron Hull, spokesman for the Imperial Valley district. Hull went on to stress the agency's conservation efforts, which have been stepped up in recent years, though it still has an old system for water delivery that sometimes results in many thousands of gallons having to be dumped into the Salton Sea.

But perhaps the most blatant example of Reister's contention about the wrongheadedness of Western water policy occurs across the California border. The Wellton-Mohawk Irrigation District in Arizona provides costly high-water-requiring alfalfa, hay, bermuda grass, and cotton. Farmers there pay \$30.61 per acre-foot. But for the district and a problem. A treaty with Mexico, dating from the 1970s, promised that at least 1.5 million acre-feet of Colorado River water would be left to flow to that country. Unfortunately, by the time the river water passed through the upper- and lower-level states, little the

Yuma area, and took on the runoff from those farms, it was so salty and mineralized it was virtually worthless to the Mexicans. Finally, a dam was created to divert the farm runoff. But that risked leaving the river short of the required 1.5 million acre-feet.

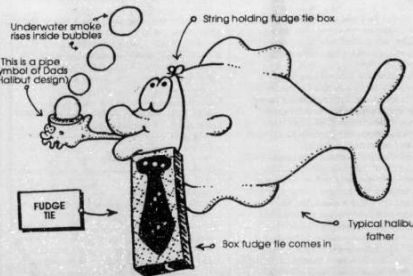
The U.S. Bureau of Reclamation's solution was to build a plant at Yuma to desalt the runoff water from the farms in the Wellton-Mohawk area. The desalter, which is now being tested and has run years behind schedule, cost \$262 million, according to the bureau's spokesman. (Other sources have pegged the price at about \$300 million.) When the plant is finally in operation, the Bureau of Reclamation will pay about \$400 per acre-foot to desalt water that cost farmers \$20.61 per acre-foot. The price tag for the desalting process alone will be about \$32 million per year.

Why not solve the problem by simply buying out the farmers in the Wellton-Mohawk area? Such a plan was considered, but buying out American farmers, who were making good money thanks to federal largesse, in order to honor a treaty with Mexico didn't sit well with the farmers or their congressional spokesman. "It would be politically infeasible," said Bob Steel of the Bureau of Reclamation.

California water policies and laws are so complicated that, as with a spider's web, if you touch one part, it affects all others.

This has led to recent calls from state and local officials for a complete reworking of the way water is moved and sold in California and an end to the Colorado River Compact, which is now nearly 70 years old, in favor of new agreements that reflect modern realities. But with farmers in such a good water-rights position, and the huge Macquish Valley District, which serves all of urban Southern California, opposed to such an overhaul (and also using the complexity of water regulations to lobby anyone who dares tamper with them by threatening lawsuits), there is about as much chance of reform as of a noseless in Death Valley.

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San Diego Reader June 14, 1990

Water

Continued from page 24

"waste" water by letting it flow down rivers and out to sea, and you "conserve" it by building reservoirs.)

On the other hand, things must change if the most exciting and productive natural features of the Western landscape — wild rivers, wetlands, and fabulous estuaries — are to survive at all. The Stillwater National Wildlife Refuge in Nevada, for example, is by far the most valuable waterfowl habitat in that state. Seventy-five percent of Nevada's ducks, 65 percent of its swans, and more than half of its geese depend on the refuge, an extremely important stopover and feeding ground for millions of wild waterfowl along the Pacific flyway. Over the past 70 years, however, Stillwater's wetland acreage has declined by more than 90 percent — from 70,000 acres early in the century to barely 5,000 acres today. The main reason is agricultural water diversions upriver for a local alfalfa economy worth just a few million dollars a year. (One need hardly mention that much of the water the refuge still receives is full of selenium, boron, and agrochemical crud.) In Nevada, as in most Western states, irrigation agriculture consumes 85 to 90 percent of all the available water while contributing less than 5 percent to the state's economy.

In California, a coastal state, the environmental damage caused by irrigation and subsidized water has been even worse. Six thousand miles of primordial salmon spawning habitat have become just a few hundred remnant miles, mainly because of

huge irrigation-supply dams chinked low in the Sierra Nevada foothills. Friant Dam, a monolith built by the Bureau of Reclamation in 1949, completely destroyed the San Joaquin River's run of salmon, once the third most prolific in the state. The bureau now wants to renew its Friant irrigation contracts for another 40 years, at the same inflation-adjusted subsidized rates, without even considering the environmental calamity it has wrought. It has been hailed into court by a dozen environmental groups.

Urban Southern California uses less than 10 percent of all the state's water and might be compared to a contained cancer.

Meanwhile, freshwater outflow to San Francisco Bay has been reduced by half, threatening the entire bay ecosystem with gradual ruin. (A combination of water diversions, pesticides, herbicides, and urban pollution has reduced the striped bass population by 90 percent in just over 30 years.) And the Central Valley wetlands, still the most important winter habitat for waterfowl in North America, have been reduced in acreage by an appalling 95 percent. Before World War II, 40 to 50 million ducks still overwintered in California every year. Lately, the number has dropped to 3 million or fewer, while California — thanks mainly to dams, diversions, and subsidized irrigation water — still loses thousands of acres each

year. Blaming agriculture for this disheartening mess strikes some people (including environmentalists in Northern California) as heresy. We have all been conditioned to believe that Los Angeles is the arch-villain, that the Tucson and Denver and Albuquerque are ruining the bucolic West. Where water is involved, however, relatively little responsibility for environmental destruction can be laid at the cities' feet. Urban Southern California uses less than 10 percent of all the state's water and might be compared to a contained cancer: it has obliterated a lot of natural beauty under its ghastly, relentless sprawl but has destroyed few distant wetlands or rivers and has diverted only a small fraction of the fresh water that once nourished San Francisco Bay.

But to blame the farmers themselves is not really fair either, since they are merely pawns in an archaic system that has ceased to make much sense. We cannot expect farmers to refuse subsidized water that's too cheap to conserve. They cannot be asked to save water when their neighbor automatically gets what they no longer use. They cannot be asked to stop irrigating selenium-poisoned lands where the Bureau of Reclamation encouraged them to irrigate those lands in the first place and sells them the cheap water that makes it worthwhile. Some people fear, and not without reason, that if a free market in water is created — if agricultural subsidies are ended and the cities get a license to buy up all the water rights they want — the American West will metamorphose into an arid New Jersey. Some environmentalists have even advocated giving more water to agriculture, not less. These purblind

arguments ignore the fact that, confronted with a stark choice, desert cities running out of water have always chosen to build dams rather than limit growth. A scarcity of water, in other words, has never cramped urban growth and probably never will. The largest dam currently proposed in the West with a serious chance of being built is Denver's Two Forks project. The East Bay Municipal Utility District in California wants to build two, in both instances, but...tens of thousands of acre-feet of water are being used to irrigate low-value crops practically next door, but state and federal laws, water subsidies, or restrictive irrigation district covenants effectively keep that water out of the cities' hands.

The answer to chaotic urban growth is to adopt tough-minded measures to control it, such as limiting the number of new water and sewer hookups each year — as California's Marin County has decided to do. It is foolish to think that growth-obsessed cities such as San Jose and Denver will close their gates to new residents simply because they cannot buy water from farmers. Big cities are wealthy enough to build their own big dams (Denver's Two Forks Dam could easily cost \$1 billion) and will most likely do so if they cannot buy agricultural water, that is — until their own residents are thoroughly fed up with rampant growth.

To reform Western water law and policy and the stupefying, Soviet-style inefficiency it has wrought may be a job for Mikhail Gorbachev. But if we don't begin pretty soon, there will hardly be rivers or wetlands or estuaries left to save. (Reprinted with permission from *Entrepreneur Magazine*, August 1990. Marc Reutter is the author of the 1986 book *Cadillac Desert*.)

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SIMPLY THERE

BY JONATHAN SAVILLE

The David Zapf Gallery (Kettner, south of Laurel) is exhibiting paintings by David Baze through June 16. Baze is a realist whose artistry is fairly well known locally and in Southern California. This label (which of course needs to be explored in its particulars) applies to most of the current works, but at least one of the paintings — the most interesting here, I would judge — moves considerably beyond it in both style and vision.

Aside from a number of small charcoal sketches indicating Baze's powerful hand and his mastery of representational drawing, the show consists principally of large figurative paintings of contemporary American (indeed, Southern Californian) life, in a style — that is, an attitude toward reality — in numerous ways reminiscent of Edward Hopper. Baze paints in acrylic on canvas: large, flat areas of bright, unmodulated, wallpaper-like colors, thinly applied so that the texture of the canvas is everywhere visible through the paint. The choice of medium is obviously programmatic. Baze has no desire to achieve the deep, rich, luminous, supple modulated color effects of traditional oil painting, with the flat,

... a stupefying sense of spiritual absence ...

thin underpainting overlaid with endless layers of glazes. What he gives us, as it were, is just the underpainting — and this technique corresponds to his notion of the real, as compared with (say) that of the 18th Century, which also had its realism.

Reality, for Baze, is still to be identified with the visible world, and realism remains the accurate rendering of what is seen. But all the details and nuances that in an earlier period indicated the subtlety, generosity, and complexity of the visual world have been eliminated. The world we see here is flat, external, superficial, without depth or substance, a depiction — in a perfectly adapted technique — of the spiritual shallowness of modern America.

One of the persistent features of Baze's manner, giving the paintings a characteristic affectless quality, is precisely the refusal to carry through with the emotional implications of the various stylistic devices. The colors themselves are loud without being impassioned, and the contrasts (of color or of light and dark) are stark without being dramatic; there are strong effects for the eye, but none for the heart or soul. Those often shocking juxtapositions of color (pink next to bright green; fuchsia next to yellow ochre; bright red,



"Carnegie"

olive green, "flesh" peach, and purple; or fuchsia, green, purple, and orange) recall the hectic emotionalism of German Expressionism (Kirchner or Nolde, for example), but with only the color effects remaining and the emotions removed.

Other Expressionist devices are carefully avoided. The drawing, of academic correctness, eschews any expressive distortions; there are no distressing dislocations of proportion or perspective. The figures are efficiently, simply, and rather lifelessly drawn, lacking — in their large shapes, in the treatment of individual parts of the body, and in their facial features — any distinctive emotional expressiveness or any distinctive individual personality. Their clothes, too, are simple, standard, unimaginative, impersonal, undifferentiated: a shirt or blouse of one color, slacks of another, no patterns, no "statements."

Furthermore, these more or less anonymous people — any modern Americans of a certain middling class — are in a relationship with their surroundings that is quite different from what we see in German Expressionism. If the characters in Kirchner or Beckmann relate to the world in a conflicted, tormented, neurotic (often sexually neurotic) way, Baze's figures are peculiarly unattached, uninvolved, impassive, as though there were no ego there, no identity. Instead of middle-European, "Freudian" neurosis, we see carriers of the typical modern American personality disorders: narcissism, isolation, deficits of the self.

The compositions, similarly, while dominated by large figures in some kind of balance, tend to have a random quality, with subsidiary elements (often cut off by the edges of the painting) of uncertain compositional relevance to the major figures. Whatever balance there is seems more a matter of observing some academic rules than of conveying an idea about an underlying cosmic order,

as in Renaissance painting; but there does not seem to be an explicit undermining of such an order either, as in Mannerism. In the typical Baze way, any possible expressive implications, whether of order or of disintegration, are thwarted: if the composition implied a meaning it would already be going beyond the requisite neutrality and apathy that is this

art's fundamental mode of being.

The scenes are like this in their content too. Most of them are suggestive of anecdotes, in the fashion of 19th-century realistic paintings with titles like "A Letter from the Front" or "The Fallen Woman" — a story, a relationship, a drama, a script. But here the anecdotes

(continued on page 30)



"Guatemalan Nocturne"

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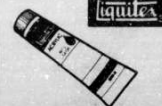


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ART

(continued from page 28)
are never dramatically clear, the characters are undefined, and their relationship to what is happening (whatever that is) is obscure. The rule, in fact, is indifference; they watch, perhaps they even idly participate, but they don't care.

Typical of this intentionally shallow, empty, and lifeless realism is a painting like *Carousal*, whose title — with its overtones of exuberance, movement, ornateness, and fun — must be purely ironic. On a paraiso by the sea, against a background of palm trees, at the moment of a cheap-postcard sunset, we see a man and a woman sitting at a concrete table, standing nearby, another man leans against a low, plastered wall and reads a book. The woman, leaning on an elbow in a relaxed or bored posture, looks up at the sitting man with a face expressive of nothing, merely the uninterested recognition that he is there. He, in turn, sits erect, hands on the table, looking expressionlessly straight ahead of him, perhaps at her, perhaps past her. The man who is reading (impermeably and uninterestedly) has nothing to do with this relationship (whatever it may be) and little to do with the compositional structure embodying it — he is simply there, added, accidental, behind the sitting man's back, indifferent to the couple (if we call them a couple) and unnoticed by them, isolated in his own different, equally private, unconnected world.

There are no Expressionist exaggerations of alienation, no transformation of people into robots, nothing so overt or pointed. But in the general absence of effect, in the lack of individuality in the routine clothing, in the standard, machine-made, dehumanized designs of the round concrete tables and the crisscrossed armchairs in red plastic (with a similar quality in the palm trees and the sunset), there is a stupefying sense of spiritual absence: hollow shells, without a soul, no meaningful direction of life, no movement toward a goal, no attachment to people, nature, spirit, or any particular set of values (even pleasure), a comfortable, flat life without any vitality — just as the colors, the drawing, and the touch are deprived of vitality, in order to convey this San-Diego-plastic-and-palm-tree view of reality.

The same ideas are evident in *Guatemalan Nocturne*, where once again the painting utterly negates any poetic evociveness in the title (exotic jungles, colorful Indians, romantic moonlight). We see the corner of a dull apartment, painted in flat, sickly green, just off the open doorway to a kitchen of which routine: cupboards and window curtains are visible. A man (light-blue-green short-sleeved shirt, navy pants) leans against the door frame, hands in pockets, head relaxing against the wall, eyes closed. A woman (fuchsia sweater, purple slacks, reddish hair) sits on a square-cushioned office-waiting-room chair, leaning forward, hands folded together in front of her, looking off to the side, away from the man. Above her head a corner of a painting is visible, with a roughly blocked-in human figure, possibly an offhand reference to Baze's own small, surrealist *Lover Boy* (with its skull head, body of pink molded plastic or ceramic, and rakish cap).

We cannot tell what the woman is thinking,



"Eddie and the Sirens"

or what she cares about, or what state of mind the man is in, or what the nature of their relationship is, or what the present state of that relationship is — although they seem uninterested in each other, perhaps bored, perhaps hostile. Separation, solitude, the sense of randomness, and the experience of a living-space nobody cares much about, in a world where faces are not very important, where arms, hands, hair, or clothes are just like everybody else's, and their specific details can be omitted without loss — all these combine to make their bleak proclamation about what life is really like, whether in Guatemala or San Diego or the modern world in general.

Other paintings in the show present other unexplained anecdotes, with randomness, indifference, and lack of involvement as the persistent motifs. *High Ground* shows two people in shirtsleeves, sitting at a round metal table, smoking, eating grapes, drinking seltzer, and perhaps watching or perhaps not watching (but certainly not caring about) a scene — maybe erotic, maybe emotional, maybe simply the result of exhaustion — on the other side of the table, where a man in a suit has

fallen forward onto a woman reclining in a chair, his face buried in her belly. In *Green Romantic*, a man (rose-colored short-sleeved shirt, green slacks, white sneakers) sits on a cheap folding chair in front of an old, upright piano; a woman (purple, sleeveless, short-skirted dress) stands in the background in front of a painting toward the wall; a black cat prowls — the whole composition accidental, no one aware of anyone else, the man indifferent to the piano and the woman to the canvas-like what goes on in art; and the car floor in its own feline solipsism, where human beings count for virtually nothing.

The chief exception to this style and to its implicit world view is a painting of far more overt emotional content, one significantly with roots in traditions older than American realism. *Eddie and the Sirens*, whose title might call forth memories of *Eddie and the Cruisers*, actually seems to be about the elderly Edward Munch in a brothel. The white-haired man, neat and formal in a dark suit, contemplates with grim self-control the naked bodies of the parading whores; from the background, the familiar gaping-eyed face of

the younger Munch stares out over a dark-red jacket.

The anecdote is far more explicit here than in Baze's other paintings (there can scarcely be any doubt about what is going on), and it is not only the subject matter but the technique as well that derives from Munch (and from the German Expressionists who inspired him). Instead of the numb stasis of the other paintings, there is a strong sense of vigorous and even violent movement. The treatment of space (compressed and crowded), the dramatic contrast in scale between the huge naked foreground figures and the irrationally distant red-jacketed man (which produces a feeling of distortion), the obsessive singularity of the drawing (breasts, buttocks, noses, hair, lapels, pocket-handkerchief); the shocking garishness of the colors, not recorded disinterestedly but intentionally heated up; the freely unrepresentational streaks and patches of intense hues in the background — these formal elements are employed in the service of a powerful, immediate, painful expressiveness, exactly the opposite of the effects sought (and achieved) in *Carousal* or *Guatemalan Nocturne*.

In this remarkable degree from Baze's habitual manner, we are no longer in Southern California, no longer in the late 20th Century, no longer in the world of narcissistic personality disorders, no longer in the tradition of realism. Instead, we are back a hundred years, in Europe, in good old neurotic distortions of the sexual drive (lust, shame, guilt, disgust), and in that still unexhausted tradition of painting not what things look like but what they feel like. The homage to a great artist of the past roots this painting (and, potentially, Baze's subsequent work) in a far deeper vision of truth than what his other paintings can give us, however skillful their deadpan depiction of a spiritually vacuous existence.

The problem — as so much contemporary art demonstrates — is that what the artist devotes himself to depicting emptiness, absence, lifelessness, nothingness, both he and his art tend to absorb the qualities of their subject. Lifelessness, unfortunately, is a characteristic incompatible with art, which by its very nature aims at the opposite. This circumstance leads to a paradox: If the modern world — for whatever psychological, social, historical, or metaphysical reasons — has in fact been drained of feeling and meaning, then the effort to portray that world truthfully (which is the aim of all serious art) is doomed to failure, for if the art work exhibits feeling and meaning, it betrays its thesis, and if it lacks feeling and meaning it is not art.

There is an alternative, however, and *Eddie and the Sirens* has moved in that direction. It may be — astounding as the notion may seem — that reality is just as passionate and meaningful as ever, and that the vision of it as an anesthetized numbness, the vision that informs modern nihilism, minimalism, deconstructionism, and other such ideologies, is simply an error, an intellectual disease — a disease Edward Munch, for all his other problems, never suffered from. In that case, by reaffirming both Munch's vision and his technique, Baze is making a heroic effort to free himself from the deadly epidemic he has otherwise been coolly, meticulously, and "objectively" observing. Good luck to him! □

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In the program notes for *Latino Anonymous*, a comedy revue opening the San Diego Repertory Theatre's 15th season, the four cast members list their previous roles. Along with impressive work on stage and in film, to survive in their profession they have also been asked to play Hispanic stereotypes. Armando Molina, for example, has played "three drug dealers, three gang members, two coyotes, and one illegal alien"; Luisa Leschin: "six pregnant women, five gang-affiliated girlfriends, and four maids"; Diane Rodriguez: "five maids, four ladies of the night, and six long-suffering mothers"; and Rick Najera: "three major gang leaders, one minor gang leader, and four revolutionaries all named Juan."

The group met at an audition in Hollywood, where each was up for yet another stereotyped Hispanic role, and decided it was time to shed these racist, Anglo mantles and express their "own Latin views from the inside out." So they wrote *Latin Anonymous*, at once a playful purge of the ways Hollywood (and America) tends to type non-Anglos and also a serious cry for plurality and the unselfconscious expression of differences. The show is often very funny, but its underlying message comes home in skit after skit. Its setting is a support group for Latinos. Under the cloak of anonymity — à la Alcoholics Anonymous — members of the

rabid they seem almost parodies of themselves — and give new meaning to one's notions of overacting. The skit is called "Separate Turf," and it turns out to be an audition for a remake of *West Side Story*. The group has been acting all along in an overcooked style the director thinks appropriate not only for the musical but also for repre-

around the stage as if spinning a plethora of invisible hula-hoops. Diane Rodriguez gets laughs as Hermiana Petra, a call-in radio advice-giver whose middle name is greed. Rick Najera and Armando Molina are a riot in a skit called "Machos of Omaha." A take-off on Mutual of Omaha's *Wild Kingdom* TV show, the skit pits two males against each

The show is bright, upbeat, funny, and has important things to say.

sending Latinos in general. Obviously something the four cast members of *Latinos Anonymous* have experienced far too many times, in Hollywood and elsewhere, the skit concludes with the offstage director asking if they could play the scene with an even heavier accent.

Everyone in the cast has some memorable moments on stage. Luisa Leschin is a knockout as a spunky aerobics instructor ("Lolana Aerobics") trying to convince women that the best way to snare a man is to wiggle one's hips, nonstop. Leschin shimmies

other — a sort of machismo-out. So one ran with the bulls in Pamplona? And was gored? *No es nada*. Try running past hungry pit bulls in East L.A.! Najera also does "Mexican-American," a skit both funny — because his two identities use him as a battlefield — and touching — because his two identities use him as a battlefield.

While the revue has many hits, including a nifty take-off on a perfume commercial ("Calvino de Kline"), it also has some misfires, and one that should be rethought altogether. Order of appearance is part of the problem for

the last two scenes ("Piñata Therapy") and the "Mayan Defense League"). These are actually played-out versions of previously told jokes, and both suffer from their positions in the sequence. The skit just prior to these, called "Las Comadres," while possibly true to life, also suffers from its position. The two women altogether. Two women enter holding long ropes that lead offstage, at the other end of which is either a dog or a child. They have met in a park in the early morning and discover that they're from the same city in Latin America. Thus bonded, they proceed to tell each other the most outrageous stories taken over the old neighborhood. Soon they are whittling away at all races, only to discover they aren't from the same town after all, so they depart in enmity. Unlike the other skits, "Las Comadres" isn't all that funny or stirring. It's a little more than a simple, racist view of the two women who, far beneath

Though there were times on opening night when the production didn't seem to know when to end a skill, overall, director Miguel Delgado's pacing is crisp, the humor is spread evenly throughout, and the script is filled with an excellent rapport with the audience. It becomes immediately clear why *Latinus Anonymous* played for a six-month run at the Los Angeles Theatre Center. The show is as good as it looks. And it's hard to disagree to say. About the only thing missing from an otherwise enjoyable opening night was some sense of urgency with the material. The show is so good, it's a pity for the critics' performance. Now we hope as if the theatergoers are still going to see the show after six-plus months of purging stereotyping demons in a public self-help support group—has been successful. But while this is laudable, it's also a little like someone who has such needed pain from the white.

Technically, the production is solid. The pre-show music by sound designers Adam Wernick and Nathan Stein has its own satirical edge. We hear a radio flipping from channel to channel. Whenever it stops we hear anglicized versions of things Hispanic (the theme from *I Love Lucy*, the song "Spanish Eyes"). But while whoever is changing the channels is frantically searching for and not finding the real thing, Patsi Valdez and Jim Reva, the costume and properties designers, are simply having good fun. Their outfits range from basic black for the group sessions to the colorfully bizarre for the skits. They enhance the

other — a sort of machismo-out. So one ran with the bulls in Pamplona? And was gored? *No es nada*. Try running past hungry pit bulls in East L.A.! Najera also does "Mexican-American," a skit both funny — because his two identities use him as a battlefield — and touching — because his two identities use him as a battlefield.

While the revue has many hits, including a nifty take-off on a perfume commercial ("Calvin de Kline"), it also has some misses, and one that should be rethought altogether. Order of appearance is part of the problem for

I attended only one of the outdoor Mainly Mozart concerts (I will report on the indoor chamber-music concert next week), which was enough to experience in full measure everything that is good and everything that is bad about this summer music festival in Balboa Park.

On the good side of the ledger one must put the orchestral playing, the soloists, and the conductor — a very great deal indeed. Whatever personal and professional problems David Atherton may have had during his tenure as music director of the San Diego Symphony, the exemplary musical virtues that

characterized those virtues (and all too few) years have not been impaired. He remains wonderful at the dramatic shaping of performances, the ability to engage the listener's mind in a powerful, lucid discourse that always makes sense as it moves inevitably from point to point. His judgment in matters of tempo and phrasing is always right on the mark; his sense of style — in this

case, the style of the Classical period, with particular emphasis on Mozart — is at once informed and intuitive, with a thorough knowledge of how the composers thought and expressed themselves and a profound inner identification with their musical consciousness. Only a conductor so endowed and so inspired could



Cynthia Phelps

make so much of a bit of amusing trivia like Haydn's Overture to *L'Infedeltà delusa*, which opened the concert I attended, or Mozart's (let us dare confess it) mostly routine Symphony No. 21, K.134, which concluded it.

Atherton also deserves his reputation as an orchestra builder, as the fine group of musicians he assembled for the festival's chamber orchestra clearly demonstrated. Not only were their individual abilities evidently first-rate, without exception, but they played together with far more unanimity of spirit (and precision of discipline) than one might have expected from what was, after all, a pick-up band.

The program I heard offered two soloists: the familiar and always welcome Gustavo Romero in Mozart's Piano Concerto No. 9, K. 271, and Cynthia Phelps (principal violist of the Minnesota Orchestra) in Hummel's Fantasy for Viola and Orchestra. The Mozart is one of its composer's

greatest masterpieces, filled with wonderful invention from first to last, extraordinarily daring in its structure, and including in its slow movement one of the most profound explorations of emotional anguish ever composed by anyone. Romero performed it with his usual paternalistic authority, precise and elegant without stiffness, full of strong and subtle feeling yet with everything in just proportion, and the same kind of comprehensive musical intelligence one heard in Asherson's conducting. In the Hummel work, a pleasant, superficial, virtuosic entertainment based on Mozart's "Il mio tesoro." Phelps exhibited a lively

It should be clear merely from a listing of the program that we were dealing here with serious music-making for serious lovers of late-18th and early-19th-century music. Only the Mozart concerto is played with any frequency; the other works are fairly obscure

(and not terribly distinguished), appealing principally to the specialized tastes of music lovers with a strong historical interest in the period. That is all to be good, given the high standards of programming, complete seriousness, values of a completely musical sort without any pandering to the crowd, and uncompromising professional presentation. With one question is whether such an aim is compatible with the circumstances in which this concert (and the others in the series) took place. The venue is the Lyceum Theatre Festival Theater, while it serves decently for plays, seems very ill suited to concerns of any kind, and especially to this kind of music. There is no balcony, of course, since there is no hall, and the addition of a small shell behind the orchestra did not perceptibly help. Consequently, the music made by the musicians, however well-

produced, lacked the slightest sensual appeal — no richness, no depth, no warmth, no color, no bloom, not even the ability to sustain. Every chord was immediately damped; every lyrical line, whether in the strings, in the winds, or on the rather woud Kawai piano, sounded solitary and unsupported. With unflinching effort one could keep one's attention on the playing and register its intelligence, shapelessness, and expressiveness, but it was never possible for a moment to allow one's mind to relax and simply to take in the music.

Aside from the pervasive lack of any appeal in the sounds the

orchestra and soloists made, the music was further impeded by the extraneous sounds that are unavoidable in an outdoor setting in the middle of a park in summer. There were the traffic noises. There were the voices of people. There were cries and whistles from the zoo. Most obnoxious of all, there were the mockingbirds. San Diego's mockingbirds, as most people know, have been having an astounding season, and several of the more prominently featured songsters were perched around the perimeter of the Festival Theater, performing their own music in a conspicuously competitive manner. The birds' view of sensual appeal, they sounded considerably better than the orchestra, and from the point of view of musical inventiveness they were even Mozart a run for his money.

One doesn't mind this sort of thing at a pops concert — it even adds a special summery laid-back charm to *Capriccio italiano* or excerpts from *My Fair Lady* — but it is not the proper way to listen (or try to listen) to one of Mozart's supreme piano concertos performed by a fine orchestra and a noble, sensitive soloist. I just can't see why anyone who really loves Mozart would want to attend such a concert; I certainly don't.

What I do want is to go on hearing Altneron and his orchestra (and his soloists) in this repertoire — but somewhere else. Under a roof and surrounded by soundproof walls. That's where Mozart belongs. □

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CAFE BUDAPEST 2656 La Jolla Village Drive, 942-5666. Good Hungarian food has arrived in La Jolla in simple but immaculate surroundings. Everything, including the sausage, paprika, and red cabbage, is prepared from scratch. Beef, pork, and chicken are the main menu items. The Hungarian goulash soup is a must-try. The food is wonderful. Lunch is an excellent value. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

CAFE JAPANESE 5335 La Brea Drive, San Marcos, 761-8000. The chef is a native Japanese, and the Pacific food is from Japan, China, Hawaii, Thailand, and California. A beautiful and beautiful and tasty. The stimulating appetizers and such entrees as brisket duck with mushrooms, whole fish, and rice. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

CLAY'S TEXAS PIT BAR-B-Q 5172 La Jolla Village Drive, 942-5666. Barbecue food is a must-try. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

LESCARNOT 5663 La Jolla Village Drive, 942-5666. The chef is a native French, and the food is from France. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

MATTHEY 5172 La Jolla Village Drive, 942-5666. The chef is a native French, and the food is from France. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

THE PANNIKH GATE 7467 Grand Avenue, 942-5666. The chef is a native French, and the food is from France. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

STAR OF INDIA 1025 Prospect Street, 942-5666. The chef is a native Indian, and the food is from India. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

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1/2-Price Dinner
Buy one entrée, second entrée of equal or less value at 1/2 price

CHATEAU Orleans
Cajun Cuisine
This week enjoy CHICKEN SAUCE PIGMENT for only \$9.95

326 Turquoise Street, Pacific Beach • Reservations 488-6744

LOS ARCOS DE MAZATLAN
Home style cooking at reasonable prices.

Appetizers
Soups - Fish, abalone, shrimp, 7-seas
Cocktails - Shrimp, octopus, oysters
Clams, butter & garlic
Seafood combination

Entrees
Shrimp Platters
Spiced Steak
Cajun Enchiladas
Kebabs - Shrimp, fish & beef
Whole Fried Fish

Coldest Mexican beer in town! (Catering available)
Corona • Pacifico
Dos Equis Lager
Bohemia • Tecate

337 3rd Ave., Chula Vista 426-1022

Grand Opening

Bruno's PASTA & SEAFOOD

Open daily 8:00 - 10:00
Delicious Food
Casual Beach Atmosphere
Affordable Prices

3705 Mission Blvd. • Mission Beach • 488-9060

FREE
DINNER FREE
With purchase of dinner entrée of equal or greater value

Join us for
FATHER'S DAY Dinner!

Open at 3 pm Father's Day

ERIC'S RIB PLACE

Old Town • 4263 Taylor St.
299-0060

CLAIREMONT & KEARNY MESA

HONEYBEE JAPANESE RESTAURANT 10425 La Jolla Village Drive, 942-5666. The chef is a native Japanese, and the food is from Japan. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

Enjoy Our Father's Day Buffet With Your Family In THE ISLANDS

June 17, 1990

Polynesian & Traditional Holiday Specials Include:

- Roasted Prime Rib of Beef
- Hawaiian Pineapple Baked Ham
- BRO Roast Pork Loin Oriental
- Cantonese Sweet & Sour Pork
- Cashew Chicken
- Teriyaki Chicken
- Eggs Benedict Plus Many More Breakfast Items (served till 2 p.m.)
- Traditional Cuts From Assorted Salads
- Assorted Holiday Cakes & Pies
- Champagne Poured Tableside
- Many Hot Entrees

Adults - \$15.95 Children (3-10) - \$6.95 Served from 9:00 a.m. - 3:00 p.m.

Hanalei Hotel
For Reservations: 297-1101

2270 Hotel Circle North
At the Hanalei Hotel
in Mission Valley

THE LONE STAR COMBO PLATTER for TWO only \$12.95!

Including...
Char-grilled Steak or Chicken strips topped with green peppers, onions and melted jack and cheddar cheeses... plus... One Red and One Green TEXAS style Chile Burrito, 2 Beef Tamales, 2 Grilled Plantains with Beef, 2 Chicken Tostadas and 2 plates of rice, beans and tortillas.

VALID JUNE 1-JULY 8, 1990

EAT HEARTY AMIGOS
All menu items prepared with Canola Oil.

SUNDOWN PLATTER
SPECIAL 3PM-6PM
Only \$10.95... FITCHERS of BEER, MARGARITAS & TEQUILA SUNRISE • \$5.
(With purchase of special platter)

SAN DIEGO RED OCEAN 3125 Ocean Front Walk, Del Mar, CA 92015-9040
No reservations. No to go service. Not valid for delivery. (949) 481-0000. Open Mon-Sun.

Clip Coupon & Present to Server.

Fathers' Day Brunch
Sheraton Grande Torrey Pines
TORREYANA GRILLE

Sports Celebrities • Ticket Drawings • Complimentary Self-Parking
10950 North Torrey Pines Road • La Jolla • 450-4571

"Every dish was absolutely delightful... I can hardly wait to return."
- Eleanor Widmer, The Reader

Owner & chef Andy Kam invites you to try any of our famous Mandarin cuisine dinners & discover the best Chinese food in San Diego!

DAILY LUNCH SPECIALS UNDER \$4.00

CHINA INN

877 Hombland Street 483-6680
12 pm-10:30 pm, 7 days
Dine in or take out
Banquet rooms available

SPORTS • TV • JUKEBOX
HOPPY HOUR
NIGHTLY
4-7 & 9-CLOSE
1.50 DRINKS

TACO TUESDAY
TACOS 25¢ EA.
MEXICAN "HOOC" \$1

WINGS 'N WEDNESDAY
★ RED, WHITE OR BLUE MARGARITAS \$1

WINGS - 10 FOR \$1.00
20 FOR \$2.00
30 FOR \$3.00
... AND SO ON!

JUNE 18
RIBBETT MONDAY
★ FROM 4-11 PM IN BAR, LOUNGE AND PATIO
★ ALL THE RIBS U CAN EAT! \$7.95 4-11 PM

234-1006
★ AT THE TOP OF THE PLAZA
MISSION PLAZA

MARISCOS MAZATLAN SEAFOODS
Now in Pacific Beach!

Still the same great food & crew, with a second location serving San Diego's beach community!

Our specialties include whole fried fish (Huachinango), seafood appetizer (octopus, shrimp, abalone & scallops), paella, 7-seas soup, fish tacos, ceviche, calamari steak, shrimp tempura and a variety of delicious seafood dinners.

Two locations!
1092 Garnet Ave. (at Draper) Pacific Beach 776-5610
1287 3rd Ave. (at Palomar) Chula Vista 422-3311 (formerly located at 1144-A Highway 16)

Father's Day POP FESTIVAL
\$9.95* only per person

Enjoy:

- Potato skins for appetizer
- Choice of entrée: (soup or salad included)
- Grilled Halibut
- London Broil
- Blackened Cajun Chicken

Mocha Mud Pie for dessert

T.G.I. FRIDAY'S

The American Bistro
La Jolla 8801 Via La Jolla 455-0880
Mission Valley 403 Camino Del Rio South 297-8443

Reservations suggested for 8 or more

Restaurant Guide

OWEN'S BAR & GRILL 5883 Santa Monica Avenue, 488-1111. This is a good place to get a good meal. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

BARK'S 3708 Mission Boulevard, Mission Beach, 488-1111. There's no doubt about it. Bark's is the perfect spot for organics. Hearty breakfasts which include omelets and eggs or pork chops and eggs, as well as steak and eggs, are served every night from 11:00 p.m. to 3:00 a.m., and the dinner hour extends to 10:00 a.m., as well. Bark's is a pleasant place to have lunch and dinner. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

MIDWAY, OLD TOWN & MISSION VALLEY
CORDON BLU 3660 West Point Loma Boulevard, 488-1111. This is a good place to get a good meal. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

KRYSTEN BAR 3165 Riverside Drive, 488-1111. This is a good place to get a good meal. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

GUADALUPE GRILL 4101 La Jolla Village Drive, 942-5666. The chef is a native Mexican, and the food is from Mexico. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

KRYSTEN BAR 3165 Riverside Drive, 488-1111. This is a good place to get a good meal. The food is excellent. Open daily. 11:30 a.m. to 10:00 p.m. Moderate.

Restaurant Guide

SPECIAL • SPECIAL • SPECIAL
AVANTI EARLY DINING
12.95
ADULTS
6.95
CHILDREN
ANTIPASTO • AVANTI SOUP OF THE DAY • AVANTI HOUSE SALAD
Your choice of:
EGGPLANT PARMIGIANO • CHICKEN VALDOSTANA • BREAST OF CHICKEN PICCATA • PASTA OF THE DAY • SWORDFISH
Your choice of:
CREME DE CARAMEL • HOMEMADE ICE CREAM - FLAVOR CHANGES DAILY • COFFEE & TEA
(tax and gratuity not included)
Sunday-Thursday 5:30-7:00 • Menu changes weekly
AVANTI RISTORANTE E CLUB
875 Prospect St. • La Jolla 454-4258
Open 7 nights, 5:30 pm-1:30 am • Live entertainment nightly • Dancing

SHERATON'S FATHER'S DAY BRUNCH. ONE SIZE FITS ALL.
SPENCER'S CHAMPAGNE BRUNCH
9 am-3 pm
\$14.95 per person
Children 6-12 \$9.95
Under 6 free
10% Seniors' Discount
Call now 692-2777 for reservations.
RESERVATION VOUCHER accepted
FREE DRAWING
Take Dad out to the ballpark • Free Padres tickets!
Sheraton Grand on Harbor Island
1590 Harbor Island Drive, San Diego, California 92101

CREATE YOUR FAVORITE COMBO! TWO DINNERS FOR \$13.95! SPECIAL!
SIRLOIN STEAK • BROILED SHRIMP • BROILED SCALLOPS • CHICKEN BREAST
Each dinner is served with Soup or Salad, Fresh Vegetables, Baked Potato or Rice Pilaf, plus Warm Sourdough Bread.
The Jolly Roger
SAN DIEGO: 545-1234 • KARNY: 545-1234 • OCEANVIEW: 545-1234 • SOLANA BEACH: 545-1234

WILLY'S AMERICAN RESTAURANT
South Mission Valley 612-0804
Open daily for breakfast, lunch, and dinner 11:30 a.m. to 11:00 p.m.
Willy's is a full-service restaurant with a menu that changes daily. The variety is extensive, and a special feature is the daily soup. The menu is designed to give you a choice of food that is both delicious and healthy. The menu is designed to give you a choice of food that is both delicious and healthy. The menu is designed to give you a choice of food that is both delicious and healthy.

CENTRAL SAN DIEGO
CANTON SEAFOOD RESTAURANT
361 Avenue 281-8008
Dinner and lunch
Open daily 11:30 a.m. to 11:00 p.m.
WELCOME TO CENTRAL SAN DIEGO
361 Avenue 281-8008
Dinner and lunch
Open daily 11:30 a.m. to 11:00 p.m.

UPTOWN
CHILDRON 3628 Elm Avenue, Hillcrest 295-8801
The best Thai restaurant in San Diego is named Uptown, which refers to its location in the heart of the city. The menu is designed to give you a choice of food that is both delicious and healthy. The menu is designed to give you a choice of food that is both delicious and healthy. The menu is designed to give you a choice of food that is both delicious and healthy.

All-You-Can-Eat "Shrimp on the Barbie"
Introducing SIBYL'S Summer Cookout. For a limited time every Thursday through Saturday night enjoy all the SIBYL'S jumbo shrimp you can possibly eat flamebroiled on the barbie for only \$13.95. Bring the coupon and your appetite. Offer expires June 30, 1990.
Sibyl's
Down Under Restaurant and Music Club
500 Fourth Avenue Downtown San Diego
1 block south of Market St. For reservations: 239-9117
Limit one coupon per couple

"LOVE ITALIAN STYLE"
Fall in love this evening with Sorrentino's
COMBINATION DINNER FOR TWO
\$19.95 reg. \$25.00
Includes: Veal Scallopini, Minestrone, and Italian Salad. Openings with a side of Fettuccine Alfredo. Choice of Soup or Salad.
Sorrentino's
RISTORANTE ITALIANO
Reservations suggested 483-1811
4724 Clairemont Mesa Blvd. (1 mile west of 805 in Diane Village Square) MasterCard

Perrier FRENCH PASTRY RESTAURANT
Breakfast • Lunch • Dinner
Everything is homemade - French Style
You will have the opportunity to taste our delicious pastries. You will find here the Best Quality at the Best Prices. EAT HERE OR TO GO • CATERING AVAILABLE
We are open 7 days a week from 7:30 am to 9:00 pm.
4681 Convey Street • San Diego (619) 569-4833
Easy to find - we're between Clairemont Mesa Blvd. and Balboa Ave.

THE GATHERING 4015 Golden Street, Mission Hills 260-0400
Open daily 11:30 a.m. to 11:00 p.m.
WELCOME TO THE GATHERING
4015 Golden Street, Mission Hills 260-0400
Open daily 11:30 a.m. to 11:00 p.m.

Now in Point Poma!
Dinner Special 2 for 1
Buy first entree at regular price and receive a second complimentary entree! (Limit \$12.00)
Lunch Special \$4.95
KAYBER PRESS
San Diego's Original Authentic Asian Restaurant
3555 Roscamers, 224-8200 (corner of Mission & Roscamers)
6647 Convey Street, 571-3749
Good days 6-23 with this ad.

OLD COLUMBIA BREWERY & GRILL
1157 Columbia St. (at "B" Street), Downtown
234-BREW (2739) Open Daily
Make your reservations today Call 234-BREW (2739)
FREE Brewery Tours Saturdays & Sundays

RESTAURANT GUIDE
EL GATO LAGO CANTINA 644 Elm Avenue, Hillcrest 295-8801
Open daily 11:30 a.m. to 11:00 p.m.
WELCOME TO EL GATO LAGO CANTINA
644 Elm Avenue, Hillcrest 295-8801
Open daily 11:30 a.m. to 11:00 p.m.

SUSHI LOVERS... COME IN AND COMPARE FOR YOURSELVES!
TRY OUR DAILY LUNCH SPECIALS \$4.95 (Monday-Friday, 11 am-4 pm)
We feature a different special every day. All lunches include: Soup, salad, rice & tea.
Kazumi SUSHI
SUSHI BAR & DINING ROOM
8650 Genesee (Catala Verde) • 455-9262
Open 7 days • Lunch through late evening • Open 7 days • Lunch through late evening

FATHER'S DAY BRUNCH
Enjoy a delicious Champagne Sunday Brunch with breathtaking bay-side views.
Fresh Seafood • Carving Station • Oysters on the Half Shell • Create Your Own Omelette
Sale Bar • Fresh Fruits & Cheeses • Mouth-watering Desserts and Much More!
Live Piano Entertainment
10-50 am • 2:00 pm • Indoor • Outdoor Dining (weather permitting)
Adults - \$16.95 • Children (under 10) - \$8.95
Reservations Recommended
DOCKSIDE BOILER
SAN DIEGO PRINCESS
A Princess Cruises Resort
1404 West Vacation Road San Diego, CA 92109-7994 (619) 271-4650

THE ITALIAN connection gourmet
DINNER FOR TWO \$18.95
Choose any two dinners (excluding shrimp). Dinners include soup or salad, rice, appetizer & dessert good for up to 6 people. No substitutions.
Expires June 28, 1990
We are open 11 am-10 pm, Mon.-Thurs. 11 am-11 pm, Fri. 4 pm-11 pm, Sat. 4 pm-10 pm, Sun. 4 pm-10 pm
530 UNIVERSITY AVE. 291-8919

RESTAURANT GUIDE
EL GATO LAGO CANTINA 644 Elm Avenue, Hillcrest 295-8801
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644 Elm Avenue, Hillcrest 295-8801
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644 Elm Avenue, Hillcrest 295-8801
Open daily 11:30 a.m. to 11:00 p.m.

SOUTH BAY & CORONADO

ANTHONY'S CHULA VISTA 1715 West San Bernardino Ave. Chula Vista 423-4202. The only one of the Anthony's to serve sandwich dinners in the coastal lounge. Regular Anthony's menu, plus seafood and steaks. Open daily, 11 a.m. to midnight. Reservations, like to moderate.

CHIZ LOMA 1132 Loma Avenue, Coronado 435-0661. Among the best restaurants in Coronado. Chef Loma, located in a historical house, serves lovely regional European cuisine (lunch, dinner, breakfast). Open Monday through Sunday. 11 a.m. to midnight. Reservations, like to moderate.

JACK'S SOUTH BAY 1715 West San Bernardino Ave. Chula Vista 423-4202. The only one of the Anthony's to serve sandwich dinners in the coastal lounge. Regular Anthony's menu, plus seafood and steaks. Open daily, 11 a.m. to midnight. Reservations, like to moderate.

CHIZ LOMA 1132 Loma Avenue, Coronado 435-0661. Among the best restaurants in Coronado. Chef Loma, located in a historical house, serves lovely regional European cuisine (lunch, dinner, breakfast). Open Monday through Sunday. 11 a.m. to midnight. Reservations, like to moderate.

Restaurant Guide

LESCALE 1600 Orange Avenue, 435-6971. Located one night down the beach, in the hotel's handsome wood-paneled room that resembles an English pub. The food is excellent. Open daily for lunch and dinner. Reservations, like to moderate.

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PRINCE OF WALES ROOM 1600 Orange Avenue, 435-6971. Located one night down the beach, in the hotel's handsome wood-paneled room that resembles an English pub. The food is excellent. Open daily for lunch and dinner. Reservations, like to moderate.

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CAFE LA ESPERANZA 718 Avenida Republica, 435-0661. A casual, family-style restaurant. Open daily for lunch and dinner. Reservations, like to moderate.

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EL TAURINO 1201 Sixth Street, 435-0661. A casual, family-style restaurant. Open daily for lunch and dinner. Reservations, like to moderate.

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PASHA'S AFGHAN CUISINE
Formerly Pawinda

The poet, Coleridge once described a culinary dream:
"And for me honeydew hath fed
Of drunk the milk of Paradise."
Come to PASHA, where we make these dreams a reality.

LUNCH	KABULI	DINNER
\$8.50	Rice cooked with chunks of lamb, topped with raisins. A popular tribal dish.	
	CHERGH	
\$6.95	Breast of chicken, marinated in herbs and charbroiled over an open flame.	\$9.95
	SEEK KAHAB	
\$10.95	Charbroiled, marinated lamb chunks, grilled to perfection.	\$13.95
	MAE KAHAB	
\$5.95	Skewer of seasonal ground sirloin, charbroiled. A typical Afghan dish.	\$8.50
	MAE KAHAB	
\$10.95	Fresh fish marinated in mild spices and grilled over an open flame.	\$13.95
	KOURMA	
\$5.95	Chicken curry cooked with fresh tomatoes, onions, yogurt and garlic sauce.	\$8.95

AND MANY MORE EXCITING NEW DISHES
OPEN FOR LUNCH & DINNER

We cater for special occasions Free parking in rear
1110 Torrey Pines Rd., La Jolla 454-9229

Dookies Father's Day
Pot Roast \$7.95
Porterhouse Steak
with sauté mushrooms & onions
\$15.95

June Special
Mon-Thurs. only
Shrimp Scampi \$1.99*
*with purchase of any dinner

Entertainment nightly at the piano bar
Paul Gregg Tues-Sat.
John Garcia Sun-Mon.

Dookies
Restaurant
3125 El Cajon Blvd.
283-6581
Open Mon-Sat 10 am-2 am
Sun 10 am-midnight

TIJUANA

BIRRENERA GUANAJUATO Avenida Abraham González 100, Colonia Famoso, Tijuana. 1-708-637-7000. The amazing aspect of this restaurant is that it is a true Mexican restaurant, united to create a truly authentic Mexican restaurant. Open daily for lunch and dinner. Reservations, like to moderate.

DELI SCOOZZI MARKET

OPENING JUNE 26

1546-A 2ND AVENUE
234-DELI

ALL-YOU-CAN-EAT
All day Monday
SPAGHETTI \$3.50
All day Tuesday
RIGATONI
Includes one serving of soup or salad and garlic bread.
Domestic Beer \$1.00 (Mondays & Tuesdays only)

CALZONE \$3.00 EVERYDAY
with coffee

Little Italy
4367 University Ave.
281-4949
11 am-2 am
4364 Valley
225-9900
11 am-11 pm

Expires 6/21/90, with coupon.
CATERING AVAILABLE

COMPLETE JAPANESE MEAL FOR 2/\$8.95
Most includes your choice of any two items below (one choice per person)

- Teriyaki Chicken • Broiled Chicken
- Teriyaki Fish • Broiled Fish
- Beef Teriyaki • Tempura • Ton Katsu

Includes: Egg Roll, Rice, Salad & Pickle

COLLEGE STUDENTS 10% OFF
(with your college ID)

MANPUKU
JAPANESE FOOD & SUSHI
4432 El Cajon Blvd., San Diego • (619) 283-9637
Closed Monday

Your choice of any 2 combinations* and 1/2 liter of wine or pitcher of beer for \$14.95
*excludes El Azteca combinations

El Azteca
Mexican Restaurant
1433 Garnet Ave., Pacific Beach 581-9089

HAVE A FRESH EXPERIENCE!

MANDARIN PLAZA RESTAURANT
3760 Sports Arena Blvd., Sports Arena Village • 224-4222

Famous "2 DINNERS FOR \$16.95" special is still available
Open daily

Tea & fortune cookie. Offer good Mon-Thurs., 5:00 pm-9:00 pm.
Fri., Sat. & Sun., 5:00 pm-7:30 pm

• Shrimp Peking	• Kung pao chicken	• Beef broccoli
• Szechuan shrimp	• Mixed vegetables	• Cashew chicken
• Sweet & sour shrimp	• Lemon chicken	• Szechuan beef
• Shrimp, chicken & vegetables	• Moo shi chicken	• Beef chow mein
	• Chinese BBQ chicken	• Sweet & sour pork
		• Beef green pepper

*\$6.50 per person
expires 6/28/90

THE GOURMET Room

This Father's Day, Give Dad the Best.

Because he deserves it. And the best way to say "thanks for everything Dad" is by treating him to the Gourmet Room's Father's Day Champagne Brunch and Dinner.

Champagne Brunch 9 am - 2:30 pm Featuring Our "Made-to-Order" Omelette Station	Father's Day Dinner 4 pm - 10 pm Complete Succulent Roast Chicken Dinner
\$13.95 Adults \$7.50 Children (10 & under)	\$8.95 Adults \$5.95 Children (10 & under)

Don't wait. Make "Your Dad Deserves the Best" reservations today by calling: **291-7131 Ext. 3857**

800 Hotel Circle North Mission Valley
TOWN & COUNTRY HOTEL
A TRAVEL HOTEL

FREE DINNER!
When you purchase another of equal or greater value.*

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LETTERS

(continued from page 3)
 horrid poem? But you already know, Mr. Holman, don't you? Because you printed that horrid, vile story ("When the Fly Found the Cadaver," May 17). I would never even allow the first section of your paper into my home, only

I just peruse the restaurants in the back. That poor little girl! Which makes you responsible. But what do you care, you've been at it for quite a time. I don't suppose one more angry offended citizen matters any to such an immoral, "big respected man around town," such as you think you are. I am dreaming of the day when I will read in the Union "Reader falls apart."
 Mrs. Marie Bauer
 Point Loma

Consider The Living

Why on earth subject us to a feature article all about flies, maggots, and dead bodies? This is the kind of stuff I would expect to see in the supermarket tabloids. It was gross and pointless. Please give a little more thought to your subject matter. In case you've forgotten, people like human-interest stories about live humans.
 David Munton
 National City

Crazed Librarian?

Your paper is getting way too bookish for me. It seems like you've got a crazy librarian handing out the story assignments over there. The spring book issue? Art books? What ever happened to real life?
 Stewart N. Beasley
 Normal Heights

Appalled At Reporter's Lowly Mind

I have just read the beginning of your slanderous "How They Ended Up in Jacumba" (April 19), and I am appalled, not only at the language used but also at the lowly mind of your reporter. Let me assure you that I prefer to breathe the clean air of Jacumba rather than the gutter stink emitting from your cover page.
 Hanna Palmer
 Jacumba Neighbor

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BEING WITH BUGS

As the sun sets over Sweetwater Marsh, two tiny voices float up from the brush. In their burrow, Bucky Bug and his wife are discussing their plans for the evening.

Bucky: I'm restless, June.

My day was no fun.

Let's go out all night.

And come home with the sun!

June: Oh Bucky dear.

I'll get ready right now —

To get beautiful for you,

I'll do what I can.

Bucky: Put the kids to bed. Then get gussied up. I'll call us a cab.

And we'll go out to sup... I can't go on. I just can't rewrite Disney's Bucky Bug comic strip for the '90s. The World War II-era bug is too staid, too square. Kids demand hipness. And reality. They know what really happens to Bucky and his bride.

The two go out and get eaten by a bird. Or, while they're out, a lizard comes along and devours their young larvae. Or, what's most likely, they get gobbled by other insects — or a spider, who sucks out their insides and leaves empty Bucky and June exoskeletons to blow away in the wind.

It's not easy having six legs, a segmented body, compound or

simple eyes, and a speck of a "brain." Something is always ready to eat you if you're an insect. Most birds, for example, rely on insects at some point in their life. Even nectar-sipping hummingbirds catch gnats and the like to feed their hungry nestlings.

Not that insects don't fight back. In fact, their range of protective devices and behavior is astounding. One species of velvet ant that lives in our desert looks much like the seed of a cressote bush. Not only is it white and fuzzy, but it moves erratically, as would a cressote seed blown by the breeze. No predator would look twice at one of these velvet ants. The black-and-white caterpillar of the anise

(continued on page 3, col. 1)



FINN FUN

This should give you some idea of how much San Diego's social ground has changed in 30 years: In the late '50s and early '60s, nearly all the fundamental diversions were located in the "Gray Triangle," whose points were downtown, Hillcrest, and the University Heights end of El Cajon Boulevard. This was during the last chapter of San Diego's "small town" story; one notable more for its settings than for its characters.

Before modern malls came forth and multiplied, you did all your serious shopping either downtown (Marian's, Walker-Scott, Theatrical Music, Lerner's) or at the old Sean and Roebuck on Washington. The typical evening "date" was a movie or a school

Fred Finn

football game, followed by ice cream at Carnation's on El Cajon Boulevard or pizza at Bostonia Pizzeria's on Sixth Avenue near University.

However, if you were of legal age and your definition of a good time was to congregate in a noisy place with a group of fun-loving friends, there was no more happening hangout than Mickey Finn's, around the corner from Parnassus and a few blocks down on University Avenue.

(continued on page 4, col. 2)

PLAY OF PERMANENCE

An Enemy of the People is one of those permanent plays. It has lasted 100 years and will probably last at least that much more. The reasons for its permanence are the

usual ones that make a play a classic: it is a beautifully shaped piece of writing, it is deeply true to human nature, and it is concerned with certain realities of social life that continue to live with us. A good production of this powerful drama — like the one Jack O'Brien has directed for American Playhouse on PBS television — is always welcome. What is Henrik Ibsen famous

play about? First of all, it is about the corrupting power of money. The officials and citizens of a provincial Norwegian town, expecting to make a lot of money out of a newly built medicinal bathing establishment, turn a deaf ear to a scientist's discovery that the waters are polluted. Dr. Stockmann demands that corrective measures be taken, but the townsfolk are more interested in jobs and profits than in safety and truth, and they do their violent and vituperative best to shut the conscientious physician up, branding him an "enemy of the people."

The kind of corruption, whether of business or of government, is of course endemic in modern society. We read similar stories in the paper every day. The contemporary relevance of the theme induced American playwright Arthur Miller to write an adaptation of Ibsen's script, and it is this version, first performed in 1950, that we will see on American Playhouse. Miller himself is a distinguished modern disciple of Ibsen's moral and psychological realism, his own play, All My Sons, deals with the same issue of moral responsibility versus the profit motive.

His contribution to Ibsen's drama was minimal — it really didn't need any editing and comes across quite as well in any good translation of Ibsen's original text. But Miller, always concerned with current political issues and at that time particularly upset by McCarthyism, wanted to update it. Americanize it (the television production is set in Maine), and clarify its political relevance, something he did with tact and with a complete respect for the playwright's considerably more

(continued on page 3, col. 4)



John Glover

BLOOD AND INK

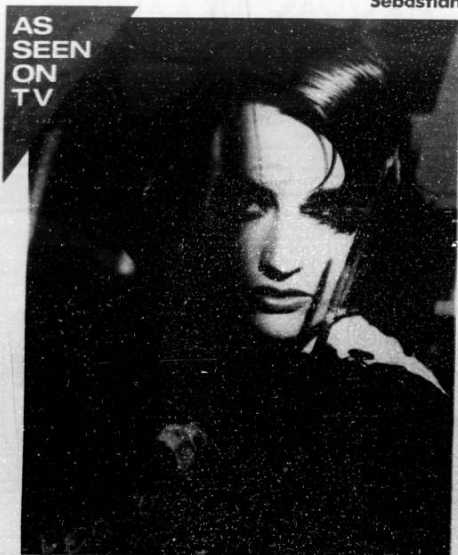


My autographed copy of James Ellroy's "Client" (recently retitled "Killer on the Road") is inscribed: "Razor Blade Doom!" The self-styled Demon Dog of American Literature is notorious for the dark epigraphs he scrawls above his signature at bookends

signings. An example: "Dear Reader, the night is all sharp edges — they are descending on you like a hacksaw blade." Or: "Prepare and beware — sleaze, seduction, and twisted sex are about to grab you in a hammerlock and squeeze your carotid artery until you do the bad boogaloo in 3/4 time. James Ellroy." For those unfamiliar with Ellroy's books (his most recent have been bestsellers: The Black Dahlia, The Big Nowhere, and the current release L.A. Confidential, all from Mysterious Press), this may give an indication of the tone of his work: that the L.A. Weekly has termed "arguably the most violent, disturbed, and reckless oeuvre in contemporary American fiction."

Ellroy sold his first novel, Brown's Requiem, in 1979, followed by several novels, including Blood on the Moon and Suicide Hill, about the homicide detective Lloyd Hopkins (played by James Woods in the movie Cop). Hopkins, nearly as deranged as his homicidal adventures, makes Dirty Harry look like Dick Tracy. The mayhem and body count in those early novels have been only slightly attenuated in his recent stories. Set in Los Angeles in the late '40s and mid-'50s, the most recent books might be termed punk noir or historical crime fiction.

The Black Dahlia, based on the



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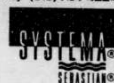
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BEING WITH BUGS

(continued from page 1)
swallowtail looks almost exactly like a bird dropping, which takes it off the dinner menu of any self-respecting creature. If that weren't enough, the larva can protrude "scent horns," long curving appendages that not only ward off hungry mouths but exude a noxious scent.
Of the one million animal species on earth right now, at least 70 percent are insects. One of the reasons there are so many is that they're sex-driven (or seem so to humans, anyway). A male praying mantis sometimes pays the ultimate price for his moment of conjugal bliss: his mate will consume him, if she's hungry. He may not notice his fate, though. She usually starts munching at his head, which has a curious effect. Without a head to monitor the rest of the body, the nervous that trigger the mating response are uncontrolled and the body tries to mate with whatever's around —



including its murderer. Different species of dragonflies are usually prevented from mating with each other by special appendages on their backs that literally keep them apart. But during mating season, these appendages can get broken, and the result is dragonflies who'll mate with anything they fit together with.
For their gruesomeness, how about those spider wasps? They'll build a mud enclosure, go out and find half a dozen spiders, paralyze them, and bring them back alive to the spider pen. The wasp then lays a single egg, which hatches and has a ready-made live spider banquet at its disposal.
Is it any wonder that kids love the real, non-Bucky Bugified world of insects? A lot of adults would too, if they only saw it at

bug eye level. This Sunday, June 17, curious adults and kids are invited to experience such marvels. The Chula Vista Nature Interpretive Center is sponsoring a bug walk through the environs of Sweetwater Marsh. The two-to-three-hour stroll will concentrate less on the identification of the insects encountered (which should include some of those described above) and more on observing how the various species survive in their environment. Meet at 9:30 a.m. at the intersection of E Street and Bay Boulevard in Chula Vista. If possible, bring binoculars and a magnifying glass, and wear walking shoes. Reservations are required. For further information, call 422-2481.

— Dennis Parker



PLAY OF PERMANENCE

(continued from page 1)
complicated intentions.
One of those intentions was to make the democratic audience think more critically about democracy. The clichés of democratic thinking — every citizen has an equal right to determine policy, the majority is always right — inevitably pose the danger of mob tyranny, of rule by the ignorant and selfish, of the suppression of dissident opinion. Ibsen's skepticism about democracy, brilliantly dramatized in the actions and characters of the play, belongs to a long tradition that includes Plato, Tocqueville, Mill, and Nietzsche. De Stockmann's argument that the knowledge of an expert (like himself) should carry far more weight than the opinions of an ignorant mob (which is his way of referring to his fellow citizens) comes right out of Plato's *Republic*. It is an infuriating idea, and even more infuriating is De Stockmann's assertion that

the majority is always wrong — but Ibsen makes us listen to these ideas and take them seriously.
A play, however, is a play, not a treatise on political philosophy. It may deal with ideas, and deal with them in an irresistibly thought-provoking way, as this play does — but in the final analysis it is living characters that count. There have been productions of *An Enemy of the People* — and especially of Miller's version — that have forgotten this. Arthur Miller himself, however, never forgot it, as he reminds us in his post-play convention with director O'Brien. In his own great anti-McCarthy play, *The Crucible*, he too gave his hero all the right political opinions, but — like Ibsen — he showed the human weaknesses that were indelibly bound up with those opinions in the hero's personal character.
De Stockmann, in fact, is a very flawed human being. He is fanatical and arrogant, full of self-importance, an uncompromising idealist with little understanding for (or patience with) normal human nature. In regard to

(continued on page 4)

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SAN DIEGO: BY DESIGN WEEK
"Vision Through Reflection"

Friday, June 15
7:00 pm - **Horton Plaza Sports Deck**
National Contractors Co. presents
Design Competition By Design Week
Opening Reception, Live Music
Display of 1990 AIA Awards submissions
Also:
Women in Architecture presents:
"Women in Design: A Child's View"
Designed by children 5-12 displayed with AIA design awards submissions
Call Christopher 233-7799 for info.
Also:
Display of 1990 AIA High School Design Competition Awards. This year's challenge: **Home Interpretive Center**, San Diego Lagoon.
11:00 am-9:00 pm, Free
10:00 am-4:00 pm - **2400 Kester Blvd.**
California Gallery presents: "Vision Through Reflection" - Architectural and Landscape photography by Martin Marmorek and Ronald Whelden. Tues. thru. 10:00 am-4:00 pm, June 28-June 31. Call 234-1231 for info. Free
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(continued from page 3)
human relations he is more an idiot than a philosopher-king. It is really the contradictions in this complex character that make Ibsen's play so perpetually intriguing, quite independently of the Norwegian playwright's political messages.

Ibsen always kept that in mind. So did Miller. So did Jack O'Brien, whose direction of the play brings out all its dramatic values. And so — most important of all — did actor John Glover, who unlike some Stockmanns in the past is wonderfully childish, crazy, exuberant, irresponsible, lovable, contemptible, and pitiable, all at once. It is a real triumph of acting in an authentic Ibsen style — and there are many other compellingly skillful performances in this production (several of them by actors familiar to patrons of the Old Globe). Here is a delightful way to get to know a very important — an absolutely "permanent" — play. Ibsen's *An Enemy of the People*, in the adaptation by Arthur Miller and directed by the Old Globe's Jack O'Brien, can be seen on KPBS's American Playhouse Wednesday, June 20, from 9:00 to 11:00 p.m. It will be repeated Friday, June 22, at 11:00 p.m. For further information, contact Wendy Brooke at 594-4051.

— Jonathan Saville

FINN FUN

(continued from page 1)

The place itself was warehouse-like, with a huge bar at one end. Revelers sat on wooden benches at narrow picnic tables covered with red-and-white-checked oilcloths. Waiters served pitchers of light and dark beer and "boats" of peanuts in the shell, and patrons were encouraged to throw the empty husks on the floor. By the end of a "good" evening, one had to crunch through several inches of peanut shells to get to the floor.

The main draw, though, was the show. Finist Fred Finn and his band — including his then-wife Mickey, after whom the joint was christened — played a nonstop barrage of Dixieland, barrelhouse, honky-tonk, blues, and ragtime. The musicians were to get to know a very important — an absolutely "permanent" — play.

Ibsen's *An Enemy of the People*, in the adaptation by Arthur Miller and directed by the Old Globe's Jack O'Brien, can be seen on KPBS's American Playhouse Wednesday, June 20, from 9:00 to 11:00 p.m. It will be repeated Friday, June 22, at 11:00 p.m. For further information, contact Wendy Brooke at 594-4051.

— Jonathan Saville

sing-alongs. The band spiced things up with some comedic antics and "zany" songs, and during breaks silent movies were played on the club's screen. Changing times and tastes and San Diego's growth and diversification no doubt affected Mickey Finn's monopoly of the local entertainment scene. After 14 years at the local address — during which more than three and a half million people washed down 1000 tons of peanuts with 250,000 gallons of beer — Mickey Finn's closed its doors for good in 1974. But beginning in 1966, The Mickey Finn Show had become a summer television series on NBC, and Finn was something of a national celebrity. Finn also had taken the revue to Las Vegas, where it entertained crowds for 16 years before Finn went into semi-retirement in West Virginia's Blue Ridge Mountains.

Last weekend, Finn and cohorts returned to San Diego for a series of shows that will run through July 7. Performances are at 8:00 p.m., Tuesdays through Saturdays, and 2:00 p.m. on Sundays, at the Hahn Comedical Theatre, 444 Fourth Avenue, downtown. There are discounts for senior citizens, military, and children, and a special dinner/drink package is available (chow first at Ida Bailey's

in the adjacent Horton Grand Hotel, then on to the Hahn). Tickets are being sold at all Ticketmaster locations, or you can charge by phone at 278-7105. For more information, call 695-1205.

— John D'Agostino

BLOOD AND INK

(continued from page 1)

notorious mutilation and murder case in Timeswood circa 1947, is a subject Ellery chose as a result of the slaying of his own mother when he was nine years old. "In June of 1958 my mother was murdered, a man picked her up in a bar, strangled her, did not rape her, dumped her body in the bushes outside Arroyo High School in El Monte, a sleazy, very lower middle class, where trash and Mexican neighborhood."

When he read of the Dahlia case as a kid, he said, "I became obsessed, because it was all the horror of my mother's death plus a lot more. It was a much more explicit crime, a brutal, awful sex crime, and it, like my mother's killing, was unsolved. I became sexually obsessed with the Black Dahlia victim Elizabeth Short. I

had fantasies of going back to 1947 and saving her and, uh, enjoying sexual adventures with her."

The *Big Nowhere* concerns the LAPD during the McCarthy era in Hollywood. Ellery describes it as "a big, brutal book, the first time, I think, that the anti-Communist hysteria has been shown from the perspective of the cops."

L.A. Confidential, our this month, is written in a kind of machine-gun haiku prose style that reflects the nihilistic veracity of ruthless policemen in love. The novel is not as violent as some of his others; the body count is a mere even dozen by page six and by the end is still well short of triple digits, though the reader is treated to sexual perversity, thug politics, and law-enforcement interrogation techniques that include stuffing a man's arm down a garbage disposal.

You can meet the former burglar, petty thief, and homeless alcoholic turned contender for the heavyweight crime writer's championship at Hunter's Books, 1111 Prospect in La Jolla on Sunday, June 17, between 2:00 and 4:00 p.m. For more information, call 459-3707.

— John Britsolano

READER'S GUIDE TO LOCAL EVENTS

Contributors 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 88503, San Diego, CA 92186-5853.

BAJA

"Musical Fridays," classical music will be offered by the Orquesta de la Escuela de Musica del Nonato (Tijuana Northwest School of Music Orchestra), on Friday, June 15, at 8 p.m., at the Tijuana Casa de la Cultura, Avenida Paris number 5, Colonia Almatina, Tijuana. For ticket information call 1-706-667-1670 or 687-2558 (Spanish speaking only).

"Mixteco en Baja California," Everardo Guadalupe, Erin Garcia, and Patricia Moran discuss their book, based on a true story about the Mixtec Indians and their life in San

Quintin, Baja California, on Friday, June 15, at 7 p.m., in the Reading Room of the Tijuana Cultural Center, Paseo de los Heroes y Mina Street. Admission is free. The discussion is in Spanish. For general information call 1-706-684-1111 (bilingual).

Tecate Gran Prix, motorcycles and four-wheel vehicles will race in a 9-mile circuit beginning at Rancho Santa Veronica (10 miles south on the Tecate-Mexicali road), Saturdays, June 16, at 10 a.m. For information call the Tijuana Tourism Office at 1-706-684-1111 (bilingual).

Regata de Catamaranes Coronado Esmeralda, the California Yacht Club is sponsoring a regatta to include more than 200 catamarans sailing from Coronado Island on Saturday, June 16, and arriving in Esmeralda the next day. The event is open to spectators. For general information call the Esmeralda Tourism Office at 1-706-676-2222 (bilingual).

Ballet, the Chamber Ballet of the Casa de la Cultura de Tijuana will perform on Tuesday, June 19, at 7 p.m., at the Teatro Casa de la Cultura.

"Homenaje a los Descendientes Californios" (Homenage to the Descendants of the Californio Tribe of Baja California), city officials will make a public recognition to the families of the first inhabitants of the State of Baja California, San Diego, June 16, at 5 p.m., in the Reading Room of the Tijuana Cultural Center, Paseo de los Heroes y Mina Street, Tijuana. Featured speaker (Spanish only) will be Fernando Olmos Canales. It's free. For general information call 1-706-684-1111 (bilingual).

Quinteto de Cuerdas (String Quintet), romantic, classical, and Mexican music will be offered by the Manuel M. Ponce group, Tuesday, June 19, at 8 p.m., at the Mexicali Teatro del Estado (State Theater), Boulevard Lopez Mateos, Mexicali. Admission is free. For information call 1-706-654-6420 and 1-706-654-6421 (Spanish speaking only).

Ballet, the Chamber Ballet of the Casa de la Cultura de Tijuana will perform on Tuesday, June 19, at 7 p.m., at the Teatro Casa de la Cultura.

Avenue Paris number 5, Col. Almatina, Tijuana. For ticket information call 1-706-687-1670 or 1-706-687-2558 (Spanish speaking only).

Concert of Ancient Music, Gregorian chants will be performed by the Part Cantorum Choir from Santa Maria Reina de la Paz Church, Wednesday June 20, at 7 p.m., at the Teatro Casa de la Cultura, Avenida Paris number 5, Colonia Almatina, Tijuana. For ticket information call 1-706-687-1670 or 687-2558 (Spanish speaking only).

"X you ... me lavu las manos" ("And I ... I wash my hands"), a local group of amateur actors will present contemporary dance and theater entertainment (in Spanish only) on Wednesday, June 20, at 7 p.m., at the Teatro de Senda, Calle Diamante, Fraccionamiento, Nueva Esmeralda, Esmeralda. For ticket information call 1-706-687-1670 or 687-2558 (Spanish speaking only).

Free Presentation

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The San Diego Chapters of the Sierra Club and Physicians For Social Responsibility present Dr. Janice Kirsch, an oncologist from Berkeley speaking on:

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7:00 P.M. Presentation — Free Admission

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READER'S GUIDE TO LOCAL EVENTS

OUTDOORS

Bird Walk, lark sparrows, western bluebirds, Stellar's jays, chickadees, and swallows are some of the varieties expected to be sighted on an outing to the Cuyamaca Mountains sponsored by the San Diego Natural History Museum, Saturday, June 16, from 7:30 a.m. to noon. A stop is scheduled at Cuyamaca Lake and the Stonewall Mine area. The hike will be led by Dana Hansen and is limited to 20 people; for reservations, call 237-3821.

Buckwheat, a late-bloomer among native plants in our area, is showing off in small, inconspicuous clusters of cream-colored flowers this month. Several kinds of buckwheat, found in dry, sunny locations throughout San Diego County, are the source of the "wild buckwheat" honey sold locally. Near the coast look for flat-top buckwheat, common on south-facing slopes. Here it shares space with other low-growing shrubs of the sage-scrub plant community like black sage and California sagebrush.

Tidepool Walk, the Nature Company is sponsoring a free walk hosted by Pamela Drexler and her husband, an oenographer at Scripps Aquarium, on Saturday, June 16, from 8:30 a.m. to 11:30 a.m. Reservations are necessary as the group will be limited; to sign up and to get directions to the meeting location, call 459-0571.

Historic Walking Tour, the Gaslamp Quarter is offering downtown tour of the historic 16th-block area of downtown every Saturday at 10 a.m. and 1 p.m. The tour, which will originate from the William Heath Davis House, 410 Island Avenue, downtown, at 10 a.m. and 1 p.m., will inform participants on the changes that have taken place in the quarter, from the days it bustled with the likes of Alvin Karpis, Ida B. Wells, and Wyatt Earp to its low period, in San Diego's "red light" district. For ticket information, call 235-5217.

Park Walk, Offshoot Team of Balboa Park is sponsoring a free guided "Tree Walk" on Saturday, June 16, at 10 a.m. Horticulturists will discuss the many varieties of trees found in the park. Meet at the Botanical Building.

Western Anzies, a native rhododendron, is blooming this month in scattered locations throughout the county's higher mountains. Fond of semi-shade, it's often found growing along creeks and canyon bottoms. Like its ornamental cousins, western anzies's fragrant white (sometimes pink- or yellow-tinted) flowers are borne in crotches clusters. Good places to look are along the Azules Old Trail in Cuyamaca Rancho State Park and between Desorner Valley and Chimney Flats in Palomar Mountain State Park.

A Bug Walk at the Sweetwater marsh area will take place on Sunday, June 17, at 9 a.m. The event is free and is sponsored by the Chula Vista Nature Interpretive Center. Reservations are required and can be made by calling 422-2481. Meet your

leader Ron Lyons at E Street and Bay Boulevard (just west of 15th in Chula Vista) and a magnifying glass and wear walking shoes. 422-2481.

The Moon, Venus, and the Pleiades team up on Wednesday, June 20, to form an attractive grouping in the pre-sunrise sky. To the left of Venus (the beaçon-like "star" you can't miss low in the east around 4:45 a.m.), look for the very thin, waning crescent moon, along with the glittery Pleiades star cluster located just below the moon's illuminated edge. Binoculars will enhance the view enormously.

Helping the Homeless, "Downtown San" will lead a 3K walk in which participants will join 107 "Walk to Mexico" travelers who are passing through town on their way from Pasadena to Tijuana to raise money for Habitat for Humanity International. The event will take place near Thursday, June 21, and will start at 9:30 a.m. from Pantoja Park on G Street, between Columbus and India streets, near Seaport Village. downtown, and will continue along Harbor Drive. Registration will take place from 8:30 a.m. to 9:30 a.m. For registration fee information, call 231-7463.

DANCE

Ballroom Dancing classes and general dancing are offered by the Ballroom Dance Club on Fridays from 7 p.m. to 10:30 p.m., at the Balboa Park Club building in Balboa Park, and on Sundays from 6:30 p.m. to 9:30 p.m., at the War Memorial building in Balboa Park. For ticket information, call 481-4860.

Dance Festival, the second annual Sundance Summer Dance Festival will take place at the Town and Country Hotel, 500 Hotel Circle North, downtown, from Friday, June 15 through Sunday, June 17. The event will feature western-style (western, two-step, shuffle, pony, and swing) dance workshops and competition as well as open dancing at 6 p.m., with open dancing following at 9 p.m., on Saturday dance competition runs from 9 a.m. to about 4 p.m., followed by a dinner show and then by open dancing at 9 p.m., on Sunday, competition and workshops will begin at 9 a.m., followed by an awards ceremony. Tickets can be purchased for any day or all three days; for information, call 563-1019 or 1-203-923-2623.

FILM

"International Imagination," the San Diego Public Library and the Options Alternative Gallery are co-sponsoring a selection of award-winning animated and experimental films from France, Canada, Italy, England, and the U.S. on Friday, June 15, from 7 p.m. to 9 p.m., at the Options Gallery, 744 G Street, suite 102, downtown. Included will be two rarely screened Beaulieu films;

computer animation; clamor; and the classic "Sorcerer's Apprentice" segment from Fantasia. Admission is free. For more information, call 236-5849.

Film Festival, the Mingei International Museum of World Folk Art is presenting its third annual Film Festival in the Sherwood Auditorium of the San Diego Museum of Contemporary Art (formerly the La Jolla Museum of Contemporary Art), on Saturday, June 16, with two separate programs screening at 2 p.m. and 6:30 p.m. The first program will be shown from 2 p.m. to 4:30 p.m. and includes the 50-minute film "Behind the Mask," in which David Aronson talks with Dogen (African) mission about their sculpture and its influence on Picasso, Braque, and Modigliani; and *Kingdom of Bones*, which examines a group of African bronzes that arrived in London in 1897 and caused a sensation. Two 20-minute films will complete the early program: *Salvage* and *The Art of Imagination*, and *Mural Jindret* - Wood Caves.

The evening program will run from 6:30 p.m. to 9 p.m. and will include two 50-minute films: *The Crooked Man of Havers*, an examination of the totem pole art of the Northwest Coast Indians; and *Sweet of the Sun*, in which David Aronson explores the site of the pre-Columbian Aztec and Inca civilizations of Central and South America. Also included is *Shlo Manakata - Master of Woodblock Print*.

Tickets can be purchased for both programs or for either. For more information, call 433-5303.

"The Mirovics" director Andrei Tarkovsky's 1976 Russian film will screen free of charge at the San Diego Public Library, 820 E Street, downtown, on Monday, June 18, at 7 p.m. The movie tells the tale of life in Russia during World War II and is an homage to childhood innocence. It's in Russian with English subtitles. Call 236-5849 for more information.

"La Hija" will screen in the Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street in La Jolla, at 7:30 p.m., Wednesday, June 20. The 1986 film is from the Kazakhfilm Studios of Kazakhstan, a large, remote Asian republic in south-central USSR that has become a haven for a new generation of young filmmakers. The movie is a kaleidoscopic living diary of the underground rock scene in Leningrad before perestroika. For ticket information, call 454-0267.

MUSIC

Classical Guitarist Fred Benedetti will perform at S&S International Bookshop, 4011 Goldfinch Street, Mission Hills, at 7 p.m., Friday, June 15. For ticket information, call 260-8007.

Another Classical Guitarist, Robert Wenzel will offer a program of varied classical selections including works by Bach, Scarlatti, Paganini, Soli, Ferrer,

Bartoni, and Villa-Lobos, at World and Music Bookstore, 3806 Fourth Avenue, Hillcrest, on Friday, June 15, beginning at 8 p.m. For ticket information, call 298-4011.

Benefit Gig, rock and roll artists Late Take-off and Atomic Promise will perform at the Dogpatch Ranch on Saturday, June 16, with proceeds to benefit MDA. Gates will open at 10 a.m. and the music starts at 1 p.m. Admission includes hamburger and hot dogs. To reach the ranch, from San Diego, take 94 east and follow the signs. It's located about four miles west of Cimarron. For ticket information, call 445-7032.

"When the Bay Raps ... the Harbor Hops!" The amphitheater at the San Diego Convention Center, 111 West Harbor Drive, downtown, will be the site of a summer-long series of free weekend concerts. On Saturday, June 16, from noon to 2 p.m., the Jazz Menagerie will perform; on Sunday, June 17, from

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READER'S GUIDE TO LOCAL EVENTS

noon to 2 p.m., Inner Circle will perform jazz music; and from 4 p.m. to 6 p.m. the same day the Min Costa College Jazz Band will perform. For more information, call 525-5000.

Jazz Festival, the Mark Leeman Band, the Subterraneans, and T. Fox and the Fox City Band will perform from 2 p.m. to 7 p.m., Saturday, June 16, at Campland on the Bay, 2221 Pacific Beach Drive, Mission Bay. For ticket information, call 581-6200.

Jazz Music, vocalist Kevin Lettice and guitarist Peter Sprague will combine talents in a program of jazz favorites on Saturday, June 16, at

8 p.m., at Woods and Music Bookstore, 3806 Fourth Avenue, Hillcrest. For ticket information, call 298-4021.

Italian Singer Alessandro Baldi will perform at Cor Lash of the Rosary Parish, 1659 Columbia Street, downtown, Sunday, June 17, beginning at 7 p.m. For ticket information, call 573-2333 or 234-4893.

Indian Music, Pandit Ravi Shankar, celebrated practitioner of sitar music, will perform a concert of morning ragas in the Rio Vista Grand Ballroom at the Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley, beginning at 10 a.m., Sunday, June 17. Seating will be on the floor around the artist in the traditional Indian style. The concert is a benefit for the Center for World Music. For ticket information, call 266-9666.

Blugrass Jam, the San Diego North County Blugrass and Folk Club is sponsoring a blugrass jam for acoustic string instruments on Sunday, June 17, beginning at 1 p.m., at Grape Day Park, at Broadway and Valley Parkway in Bonita. It's free and open to the public. For more information, call 743-3350.

Early Musical Instruments including the kantele will be demonstrated at the House of Finland's Midsummer Festival at 2 p.m., Sunday, June 17, at the House of Pacific Relations International Cottages area in Balboa Park. Pianist Tom Eskola and accordionist Mira Sorja will also entertain. The event is free and open to the public. For more information, call 546-5746.

The Sounds of Summer, the East County Center of Performing Arts will begin its 1990 Summer Pops Series on Sunday, June 17, at 6 p.m. as the sidewalk of the center will fill with strolling musicians and food stands. At 7 p.m., the Steve Baker Trio will perform jazz on center stage inside the center alongside director Randall Tweed and the Summer Pops Orchestra. The center is located at 210 East Main Street, El Cajon. For ticket information, call 440-2277.

Organ Concert, civic organist Robert Thompson will be joined by the Grossmont Pops Chorus, under the direction of Randall Tweed, in a concert featuring compositions by Geminiani, Brubeck, Kertels, Harry Belafonte and others at 2 p.m., Sunday, June 17. The concert is free. 226-0819.

Jazz Music, Nigerian percussionist Njatie Ajikunle and Uduke Africa will perform in the theater at the San Diego City College, at C and 15th streets, downtown, Sunday, June 19, from 8 p.m. to 10 p.m. Parking is free from 7 p.m. to 10 p.m. 730 p.m., and admission is free. For more information, call 234-4041 or 234-1061.

Classical Guitar and Piano Recital, guitarist Robert Wetzel and pianist John Danke will perform Jost Rodriguez's fantasia for an ensemble and works by Beethoven and Boccherini on Wednesday, June 20, at 2 p.m., at the Carlsbad City Library, 7750-M, El Camino Real, Carlsbad. It's free. Call 434-2865 for more information.

Pop Concert, the San Diego Symphony's SummerPops '90 series opens at Hospitality Point, Mission Bay, on Wednesday, June 20, at 7:30 p.m. Conductor Boris Brott and the orchestra will entertain with Bolero, Rhapsody Espagnole, Suite No. 2 from Daphnis and Chloe, and other works by French composer Maurice Ravel. The concert will conclude with a fireworks display. For ticket information, call 278-8497.

LECTURES

"The Environmental Movement in Eastern Europe and in Emerging Impact on Political Change," Josef Stroh, deputy chairman of the Czech and Slovak Federal Assembly, will speak in room 6 D4E in the upper level of the San Diego Convention Center, 111 West Harbor Drive, downtown, tonight, Thursday, June 14, at 8 p.m. The event is sponsored by the World Affairs Council of San Diego. For ticket information, call 235-0111.

"Mexico in the 1990s," Enrique Lomera, Mexico's consul general, will speak about Mexico's future on Friday, June 15, at the monthly "Spirit of the Harbors" luncheon for the Logan Heights Family Health Center. The event will take place at the Logan Heights Family Health Center Clinic, 1800 National Avenue, Southeast San Diego. The program will run from noon to 1 p.m. and will be preceded by the luncheon beginning at 11:30 a.m. For ticket information, call 232-1247.

It's All in the Cards, Lee Telford, the proprietor of the Gemini Cafe, will lecture on the Taro at the SDS International Bookstore, 4011

Goldfinch Street, Mission Hills, on Saturday, June 16, at 11 a.m. It's free and open to the public. For more information, call 456-0347.

"In Opposition to the Proposed Merger of Edison and SDG&E," Michael Shattuck, local attorney and representative for the Utility Consumers Action Network will present his viewpoint on Sunday, June 17, at 7:30 p.m., in the Bard Hall of the First Unitarian Church, 4190 Forest Street, downtown. Admission is free and open to the public. For more information, call 598-9978.

Writing and Publishing a First Novel, author Robert Ferrigno and literary agent Sandra Dijkstra will speak at Warwick's Bookstore, 7812

Cinco Avenue, La Jolla, on Tuesday, June 19, at 2 p.m. The lecture is free and open to the public. For more information, call 454-0347.

"The Battle of Chancellorsville," Mark Fessenden will speak on General Lee's great Confederate victory, Wednesday, June 20, at 7:30 p.m., in the Reuben H. Fleet Space Theater and Science Center in Balboa Park. The lecture is sponsored by the Civil War Roundtable and is free and open to the public. For more information, call 455-5315.

About Russia, Adventure 16 Outdoor and Travel Outfitters, in conjunction with Scott Fischer, director of Mountain Madness Tours, will present a free slide illustrated lecture of a recent expedition through

the Soviet Union designed to give viewers a glimpse of Soviet culture and beauty. The show will take place on Wednesday, June 20, at A-10's Mission Valley store, located at 4620 Alvarado Canyon Road (4th at Mission Gorge), and at its Solana Beach location, 143 South Coast (Lomas Santa Fe at Highway 101), next Thursday, June 21. Both shows will begin at 7:30 p.m. For more information, call 755-7662.

"What's Happening to Public Art in San Diego?" A panel discussion will take place at the San Diego Art Institute, 1449 El Prado, Balboa Park, next Thursday, June 21, at 7 p.m. Moderator Gail Goodman, coordinator of Art in Public Places for

the San Diego Consortium of Arts and Culture, will explore the topic along with artists and members of the academic community. It's free and the public is invited. For more information, call 234-5946.

Drury Talk, Robert Bickelwill will speak about fertilizers, insecticides, pesticides, and soil mixes at a meeting of the San Diego Fern Society to be held in room 101 of the Casa Del Prado in Balboa Park, next Thursday, June 21, at 7:30 p.m. The public is invited to attend free of charge. For more information, call 583-9551 or 696-4143.

IN PERSON

"Sherman Speaks, Herbert Dreams," the Suhi Performance Visual Art Gallery will present David Kevel's audience-participation piece on tonight, Thursday, June 14, through Sunday, June 16, at the gallery, 852 Eighth Avenue (between E and F streets), downtown, at 8 p.m. The work concerns the involved thoughts and simple actions of two people during the course of one night; in it, Kevel addresses some of the implications of being male. Under Kevel's direction, the performance text is read aloud and in groups by the audience. For ticket information, call 235-8466.

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SEE TOPLESS BEAUTIES AT MALL THIS FRIDAY THRU MONDAY.

This was one event Alex Pinkard wasn't going to miss. But he figured Mrs. Pinkard might have other ideas. He needed a plan. So, at dinner he casually suggested they go to La Jolla Village Square. She could register to win tickets and a free ride to 90 Summer Pops plus a gourmet picnic dinner. And, if while registering, Alex happened to see some of those topless beauties, well, he'd deny knowing anything about it.

It was a cunning plan. Mrs. Pinkard loved to shop. She could buy herself something nice and give Alex something too. A nifty auto noteholder for their Studebaker. It would be perfect for jotting down last minute grocery items and it's free with store purchases of \$60 or more, while supplies last.

Well, when the big day comes, you can imagine Alex's surprise. Those sexy beauties he was dying to see are hot looking sports cars. Ferraris and Porsches to name just a few. And the only thing topless he's going to see will be a dazzling display of convertibles.

Which, of course, he'll enjoy once he gets over the shock.

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Saturday, June 16, 1990
San Diego Convention Center
3- or 5-mile walk • Begins at 8:30 am

Learn what San Diego is doing to conserve energy. See the most innovative alternative fuel vehicles in the world. And be part of one of the most significant events of the decade!

Leading the walk will be **Earth Day '90** Chairman, Denis Hayes.

After your walk, meet cast members from the motion picture **STAR TREK** and enjoy complimentary refreshments. A whole day of activities is planned, including live entertainment, magic show, congressional hearing, global summit, and RETSIE international energy and environmental expo featuring solar cooking demonstrations and the Science Connection Van - a van filled with fascinating information, experiments and futuristic inventions.

All walk participants will receive a **FREE** souvenir t-shirt to commemorate the event. T-shirts are midnight black with an electric four color design.

Presented by: **KNSD 39**

Proceeds benefit local environmental organizations.

SDGE
San Diego Gas & Electric

For more information call:
285-6722

ENTRY FORM (may be photocopied)

To register by mail, complete the following form and mail to:

KYOCERA EARTH TREK
10484 Caramoran Mesa Blvd.
Suite 200
San Diego, California 92124

PLEASE MAKE CHECK PAYABLE TO KYOCERA EARTH TREK

FEES:

Adult (includes t-shirt) \$12.00 \$
Child (includes t-shirt) \$8.00 \$
12 & under
Size t-shirt: Adult _____ S _____ M _____ L _____ XL
Child _____ S _____ M _____ L _____

SOUVENIR ITEMS:

Fanny Pack \$10.00 \$
Sweatshirt \$18.00 \$
Size sweatshirt _____ S _____ M _____ L _____ XL

Additional donation \$

TOTAL ENCLOSED \$

Name _____
Address _____
City _____ State _____ Zip Code _____
Phone _____ Age _____ Sex _____ M/F _____

Registration begins 7:30 am in front of the Convention Center at Harbor Drive.

WAIVER: (must be signed)

I hereby release the City of San Diego, State of California, Kyocera America, Inc., Towns by Design and all participants in this event from any and all claims, damages, injuries, losses, and expenses, including attorney's fees, that may result from my participation in Kyocera Earth Trek. I understand that this is a good waiver and am voluntarily participating in this event. I will additionally permit the use of my name and pictures in brochures, press releases, and other promotional materials. I understand that the entry fee is non-refundable. As a participant, I certify that I have read and understand the terms and conditions of this waiver and agree to be bound by its terms. I have read the waiver information provided for this event and certify my compliance by signature.

Signature of participant _____ Date _____
(Signature of parent or guardian if under 18 years)
I, the undersigned, have my permission to participate in the Kyocera Earth Trek, in its good condition, and that I will release my permission to authorize emergency treatment if necessary.

READER'S GUIDE TO LOCAL EVENTS

Comedy at the Improv. Jeff Foxworthy headlines tonight, Thursday, June 14, through Sunday, June 17. Duke Sather does the middle set, and Dave Goodman is the opening act. Monday Night Live is hosted by Steve Briscoe on June 18, Tuesday, June 19, and Wednesday, June 20. Local Run T. Nails will perform, with help from Steve Briscoe and Butch Fusco. 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 Monday at 8:30 p.m. The Improv is located at 832 Corner Avenue, Pacific Beach. For reservations and ticket information, call 488-4520.

More Comedy. North County's Comedy Nine nightclubs features performers tonight, Thursday, June 14, through Sunday, June 17, Tuesday, June 19, and Wednesday, June 20. 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 Oceanside. For ticket information or schedule updates, call 757-2177.

And More Still. The Comedy Line at the Bahia Resort Hotel presents Christopher Collins, Larry Skinner, and Ted Ward, tonight, Thursday, June 14, through Sunday, June 16, Tuesday, June 19, and Wednesday, June 20. Local Run T. Nails will perform, with help from Steve Briscoe and Butch Fusco. Regular showtimes at the Improv are Monday through

Tuesday through Thursday, 8:30 p.m.; Friday and Saturday, 8:30 p.m. and 10:30 p.m. The Comedy Line is located at the Bahia Resort Hotel, 998 West Mission Bay Drive, Mission Bay. For tickets or other information, call 488-6872.

Music, Poetry, and Performance Art by 21 San Diego artists will be offered free of charge at the B. Comptable Showroom, 701 G Street, downtown, on June 15, from 5 p.m. to 11 p.m. The event is part of the downtown galleries walking tour (see "Galleries") for more information, call 235-0911.

One for Dad. Author, screenwriter, and journalist John Steinbeck IV will discuss his relationship with his father, the late author and Nobel laureate, in "Fathers and Sons," a Father's Day presentation to be held Friday, June 15, at 7:30 p.m. in room 204 at MiraCosta College's San Elito Campus, 333 Marchant Avenue, Cardiff. For ticket information, call 757-2121 x485.

"Bloomsday" the bookstore at UCSD is holding a 16-hour continuous reading of James Joyce's *Ulysses*, Saturday, June 16, from 8 a.m. to midnight. Volunteers will take turns reading from the famed work and will be accompanied by traditional Irish music played by the Liffey Folk at 3 p.m. and 7 p.m. Admission is free. For more information, call 534-3449.

Poetry Reading. The FreeTree will present guest poet Lin Robinson on June 17, at 2:30 p.m., at the Rose Performance Art Gallery, 447

Fifth Avenue, downtown. The event is free and will be followed by an open poetry reading. For more information, call 435-8471 or 561-5244.

Acting Up. The San Diego Repertory Theatre continues its WordWorks program of staged readings on Monday, June 18, with Bill Corbett's *Henry Man*, a story about the life of an expatriate charged with drug abuse that explores the American Dream, life in politics in the United States, and the power of the media to affect people's ideas and lives. The show will start at 8 p.m. in the Lyceum Space, 79 Horton Plaza, downtown. Admission is free, and no reservations are necessary. For more information, call 231-3586.

RADIO & TV

Paide Baseball. The team is on the road versus the Los Angeles Dodgers at 7 p.m. Friday, June 15, at noon, Saturday, June 16, and at 1 p.m., Sunday, June 17, games versus the San Francisco Giants are scheduled at 7 p.m. Monday, June 18, 7:30 p.m. Tuesday, June 19, and at 11:30 p.m. Wednesday, June 20. All games will be broadcast on KPBS Radio (950 AM) and on KXSD (1040 AM) in Spanish. The games on June 15, 17, 18, and 19 will be broadcast on KUSF-TV Channel 51.

"A Prairie Home Companion." Garrison Keillor and friends will present music, laughs, and news from Lake Wobegon and an episode of "Buster the Showdog" on Saturday, June 16, at 6 p.m., on KPBS Radio

(69.5 FM). The show is the Fourth Annual Farewell to A Prairie Home Companion, broadcast from Hatcher Auditorium in Iowa City, Iowa. It repeats on Sunday, June 17, at 11 a.m.

"State of the Arts." KPBS Channel 15, will air a discussion of governmental judgment concerning obscenity in art and how politicians can dictate public taste and taboos. The show's host is Bob Reid, executive director of the California Arts Council. The show will run from 5:30 p.m. to 6 p.m. Sunday, June 17. "State!" presents music videos and interviews with the underground for people who are looking for a new kind of thrill. The newest installment features music videos from Hunters and Collectors, The Red Hot Chili Peppers, The Young Fresh Fresh, the Band of Holy J's, Lloyd Cole, and Julia Fordham. The locally produced public-access show is scheduled to air on Southwestern Cable Channel 16 on Sunday, June 17, at 10 p.m., and on Cox Cable Channel 24 on Mondays at 10:30 p.m.

Local Rockers Burning Bridges are scheduled to perform their brand of tropical rock live in the studios of KCRW on Monday, June 18, at 10 p.m. The student-run cable-only radio station is found at 98.9 FM on Cox Cable and 96.1 FM on Southwestern Cable (you need an easily installed FM loopstick, available from cable companies or home electronics stores).

"Lookalikes" 91-X's local music feature, continues a weekly segment of music and interviews with San Diego musicians on 91-X. On Tuesday

morning, June 19, from midnight to 1 a.m., host Marco Collins will be joined by local industrial rockers Sweet Enemy. 91-X broadcasts on 91.1 FM.

Jazz. KSUS-FM (88.3) will air a jazz concert from San Diego City College featuring Nigerian percussionist Njaye Agundade and Unifone Africa. Tuesday, June 19, from 8 p.m. to 10 p.m.

SPORTS

10K Run. The Scripps Memorial Hospital-Chula Vista will hold its annual Southwest Classic 10K run, four-mile stride, and one-mile jogs, and adult fun run on Saturday, June 16, beginning at 7:30 a.m. at the hospital, located at 435 H Street (at Broadway), Chula Vista. Registration will begin at 6:30 a.m., the stride at 7:30 a.m., the 10K at 8 a.m., and the fun run at 9 a.m. Proceeds will benefit the hospital's Well Being, a storefront

health information center soon to be located at the hospital. For more information, call 697-7448 or 273-5440.

Outrigger Canoe Race. The Kati Elua is hosting its annual International Women's Championship Outrigger Canoe Race on Saturday, June 16, from 8 a.m. to 4:30 p.m., at the La Jolla Shores Beach. The race will take place on the water and will be validated along the way and turned in upon the completion of the course. Entry is free to those not wanting a medal or international credit. There is a fee to drive across the Coronado bridge to get to the event site, but the crossing is free to canoers with two or more riders using the right-hand lane. Starting time is between 8 a.m. and noon both days, with a finish time at 4 p.m. The course begins at Coronado Bay Park on Strand Way (coming off the Coronado bridge on Fourth Street turn left on Orange Avenue to the Strand Way turn-off) and is easily traversed by wheelchair, baby stroller, and the handicapped. For more information, call 744-2354 or 758-5667.

Mobile Car Regatta. The 27th annual San Diego Classic Historic Car Regatta will take place on the Silver Strand State Park in Coronado on Saturday and Sunday, June 16 and 17, over 200 boats are expected to participate in the event, which will also offer food, live entertainment, raffle prizes, and a race clinic for beginners. Spectating is free, for registration fee information, call 272-8319.

Volkmarch. The San Diego Rockhoppers are sponsoring a noncompetitive 10K walk, jog, or run that will take place in Coronado on Saturday and Sunday, June 16 and 17. Participants will be issued a start card, which will be validated along the way and turned in upon the completion of the course. Entry is free to those not wanting a medal or international credit. There is a fee to drive across the Coronado bridge to get to the event site, but the crossing is free to canoers with two or more riders using the right-hand lane. Starting time is between 8 a.m. and noon both days, with a finish time at 4 p.m. The course begins at Coronado Bay Park on Strand Way (coming off the Coronado bridge on Fourth Street turn left on Orange Avenue to the Strand Way turn-off) and is easily traversed by wheelchair, baby stroller, and the handicapped. For more information, call 744-2354 or 758-5667.

Polo Matches. The 1990 season of the Rancho Santa Fe Polo Club will start on Saturday and Sunday, June 16 and 17, at 3 p.m., at the club, located at 14955 Via De La Valle, Del Mar. Matches will be played every Saturday and Sunday through October. For ticket information, call 481-9217.

Wave Rider Regatta. The San Diego Ship Modelers Guild's 11th annual Scale Model Radio Control Regatta will take place at the Model Yacht Basin in Mission Bay Park (next to the Princess Regent Hotel), beginning at 9 a.m., Saturday, June 16. Modelers from as far away as Canada and Arizona will compete as well as modelers from all parts of California. The competition will consist of three portions: operational, static, and dummies. The contest is open to all types of scale ships and boats using steam, electric, or sail power; hydroplanes are excluded. Registration will begin at 8 a.m. The event is free to spectators; for registration fee information, call 299-2284.

will benefit the Sierra Club and other environmental organizations. Afterwards, the public is invited to attend a free showcase of new and existing energy technologies, products, and services. For registration and other information, call 285-6722.

Wave Rider Regatta. The San Diego Ship Modelers Guild's 11th annual Scale Model Radio Control Regatta will take place at the Model Yacht Basin in Mission Bay Park (next to the Princess Regent Hotel), beginning at 9 a.m., Saturday, June 16. Modelers from as far away as Canada and Arizona will compete as well as modelers from all parts of California. The competition will consist of three portions: operational, static, and dummies. The contest is open to all types of scale ships and boats using steam, electric, or sail power; hydroplanes are excluded. Registration will begin at 8 a.m. The event is free to spectators; for registration fee information, call 299-2284.

SPECIAL

Earth Walk. The Known Earth Walk is a Walk for a Better Environment will offer three- and five-mile walks that will start and end at the San Diego Convention Center, downtown, beginning at 8:30 a.m., Saturday, June 15. During the course, participants (including members of the San Tel TV and movie series) will learn what San Diego is doing to conserve energy and see some alternative fuel vehicles, including a propane bus and a methanol-powered "Big Rig." Proceeds from the event

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READER'S GUIDE TO LOCAL EVENTS

Book Sale, the Friends of the San Diego Public Library is sponsoring a book sale at the lower level of the University Heights Branch Library, 4193 Park Boulevard (at Howard Street), University Heights, Saturday, June 16, from 9 a.m. to 4 p.m. Proceeds from the event will benefit the Central Library and all 31 branch libraries. For more information, call 963-6288.

Beach Party, the San Diego Teachers' Committee is sponsoring a party on the beach at the foot of Brighton Street in Ocean Beach on Saturday, June 16, beginning at 9 a.m. Volleyball, music, and barbeque will be offered. Required pledge minimums will add a school-building project in San Juan del Sur, a Nicaraguan beach town. To get a pledge sheet and for more information, call 546-1464 or 481-9752.

Country Doin', the 12th Annual Threshing Bee and Antique Engine Show at the Antique Gas & Steam Engine Museum will take place Saturday and Sunday, June 16 and 17, and June 23 and 24, from 9 a.m. to 4:30 p.m. Activities will include a variety of traditional crafts demonstrations, live country and folk music and dancing, hay wagon and train rides, and an antique tractor parade at 1 p.m. There will also be exhibits of steam- and gas-powered equipment and engines and vintage cars, and the museum's permanent blacksmith and wheelwright shops, sawmill, grist mill, country kitchen, and parlor will be open to visitors. The museum is located at 2040 North Santa Fe Avenue in Vista, on 40 acres of farmland. For ticket information, call 941-1791.

Scout Fair, the 1990 Boy Scouts of America Fair will be held Saturday, June 16, from 10 a.m. to 4 p.m. at San Diego Jack Murphy Stadium. Over 400 exhibits and activities created by the Boy Scouts of the San Diego County Council will be featured. Parking at the stadium is free. For ticket information, call 298-6121 x19.

Yacht Club Open House, the Mission Bay Yacht Club will host an open house on Sunday, June 17, from noon to 4 p.m. Racing sailboat displays, racing demonstrations, sailing

video, boat rides, and tours of the club facilities will be offered free of charge. The club is located at 1215 El Camino Place in Mission Beach. For more information, call 488-0501.

FOR KIDS

"Wilby and the Hairy Man," the Pato Playhouse Yearhouse is presenting its adaptation of a humorous American folk tale concerning a young boy who with the help of his mother learns to deal with his fear of the dark. The play will take place on Friday and Saturday, June 15 and 16, at 8 p.m., and Sunday, June 17, at 2 p.m., on the Pato Playhouse Yearhouse, located in the Vineyard Shopping Center at Rose Street between East Valley Parkway and Grand Avenue, Escondido. For ticket information and reservations, call 746-6669.

Puppet Show, Family Tree Puppets will present *Hansel and Gretel*, Friday, June 15, at 10:30 a.m., and Sunday and Saturday, June 16 and 17, at 11 a.m., 1 p.m., and 2:30 p.m., at the Palisades area near the Aventura Center in Balboa Park. For ticket information, call 466-7128.

"Jason and the Argonauts," "Treasure Quest," San Diego Public Library's summer film festival for children, will feature the fantasy-adventure featuring Ray Harryhausen's

special effects, on Sunday, June 16, at 10:30 a.m. and 2 p.m., on the third floor of the Main Public Library, 820 E. Street, downtown. The screenings are free. For more information, call 236-5849.

Art and Literary Class, the African American Writers and Artists of San Diego are offering a free art and literary class for children aged 8 to 18 from 2 p.m. to 4 p.m., Sunday, June 17, at the Palmsa Tree, 1212 South 4th Street, Southeast San Diego. Local artists will teach watercolor, mask-making, poetry, drawing, and storytelling. For more information, call 263-1366.

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 June 20 is *The Little Red Lighthouse*, in which the little lighthouse proves that he is still useful despite the installation of the great big powerful lighthouse on the great big. The film is located at 200 East 12th Street, National City. Free. 336-4282.

MUSEUMS

Mingei Museum of Folk Art, the museum's current exhibit through July 29, "Tortile Art Treasures from the Ichiel Museum of Guatemala,"

offer over 150 selections of Guatemalan weavings. Related slides, photo murals, and videos 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. Decent tour are available on Thursday at 1:30, with group tour by request. 453-1503.

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. "Copa Days" will occupy the changing display case in the exhibit through June 26. It is a celebration that began in 1974 to honor the Copero people who were transported from their original village in what is now Warner Her Springs to the Pala Mission in the 1930s "Trail of Tears." It comprises cultural items and photographs from the "Trail of Tears." "Ancient Ecuador," an exhibition of pre-Columbian Ecuadorian ceramics on loan by the government of Ecuador, will continue to show through September 3.

"Faces: 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 busts 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 in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday till 9 p.m. 239-1200.

Museum of Photographic Arts, "Paisajes y Contrastes," 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.F. Talbot, 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 till 9 p.m. Decent tour 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. "Moore" Peterson will be on display through June. "California's Birds" features 23 color photographs, several depicting endangered species. Featured birds include the snowy egret, the greater sandhill crane, the red-tailed hawk, the peregrine falcon, the tufted titmouse, and the wandering tanager, among others. "Predators of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bony fish (wolf-herring), and a mammal (fossil baleen whale). The 19-foot whale was recently excavated.

from a site in Chula Vista. The exhibit also includes a variety of other marine fossils—dolphins, sea cow, walrus, fur seal, sharks, and masses of sea scallies—and a working paleontology lab set up for viewing as the scientists reserve 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 232-3821 for more information.

Reuben H. Fleet Space Theater and Science Center, a multimedia planetarium show, "Stars 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 19-foot whale was recently excavated.


film tells the story of Qin Shihuang, who declared himself emperor in 221 B.C. and unified China under a single, central rule. The film 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.

Race the Wind, an OMNIMAX film, is an adventure on sea, water, and land that includes spectacular illustrations of the archeology of sailing, plus rare footage shot aboard the *Sun and Striper*, the San Diego Dennis Center-constructed U.S. entry during the America's Cup race. It screens through the summer with *Wind from the Sun*, a multimedia planetarium 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 Monday. On Saturdays and Sundays, there will be an additional show at 11 a.m.

from a site in Chula Vista. The exhibit also includes a variety of other marine fossils—dolphins, sea cow, walrus, fur seal, sharks, and masses of sea scallies—and a working paleontology lab set up for viewing as the scientists reserve 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 232-3821 for more information.

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READER'S GUIDE TO LOCAL EVENTS

Laurel: Into the '90s is a new laser-light show featuring modern rock hits from artists like Chino Bozga, Depeche Mode, Elvin Costello, the B-52s, R.E.M., the Cars, Living Colour, and De La Soul. The show uses modern rock to complement Laserium's abstracts, 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 Sundays and Tuesdays. The Laserium show *Let Zepplin* features music from the rock group's first four albums with laser-light effects. It plays at 9:15 p.m. Mondays and Tuesdays, and at 8 p.m., 9:15 p.m., and 10:30 p.m. on Saturdays and Sundays.

The theater and science center are located in Balboa Park. The Reuben H. Fleet Science Center (not the Space Theater) is open free of charge the first Tuesday of the month. For current show schedules, call 238-1688 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" is an exhibit of automotive memorabilia that will feature cast-iron toys from the turn of the century, pedal cars, early pull toys, soapbox racers, bumper cars, radiator adornments, and hood ornaments and mascots made of silver, gold, and crystal. The show runs through Labor Day. The museum is located in Balboa Park and is open daily from 10 a.m. to 4:30 p.m. 231-2888.

San Diego Museum of Art. An exhibition of 15 of the museum's permanent collection of 20th-century drawings, including works by Manet, Chagall, and Dufour, continues through Sunday, June 17. Viewing hours in the museum are from 10 a.m. to 4:30 p.m., Tuesday through Sunday 232-7931.

The San Diego Museum of Contemporary Art (formerly The La Jolla Museum of Contemporary Art). "Satellite Intelligence," an exhibition of work from six artists from San Diego and Boston, will run through August 5. The San Diego artists and their works are Steve Iltis, abstract paintings that evoke landscape imagery; Richard A. Lou, offering series of black and white photographs titled "Inner City Portraits/Behind Portraits" that represent his view of urban life when he assumes fictitious names in word and appearance; Jean Lowe, with an installation that employs video settings and found furniture objects that comment on issues such as the contemporary use and treatment of animals; Anne Mudge, three-

dimensional sculpture using unusual materials and monochromatic imagery; Deborah Small, site-specific sculpture and installation that explore history and issues of gender and politics; and Elizabeth Sisco, in part the installation "Double Vision" that explores divergent and parallel attitudes shared by tourists and natives of Mexico, concentrating on Tijuana and mutual commercial exploitation that exists there.

Boston artists and their works include Gerry Bengtson's realistic paintings that are full of accumulated images from mass media and the artist's imagination that are placed in surrealistic settings; John Deveney's 19th-century-style paintings that juxtapose incongruous objects and animals in underwater settings in an exploration of figure and shape in motion; Abram Ross Faber's installation piece using found objects brought together to create a kinetic sculpture that addresses invisible forces such as magnetism, gravity, and movement; Timothy Hawksworth's abstract, epic-style paintings, some that use a triptych format to convey a sense of religion; Magi Harrie's site-specific installation that uses debris of society and building materials to convey concerns of San Diego and Boston through the theme of housing; and Cameron Shain's assemblage of objects using faded photographic materials and cloth with hermitage patterns, and bottle caps containing elements such as candles, milk bottles, and beacons.

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 Wednesdays when it is open until 9 p.m. (Admission is free of charge on Wednesdays from 5 p.m. to 9 p.m.) 454-5541.

GALLERIES

Photographic Exhibit. Black and white color works by 31 photographic artists will be on display at the Del Mar Fair from June 15 through July 4, at building number 4. Included in the exhibit are works by Henry Gilpin, Cole Weston, Paul Caporin, Edna Bullock, and Jeff Nixon; landscapes of the Northern Coast will be represented, along with figure, object, portrait, underwears, and technical studies. Admission is free with paid admission to the fair. The exhibit is sponsored by Alta Photography, Inc. For more information, call 453-5010.

Art Walk. In celebration of "San Diego, By Design," there will be a self-guided tour of various studios and galleries, on Friday, June 15, from 5 p.m. to 9 p.m., downtown. Included in the event will be galleries and studios in the G Street Art Corridor (between Sixth and Ninth avenues), the Arpley (in Ninth Avenue and K Street), and the Gaslamp Art Association. Special receptions with refreshments will take place, and maps will be available at all locations. For more information, call 235-8255.

"Contrasts," a multimedia cultural installation and other works by San Diego artists will be on display at the B. Comptable Showroom, 701 G Street, downtown, from 5 p.m. to 9 p.m., Friday, June 15, at the downtown galleries walking tour. The installation can be viewed from noon to 1 p.m. on Saturdays and Sundays, June 16 and 17, thereafter daily through June 30; the works may be viewed by appointment. Call 235-0911.

"Two Perspectives," oil paintings by Barney O'Brien and Michele Conati are on view at the Cinc 9 Art Studios, 660 Ninth Avenue, suite 200, beginning with a reception for the artists from 6 p.m. to 9 p.m., Friday, June 15. O'Brien's works are three-dimensional canvases, and Conati's work comprises a 20-panel continuous painting. The works will be on view through July 3. Gallery hours are from 1 p.m. to 5 p.m., Monday through Friday, 239-4159.

"Details," black and white photographs by John Deane are on view at the City Design Galleries, 308 G Street, downtown, beginning with a reception for the artist from 6 p.m. to 9 p.m., Friday, June 15. The exhibit will conclude on August 17. Gallery hours are from 9 a.m. to 5 p.m., Monday through Friday, and from noon to 6 p.m., Saturday, 232-1266.

AnimalTheme Art Works will be on view at the Art Works Gallery, 1505 Prospect Street, La Jolla, beginning with a reception from 7 p.m. to 10 p.m., Friday, June 15. Included will be wall hangings, jewelry, fabric art, clocks, diptychs,

acrylics, and other items. The exhibit will run through Sunday, June 24. Gallery hours are from 10 a.m. to 10 p.m., Monday through Saturday, and from 10 a.m. to 6 p.m., Sunday, 454-0710.

Group Show. over 15 Mexican artists will be featured in a show at the Centro Cultural de la Raza in Balboa Park beginning with a reception from 7 p.m. to 10 p.m., Friday, June 15. The show will close July 15. For more information, call 235-6155.

"Recent Works on Paper" charcoal, pencil, acrylic, and mixed-media drawing and paintings by Row Adcock and Philip Dvornik are on view at the Options Gallery, 744 G Street, downtown, beginning with a reception for the artists from 7 p.m. to 10 p.m., Saturday, June 16. Gallery hours are from 1 p.m. to 5 p.m., Wednesday through Friday, and from noon to 6 p.m., Saturday, 232-2776.

Contemporary Works by Eric Blas, Susan Flowers, Billy Giacchino, Allan Flowers, Jennifer Luce Howard, and

Jim Machacek are on view at First M. West Gallery, 879 First Street, Encinitas (in the Lumberyard shopping center), through July 15. The exhibit includes sculptures, paintings, mono-prints, filters, and photographs. A reception for the artists will be held on Sunday, June 17, from 4 p.m. to 6 p.m. Gallery hours are from 11 a.m. to 9 p.m., daily, 942-5152.

Thirteen Images of graphic oil, and glass on paper by Christine Wiessinger are on view at the First M. West, 897 First Street, Encinitas, through Friday, June 15. Wiessinger's unphotographed works are "interior landscapes" abstractions of natural landscapes that reflect "an accompanying vision of the abstract elements colliding in absolute order." Gallery hours are from 11 a.m. to 5 p.m., Monday through Friday, and from 9 a.m. to 9 p.m. Saturday and Sunday, 942-5146.

"Why? Because," abstract sculptures and three-dimensional contoured paintings by Brandon Para are on view at Cypress/The Alternative Gallery, 744 G Street, Suite 102, downtown. Gallery hours are from 1 p.m. to 5 p.m., Wednesday through Friday, June 15, 239-0511.

Fun Furniture. Gallery Eight is presenting an exhibit of the whimsical furniture, tableware, and accessories designed by Victoria and Richard MacKenzie-Chalk through Saturday, June 16. The artists' works will include a rabbit table, an oversized Miss Muffet ruffet, lamps, mirrors, tables, cabinets, and even a sink. Gallery Eight is located at 7464 Grand Avenue in La Jolla. Viewing hours are from 10 a.m. to 5 p.m., Monday through Saturday, 454-9781.

"Recent Work," paintings by Grossmont College instructor David Bae are on view at the David Zapf Gallery, 1400 Kettner Boulevard, downtown, through Saturday, June 16.

"Advertisement for Myself," a show of portraits and self-portraits by Stuart Burton, Glen Cavoka, John Moros, W. Hase Woylitz, and Alexis Markarian will take place at the

StiffSpringer Gallery (formerly Regan Graphics), 3803 Ray Street, North Park, through Sunday, June 16. Gallery hours are from 12 a.m. to 5:30 p.m., Tuesday through Friday, and from 10 a.m. to 2 p.m. Saturdays, 298-8929.

"The Man, the Ocean, and the Horizon," precisely 20 acrylic and oil paintings by Italian artist Sergio Taddei will be on exhibit at Galerie Cava, 2424 San Diego Avenue, in Old Town. Taddei's work is often characterized by an elliptical perspective and is often suffused with images of his home town. The show will be on view through Saturday, June 16. Gallery hours are from noon to 9 p.m., Thursday through Saturday.

"Recent Work," paintings by Grossmont College instructor David Bae are on view at the David Zapf Gallery, 1400 Kettner Boulevard, downtown, through Saturday, June 16.

"Advertisement for Myself," a show of portraits and self-portraits by Stuart Burton, Glen Cavoka, John Moros, W. Hase Woylitz, and Alexis Markarian will take place at the

The artist's works, influenced by Diego Velazquez, Edmund Marer, John Singer Sargent, and Edward Hopper, seek to capture the tension and drama of the small moments of our lives. Gallery hours are from noon to 5 p.m., Friday and Saturday, and by appointment, 232-5004.

Group Figurative Exhibit. works by Greg Harris, Jean Claude Guideo, James Verdaguer, Marian Brink, and Diane Reinke are on view at the New Renaissance Gallery of Fine Art, 1257 Prospect Street, La Jolla, through June 18. Gallery hours are from 10 a.m. to 10 p.m., daily.

Graphic Arts Show. the San Diego Chapter of the American Institute of Graphic Arts will host the National Communications Graphics Show next Thursday, June 21, from 5:30 p.m. to 8:30 p.m., at the institute, located at 1706 Fifth Avenue, downtown. On display will be the works of the 1990 Communications Award winners. There is an admission charge to attend the event; for ticket information, call 232-2888.

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READER'S GUIDE TO LOCAL EVENTS

Watercolor and Abstract Oil
Paintings by Daniel Camp and Carl
Powder, respectively, will be on view
through June 21 at the Knowles
Galleries, 7420 Grand Avenue, La Jolla.
Also on view are paintings and
sculpture by 60 other local artists.
454-7076

Gourd Art, intricately carved, hand-
painted gourds by Robert Rivers are
on display at Contemporary
Southwest Galleries, 7863 Grand
Avenue, La Jolla, through June 22.
Gallery hours are from 10 a.m. to
6 p.m., Monday through Saturday,
and from 11 a.m. to 5 p.m., Sunday.
459-7971

"Vision Through Reflections," original
acrylic paintings by Martha J.
Matthews and Michael Wheelahan are
on view at the Callahan Gallery, 2420
Kerner Boulevard, downtown.

through June 23. Also on view are
architectural illustrations and
concept drawings by Kevin Brunner
and Al Foster. Gallery hours are from
10 a.m. to 4 p.m., Tuesday through
Saturday, 234-1231

Photographs taken by staff, faculty,
and students from all branches of the
UCSD campus through June 23.
Gallery hours are from 10 a.m. to
5 p.m., Tuesday through Friday, and
from 10 a.m. to 5 p.m., Saturday.
534-2031

"Spatial Encounters," new
installations works, Fremont, by Craig
Steck, and A Compassion for Two
Taxis, by Fred Theuma, are on view at
the Mandeville Gallery, 8-027, in the
Mandeville Center, room 101, on the
UCSD campus, through June 24. The
works can be viewed from noon to
5 p.m., Tuesday through Sunday.
534-2064

Black and White Photographs by
Clark Cousser are on view at the
Robert Lee Fine Jewelry Gallery, 937
First Street, Encinitas, through June
27. Gallery hours are from
10 a.m. to 5 p.m., Tuesday through
Sunday. 733-8420

**"Retro-Forms: An Exhibit of Art
Furniture"** is being presented by the
Retropective Gallery, 888 Prospect
Street, La Jolla, through June 28.
456-7888

Recent Ceramic Sculpture by Jeff
Iren and work by Steven Crespi is on
exhibit at the Jara
Coffeehouse Gallery, 837 Q Street,
downtown, through 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. 235-4872

A Multimedia Exhibit, watercolor,
oil, and acrylic paintings, pen and ink
works, and mixed-media works by the
Associated Senior Artists of
San Diego are on view at Bard Hall in the
University Center, 4190 Front
Street, Hillcrest, through June 29.
Viewing hours are from 8:30 a.m. to
3:30 p.m., Monday through Friday,
and by appointment only on Saturday.
298-9975

"New Directions," an all-media
exhibit featuring the work of Robert
Giles, Bonnie Allen, Lou Byrne,
Mary Cori, M. Sue Hartz, and Lisa
Nave is on view at the Art-In-The-
Rough Gallery, 4153 Mission
Boulevard, Suite 256 in Pacific Beach
(in the Promenade) through June 29.
Gallery hours are from noon to 9 p.m.,
daily. 268-3233 or 421-7540

Paper Sculpture by Shannon
Anderson is on view at the Art Scene
Gallery, 4153 Mission Boulevard,
Pacific Beach (in the Promenade).
Also on exhibit are paintings,
sculpture, collage works, ceramics,
jewelry, photography, and wearable art
by Claitumart Art Guild members.

Both shows will conclude on June 29.
Gallery hours are from noon to
9 p.m., Monday through Friday, from
10 a.m. to 9 p.m., Saturday, and from
11 a.m. to 9 p.m., Sunday. 481-2740

Paintings and Sculpture from 25
artists from around the United States
are on view at the Jara Gallery, 1164
Prospect Street, La Jolla, through
June 30. The works comprise realist and
impressionist styles. Gallery hours
are from 10 a.m. to 5 p.m., Monday
through Saturday, and by
appointment. 459-1370

Post-Impressionist Paintings, works
by Louis Labo-fort (1881-1952) are on
view on the Plaza Level at the Del
Mar Plaza, 1555 Camino Del Mar, Del
Mar in Camino Del Mar and 15th
Street. The exhibition also includes
paintings of French post-Impressionist
Maurice Rouart. The show
continues through June. 792-0941

Interior Design Exhibit, the
San Diego Chapter of the American
Society of Interior Designers is
presenting a retrospective exhibit of
members' interior design work
through June 30 at the San Diego
Design Center, 6455 La Jolla Village
Road, Sorrento Mesa. On display are plans,
renderings, and photographs from
projects completed in the '50s, '60s,
'70s, and '80s. Viewing hours are from
9:30 a.m. to 5:30 p.m., daily.
452-7372

Group Show, the Art du Jour Gallery
is hosting an exhibit of varied works
by local artists through the month of
June. Included are "wall mutations"
made of wood and aluminum and
painted with acrylics by Paul Maxwell;
glass sculpture by Cheryl McCas;
ceramic sculpture by Joyce Mead;
and contemporary acrylic and
graphite work on paper by Jeanette
Sheela Trikamand 566-6127, M.C. Madhavan 698-5058,
Linda Hieley 729-0745, Roop Jain 481-2328


June Bride Show, Gallery Alexander
(7880 Grand Avenue, La Jolla) is
presenting an exhibit of functional art
for brides-to-be, featuring place
settings, glassware, planners, vases,
candle dishes, picture frames,
vases, boxes, clocks, jewelry, and
candlesticks. The show ends June 30.
Viewing hours are from 10 a.m. to
5:30 p.m., Monday through Saturday.
459-9433

Large-Scale Watercolor Paintings
by Woodard Parre are on view at
the Kelly-Wood Gallery, 162 South,
Rancho Santa Fe Road, Encinitas,
through June 30. Gallery hours are
from 10 a.m. to 5 p.m., Tuesday
through Saturday, and by
appointment. 432-2261

**"New Sculpture San
Diego/Tijuana,"** an exhibit of
sculpture by 16 artists from Tijuana
and San Diego is on exhibit at the
Lyceum Theatre in Horton Plaza,
downtown, through June 30.

**"One of the most masterly
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10 am Sunday, June 17, 1990
Rio Vista Grand Ball Room, Marriott Hotel
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Mission Valley, San Diego

Tickets: Front seating \$25, General and floor seating \$15
For tickets please call Ticketron at 268-9686

For additional information, call
Sheela Trikamand 566-6127, M.C. Madhavan 698-5058,
Linda Hieley 729-0745, Roop Jain 481-2328

Gallery hours are from 10 a.m. to
6 p.m., Monday through Friday, and
from 11 a.m. to 5 p.m., Saturday.
459-2080

Plein Air Paintings, on-location
watercolor paintings by June Mosier
are on exhibit at the Brandon Galleries,
119 North Main Avenue, Fallbrook.
Through the end of June, collection
hours are from 10 a.m. to 5 p.m.,
Monday through Saturday, and from
11 a.m. to 4 p.m., Sunday. 733-1330

"Expressing Geometry," the Art
Collective, 4311 Taylor Street, Old
Town, will host an exhibition of
geometric wall sculptures of wood and
metal by Bob Stumetel and
sandblasted glass and neon work by
Ron Waldberg during the month of
June. Gallery hours are from 10 a.m.
to 5:30 p.m., Monday through Friday,
and from 10 a.m. to 3 p.m., Saturday.
299-3232

Abstract Works in Glass by Patricia
Hildebrand will be on exhibit at the
Ottumwa Gallery, 510 North Highway
101, Encinitas (at the old train
station), through the end of June.
Gallery hours are from 10 a.m. to
5 p.m., Tuesday through Sunday.
942-3636

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Fri, June 15
Little River Band
Sat, June 16
Tom Jones
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Charlie Daniels
Band
Mon, June 18
Lisa Lisa & Cult Jam
Tue, June 19
Robert Cray Band
Wed, June 20
Donny Osmond

Admission
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"Big Orange and Other Paintings"
by Sam Moss will be on exhibit
through June 30 at the Rebecca Cabo
Galleries, 7823 Fay Avenue, La Jolla.
Gallery hours are from 11 a.m. to
5 p.m., Tuesday through Saturday, or
by appointment. 456-3717

"The Human Recycling," new
paintings by Mario Tocco reflecting
contemporary, social, and emotional
changes of the world of the inner
soul, will be on view at the Accredo
Galleries, 4010 Goldfinch Street,
Mission Hills, through June 30.
Gallery hours are from noon to
5 p.m., Thursday through Saturday.
268-4746

"Portraits," an exhibition of
photographs by Richard Hughes will
be on display at the Sierra Club
Bookstore and Galleries, 3820 Ray
Street, North Park, through June 30.
Gallery hours are from noon to
6:30 p.m., Monday through Friday,
and from noon to 4 p.m., Saturday.
299-7243

Photographic Works by Los Angeles
artist Alex Aquilino-Hellweg are on
view at the South Performance/Visual
Art Galleries, 552 Eighth Avenue,
downtown, through June 30. The
exhibition features works from the
"Rococo" (the Spanish term for
memories and photographs) and "The
Sacred Heart" series, the former a
series of portraits done in the style
and manner of the traditional street
photographers who work the Mexican
border towns, and the latter a series
of color photographs on invasive surgery.
Gallery hours are from noon to
4 p.m., Friday and Saturday. 235-5466

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"Vessels: Expression of Form,"
contemporary wood, glass, and
aluminum vessels by 24 artists are on
view at the International Galleries, 643
O Street, downtown, through June 30.
Gallery hours are from 10 a.m. to
6 p.m., Monday through Saturday,
and from 10:30 a.m. to
4:30 p.m., Sunday. The exhibit
ends July 1. 235-8255

Mixed-Media Show, the San Diego
Art Institute, 1449 El Prado, in Balboa
Park, is presenting the following
exhibits through July 1: "Light Out of
Darkness," oil paintings of ambiguity
and mystery by Dan Adams; "Recent
Works," by oil-painter Wade Cline;
and an interactive membership sculpture
show. Gallery hours are from 10 a.m.
to 5 p.m., Tuesday through Saturday,
and from 12:30 p.m. to 5 p.m.,
Sunday.

Oil Paintings by Gary Gilligan are
on view at Art Site, Inc., 921 E
Street, downtown. Gallery hours are
from noon to 4 p.m., Thursday
through Sunday. The exhibit
concludes July 1. 584-6213

"Echoes of Ashtiquity," the Faith
Nightingale Galleries, 535 Fourth
Avenue, downtown, is hosting an
exhibit of works related to ancient art
forms, themes, and even musical
instruments. Included in the exhibit
are ceramic works by Gary Erickson.

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San Diego Reader June 14, 1990

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Open Air Theatre



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Open Air Theatre



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8:00 THU JUNE **27** 8:00 FRI JUNE **28**

Open Air Theatre



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8:00 SAT JULY **7**

Open Air Theatre



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8:00 TUE JULY **17**

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MICHAEL PENN & LLOYD COLE

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Avalon

The Dick Braun Orchestra: Del Mar Fairgrounds Grandstand Stage, Thursday, June 28, 4 p.m., Via de la Valle at 15, Del Mar.

The Trio, featuring Peter Sprague, Sri Duncan Moore, and Kevin Hennessy: Full Moon, Thursday, June 28, 7 p.m., 485 First Street, Encinitas, 436-7397.

Gordon Lightfoot: Del Mar Fairgrounds Grandstand Stage, Thursday, June 28, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

GREYHOUND and Elvis Christ: Belly Up Tavern, Thursday, June 28, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Baby Flamehead: Casbah, Thursday, June 28, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Bobby Blue Bland: Smokey's, Thursday, June 28, 7 p.m. and 10 p.m., 10475 San Diego Mission Road three blocks east of the stadium, Mission Valley, 563-0060.

Laura Branigan: Del Mar Fairgrounds Grandstand Stage, Friday, June 29, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

The Wedding Presents: Bacchanal, Friday, June 29, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TXNS.

The Walking Wounded: Casbah, Friday, June 29, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Jo Walker and the All-Stars and Eddie Shaw: Belly Up Tavern, Friday, June 29, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Death Angel: Iguaçu, Friday, June 29, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TXNS.

Oni Day and the Knights: Del Mar Fairgrounds Infield Stage, Friday, June 29, through Sunday, July 1, 2 p.m. and 5 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

The Navy Wind Ensemble: Bayside Amphitheatre, Saturday, June 30, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.



MIKE KENEALLY

The Dick Braun Orchestra: Bayside Amphitheatre, Saturday, June 30, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

John Kay and Steppenwolf: Del Mar Fairgrounds Grandstand Stage, Saturday, June 30, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

Jo Ann and Larry Stachler: Del Mar Shores Auditorium, Saturday, June 30, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

Dread Zeppelin: Bacchanal, Saturday, June 30, call for time, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022.

Dick Dale: Rio's, Saturday, June 30, 9 p.m., 4258 West Puma Loma, Loma Portal, 225-9539.

The James Harman Band and the Harpoons: Belly Up Tavern, Saturday, June 30, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Savage and Cold Sweat: Iguaçu, Saturday, June 30, 10 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TXNS.

Fatherhood: NY Entertainment cruise boat, Sunday, July 1, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 224-9667.

The Turris and Kokopelli Latin Jazz Ensemble: Bayside Amphitheatre, Sunday, July 1, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Gary LeFebvre Big Band: Bayside Amphitheatre, Sunday, July 1, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Dr. Art Davis Quartet, with Bobby Bradford, John Carter, and Gordon Peden: Diego's Loft, Sunday, July 1, 7 p.m., 965 Carmel Avenue, Pacific Beach, 296-4080.

Air Supply: Del Mar Fairgrounds Grandstand Stage, Sunday, July 1, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

"The Music at Dusk Series": featuring Bob Seligman's Klezmer Ensemble: Westminister Presbyterian Church Amphitheatre, Monday, July 2, 7 p.m., Canon and Tobo Streets, Point Loma, 557-0159.

Natalie Cole: Del Mar Fairgrounds Grandstand Stage, Monday, July 2, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

Jack Mack and the Heart Attack: Del Mar Fairgrounds Infield Stage, Monday, July 2, through Wednesday, July 4, 2 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

The Gap Band: Del Mar Fairgrounds Grandstand Stage, Tuesday, July 3, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

Michael Martin Murphy: Bacchanal, Tuesday, July 3, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TXNS.

Dino Lee and His Low Johnson: Casbah, Tuesday, July 3, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Harvey and 52nd Street Live: Bayside Amphitheatre, Wednesday, July 4, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Basti, with Sebastian Winston: Bayside Amphitheatre, Wednesday, July 4, 2 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Mellotones: Bayside Amphitheatre, Wednesday, July 4, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Oak Ridge Boys: Del Mar Fairgrounds Grandstand Stage, Wednesday, July 4, 7:30 p.m., 15 at Via de la Valle, Del Mar 755-1161 or 296-1441.

Chico Freeman: Elaris, Wednesday, July 4, through Sunday, July 8, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Patti LaBelle: Humphrey's, Thursday, July 5, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-0438.

Chris Isaak: Belly Up Tavern, Thursday, July 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Dick Braun Orchestra: Bayside Amphitheatre, Saturday, July 7, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

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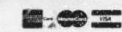
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Rickie Lee Jones and Lyle Lovett and His Large Band: Open Air Theatre, Saturday, July 7, 8 p.m., San Diego State University campus, 278-TXNS.

Singers Workshop: BaySide Amphitheatre, Sunday, July 8, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Harry Connick, Jr.: Humphrey's, Sunday, July 8, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

U2 and the Smithereens: Sports Arena, Sunday, July 8, 8 p.m., 278-TXNS.

Harry Belafonte: Humphrey's, Monday, July 9, and Tuesday, July 10, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

"Jazz Live!" featuring Janice Edwards and Hot Fun: San Diego City College Theater, Tuesday, July 10, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

Chabu Fabela: Belly Up Tavern, Tuesday, July 10, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Keiko Matsui and Dan Siegel: Humphrey's, Thursday, July 12, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

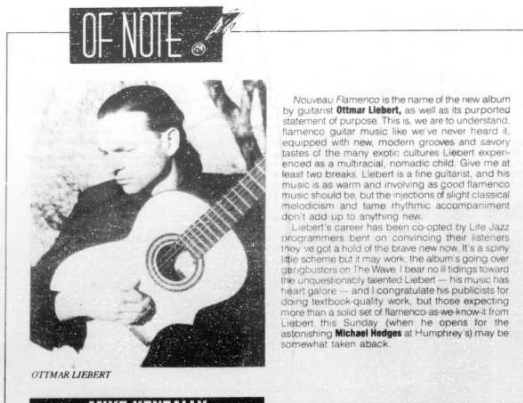
California Calypso: BaySide Amphitheatre, Saturday, July 14, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Alabama, Clint Black, and the KSON Flatbed Band: 22nd Street, National City, Saturday, July 14, 2 p.m., off I-5, National City, 278-TXNS.

The Warren Moores Orchestra: BaySide Amphitheatre, Saturday, July 14, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Kingston Trio with the San Diego Chamber Festival Orchestra: Hyatt Regency outdoor tennis court, Saturday, July 14, 7 p.m., the Avenue, La Jolla Village Drive at Lebon, University City, 450-1518.

Mick Taylor: Belly Up Tavern, Saturday, July 14, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.



OTIMAR LIEBERT

MIKE KENEALLY

Ray Barretto: Bacchanal, Saturday, July 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TXNS.

Chuckie McPherson: Dignity Loft, Saturday, July 14, 9 p.m., 9601 Garnet Avenue, Pacific Beach, 286-4080.

The David Becker Tribuna: MV Entertainer Cruise boat, Sunday, July 15, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 254-6687.

The Scott Bauer Sextet: BaySide Amphitheatre, Sunday, July 15, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Sundays Only Big Band: BaySide Amphitheatre, Sunday, July 15, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Ray Kane and Leonard Kaapana: Del Mar Shores Auditorium, Sunday, July 15, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

The Dick Braun Orchestra: USD's Camino Theater, Monday, July 23, 7 p.m., University of San Diego campus, Alcala Park off Linda Vista Road.

Johnny Mathis: Humphrey's, Monday, July 16, and Tuesday, July 17, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

The Church and the Blue Aeroplanes: SDSU's Montezuma Hall, Tuesday, July 17, 8 p.m., Arter Center, San Diego State University campus, 278-TXNS.

Michael Penn, Lloyd Cole, and Victoria Williams: SDSU's Montezuma Hall, Wednesday, July 18, 8 p.m., Arter Center, San Diego State University campus, 278-TXNS.

Charles McPherson: Elario's, Wednesday, July 18, through Sunday, July 22, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 450-0541.

Basia: Civic Theatre, Thursday, July 19, 8 p.m., 202 C Street, Community Concourse, downtown, 278-TXNS.

Kris Kristofferson: Bacchanal, Thursday, July 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TXNS.

The Nylons: Humphrey's, Friday, July 20, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

Jazzual Jazz: BaySide Amphitheatre, Saturday, July 21, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Danny Hale Big Band: BaySide Amphitheatre, Saturday, July 21, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Marcia and Charlie Holdaway and Denise Logston: Del Mar Shores Auditorium, Saturday, July 21, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

Free Flight: MV Entertainer Cruise boat, Sunday, July 22, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 254-6687.

Tami Thomas and Her Hit Parade: BaySide Amphitheatre, Sunday, July 22, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

The Mesa College Jazz Band: BaySide Amphitheatre, Sunday, July 22, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

John Hammond: Belly Up Tavern, Sunday, July 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Dick Braun Orchestra: USD's Camino Theater, Monday, July 23, 7 p.m., University of San Diego campus, Alcala Park off Linda Vista Road.

"The Sweet Corn Show": featuring Garrison Keillor and Chef Atkins: Humphrey's, Tuesday, July 24, 6 p.m. and 8:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

"Jazz Live!" featuring Patrick Boregan: San Diego City College Theater, Tuesday, July 24, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

Spyro Gyra: Humphrey's, Wednesday, July 25, 6:30 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

Jan Browne: Belly Up Tavern, Wednesday, July 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jimmy Heath: Elario's, Wednesday, Thursday, July 25, 8:30 p.m., August 5, 8:30 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 450-0541.

The Judds: Sports Arena, Friday, July 27, 8 p.m., 278-TXNS.

The Rippingtons, featuring Russ Freeman: Humphrey's, Friday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

The Caliente Brass: BaySide Amphitheatre, Saturday, July 28, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Marcia and Charlie Holdaway and Denise Logston: Del Mar Shores Auditorium, Saturday, July 21, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

The Benny Hollman Orchestra: BaySide Amphitheatre, Saturday, July 28, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Depeche Mode and Nitzer Ebb: Sports Arena, Saturday, July 28, 8 p.m., 278-TXNS.

Windows: MV Entertainer Cruise boat, Sunday, July 29, 10 a.m. and 12:30 p.m., 1066 North Harbor Drive, 254-6687.

Singers Workshop: BaySide Amphitheatre, Sunday, July 29, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Ira B. Litt and the Big Band Jazz Machine: BaySide Amphitheatre, Sunday, July 29, 4 p.m., San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Michael Franks: Humphrey's, Sunday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

"Jazz Live!" featuring Patrick Boregan: San Diego City College Theater, Tuesday, July 24, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1062 or 234-4041.

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Jan Browne: Belly Up Tavern, Wednesday, July 25, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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The Judds: Sports Arena, Friday, July 27, 8 p.m., 278-TXNS.

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The Caliente Brass: BaySide Amphitheatre, Saturday, July 28, noon, San Diego Convention Center, 111 West Harbor Drive, downtown, 525-5678.

Marcia and Charlie Holdaway and Denise Logston: Del Mar Shores Auditorium, Saturday, July 21, 8 p.m., the Winston School, 215 Ninth Street, Del Mar 436-4030.

The Dave Brubeck Quartet: Humphrey's, Tuesday, July 31, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 278-TXNS or 224-9438.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-0302 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Basil Street Cafe: 576 North Highway 101, Encinitas, 945-8145: Lenny West performs dinner jazz and variety music from 6:30 to 10 p.m., Friday and Saturday. Reservations are recommended.

Beaver Creek: 15291 East Valley Parkway, Escondido, 745-7408: Rick Schuch, country, Wednesday through Saturday; the Ranch Party Bluegrass Band hosts an open mic session at 8:30 p.m., Tuesday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 481-9022: The Beat Farmers and James Inweid, rock and roll; Thunder, the Bonedaddies, world beat dance music; Friday, Barrence Whitfield and the Blondie Bruce Band, blues and rhythm and blues; Saturday, Leodan Warrington III and Jerry Giddens, folk rock; Sunday, I-e Mar Dela, vintage rock and roll; Monday, the International Ragga All-Stars, reggae music; Tuesday, the Crazy 8s, rock and roll; Wednesday, Afternoon concerts: The Chicago 6, Dixieland jazz, 5:30 to 8 p.m., Friday; the Chicago 15, big-band 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, vintage jazz, swing, and boogie woogie, 6 to 8:30 p.m., Wednesday.

BookWorks/Panfilin Coffeehouse: 2670 Via de la Valle, Flower Hill Mall, Del Mar 755-7375: Patrick Boregan, jazz guitar, 8 p.m., Friday.

Borelli's Back Room: 2677 Vista Way, Escondido, 745-7408: Midnight Delight, contemporary, Tuesday through Saturday.

Bugzy's Speakeasy: 340 East Grand Avenue, Escondido, 741-0935: Final Approach, rock and roll, Tuesday through Saturday; Dakota, country rock and roll, Sunday and Monday.

The Cambridge Inn: 1280 East Vista Way, Vista, 726-2703: Craig Jones, pianist and vocalist, performs jazz and contemporary music and honors requests from 7 p.m. to midnight; Wednesday, through Saturday.

Carlos Murphy's: 240 East Via Rancho Parkway, Suite A1 in the North County Fair shopping mall, Escondido, 489-3922: The Becker Joe Show, vintage rock and soul music, Wednesday through Saturday; the Bowman Country Band, country music, Monday and Tuesday.

The Carmel Highland Country Club: 14455 Palisades Drive, Rancho Palisades, 297-0700: In the Eagle Nightclub, Magic, variety music, Friday and Saturday; Chuck Munnings, jazz, 6:30 p.m., Sunday; Tripp Sengue plays jazz music during the Sunday brunch.

The Countryside Restaurant and Lounge: 450 Douglas Drive, Oceanside, 757-0860: Southern Lights, country music, Wednesday through Sunday.

El Comal: 1245 Poway Road, Poway, 486-1010: Fantasy, featuring Elizabeth Webb and Don Tension, Top 40 and country music, Thursday through Saturday.

Full Moon Nightclub and Restaurant: 485 First Street, Encinitas, 436-7997: Peter Sprague, jazz, 7 to 10 p.m., Saturday and Sunday and Monday evening.

Escondido Country Club: 1800 Country Club Lane, Escondido, 745-3301: Sounds of Friendship, variety music featuring 50s and 60s rock and roll and pop music, Friday and Saturday.

FireSide Lounge: 439 West Washington, Escondido, 745-1931: Triad, contemporary, Tuesday through Saturday; Rose'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: 103 North Hill Street, Oceanside, 752-1904: Billy Fowler and Susan Kwoh, contemporary, Tuesday through Saturday; Don Tension, country and contemporary, Sunday and Monday.

Fogarty's Pub: 245 West El Norte Parkway, Escondido, 745-8141: Power Surge, featuring Gary Farmer and Felipe Delgado, popular rock and roll, Wednesday through Saturday; Bobby Rio, comedy and music, 5 to 9 p.m., Saturday and Sunday and Monday evening.

Full Moon Nightclub and Restaurant: 485 First Street, Encinitas, 436-7997: Peter Sprague, jazz, 7 to 10 p.m., Saturday and Sunday and Monday evening.

First Street, Encinitas: 436-7997: Peter Sprague, jazz, 7 to 10 p.m., Saturday and Sunday and Monday evening.

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Gilbey's, 945 West Valley Parkway, Escondido, 480-6120. Miguel's Festival, Latin dance music, Friday through Sunday.

Hennessey's, 2777 Roosevelt Street, Carlsbad, 728-0851. Freefall, jazz, 4-9 p.m., Sunday.

Henry's, 264 Elm Street, Carlsbad, 729-0444. Postmodern, contemporary and Motown music, Tuesday through Saturday, 10-11 p.m., vintage rock, soul and jazz.

Hilton Hotel, 15575 Jimmy Durante Boulevard, Del Mar, 792-5259. Daily Lounge and Porter Bar, Mark Meadows and Chas Acton 40 and jazz, 9 p.m., Thursday through Saturday. The Stories, jazz, 5:30-4:30 p.m., Wednesday.

The Hungry Hunter, 11540 Bernardo Plaza Drive, Rancho Bernardo, 485-1292 or 566-2400. B Natural, rock and roll music from the '50s to the '80s, Thursday through Saturday. Latino, acoustic and electric folk and rock and roll music, Monday through Wednesday.

The Inn at Del Mar, 1540 Camino Del Mar, Del Mar, 239-1115. The Rocky Cole Trio, with John Hunter and Jay Harris, 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 is "opera night," hosted by Luigi Luccini, 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, 944-6253. The Singing Strang, Irish music, Thursday through Saturday, open mike night, Wednesday.

Jolly Roger/Oceanide, 1900 North Harbor Drive, Oceanide, 722-3831. "Chuckie" comedy and music, Thursday through Sunday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 438-0911. Bobby Arnes, contemporary and oldies music, Tuesday through Saturday, with Ricki Heller, featuring Bucky White and the Starfish Horns, vintage rock and roll and rhythm and blues, Friday and Saturday only in the Tournament of Champions Lounge.

Beverly Slater, pianist, entertains nights except Tuesday, at 9 p.m., in the International Salon.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120. Char Carroll and Consensus, country, Wednesday through Sunday (jam session Sunday), the North Forty Band, country music, Tuesday, the North Forty Band, country music, beginning at 4 p.m. on Sunday.

Marie Callender's Restaurant, 302 South Rancho Santa Fe Road, Escondido, 632-0204. Hot Pursuit, with Debra St. Clair and Barry Callender, jazz, contemporary, and variety music, Friday, Saturday.

Mile Pleasure, 6009 Paseo Delicias, Rancho Santa Fe, 726-3085. Red Nails, piano show tunes, Wednesday through Saturday.

Mixer's Cafe, 1953 San Elipio Avenue, Cardiff, 943-7594. Peter Pepping, jazz and classical guitar, performance time, 8-11 p.m., Friday. Steven White, contemporary and blues, 7:30 p.m., Saturday. Eric Keeling, jazz and Latin guitar music, 10:30 a.m., Sunday, open mike night. Tuesday, hosted by Steven White, jazz night with Eric Keeling, begins at 7:30 p.m., Wednesday.

Mission Inn, 501 East Mission Road, San Marcos, 471-2039. Denise Coak, vintage rock and roll, Thursday through Saturday, the Chicago 6, Dixieland jazz, 7 to 11 p.m., Sunday live music, Mondays call club for information. Dani Thomas and Her Hit Parade, Dixieland, swing and big-band jazz, 7 to 11 p.m., Wednesday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193. Tall Cotton, country, Friday through Sunday (jam session Sunday beginning at 4 p.m.).

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 725-6012. Notice to Appear, rock and roll, Thursday through Saturday, the Rhumborgs, vintage rhythm and blues, Sunday, Mark Meadows and Chas Acton, jazz and contemporary, Monday, Big Band, rock and roll, Tuesday, Rockola, vintage rock and roll, Wednesday.

The Packing House Restaurant, 225 South Main Avenue, Fallbrook, 728-5438. Will Strickland, country rock, Friday and Saturday evenings.

Pala Mesa Resort, 2001 Old Highway 395, Fallbrook, 728-5881. Greg Hartline, contemporary, jazz, and variety music, 6:30-10:30 p.m., Thursday through Saturday, and 8 p.m. to midnight, Friday and Saturday.

The Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. The Sassy Brothers, country, Friday and Saturday. Perforating Restaurant, 1068 First Street, Encinitas, 942-8442. Jimmy Fontaine, piano variety, 7 p.m., Thursday through Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 748-2596. Rough Country, country music, Thursday, Friday and the Cruisers, 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. Danci Daniels and Flashback, contemporary, Tuesday through Saturday, Sound Investment, contemporary, Sunday, and Monday. Jim Malone and Craig Magnifico share the piano bar entertainment that's offered nightly, call club for information as to who is performing on a given night.

Ron's Red Eye Saloon, 1448 South Mission Road, Fallbrook, 728-9556. The Outlaws, country, Thursday through Saturday.

The Sand Bar and Restaurant, 3876 Carlsbad Boulevard, Carlsbad, 728-3170. Midnight Boogie, rock and roll, Thursday, the Banned from Hell, rock and roll, Friday, Romeo Jones and the Dudes of Love, rock and roll, Saturday, Norstar, rock and roll, Sunday. Tribal Chant, rock, reggae, and other world-beat music, Monday, Crush Band, rock and roll, Tuesday, Heat Street, rock and roll, Wednesday.

Shepherd's Cafe, 1126 First Street, Encinitas, 753-1124. Josiah performs classical music on the piano and fiddle, Thursday evening, and during the Sunday brunch. Douglas sing the music of Jess Mitchell, Judy Collins, and other Top 40 artists, as well as original and new-age music, from 6-8 p.m., Sunday.

Sentry's Downtown, 119 East Broadway, Vista, 724-0510. The Texas Band, country rock and roll, Friday and Saturday. Texas also hosts a jam session beginning at 6 p.m., Sunday.

Stratford Coffeehouse, 1307 Stratford Court, Del Mar, 481-8590. Sunset Jazz, jazz music, 5 to 7 p.m., Friday.

That Plaza Place, 2022 El Camino Real, Carlsbad, 437-3171. Bluegrass Bo performs bluegrass music the last Tuesday of the month.

Volunteer's, 11182 Rancho Bernardo Road, Rancho Bernardo, 451-3200. Esteban Cerutti, harp and guitar music with vocals, Wednesday through Saturday, Miguel Lopez, Paraguayan harp music, Monday and Tuesday.

Beaches

Anchor's Bakery, 956 Orange Avenue, Coronado, 435-4191. Egon Ruffs, music from the public domain, 8 to 10 p.m., Thursday.

Anthony's, 4120 La Jolla Village Drive, La Jolla, 457-0500. John La Duca sings popular songs and plays piano and organ from 6 p.m.-midnight, Tuesday through Saturday.

Anthony's Restaurant, 875 Prospect Street, La Jolla, 454-4285. Aron Eutropier and Brazilian music for dancing, Wednesday through Saturday. George Remo, originals and classical music on the piano, 8 to 10 p.m., Tuesday through Saturday. Al Jarreau, pop music variety on the trumpet and mandolin, 6 p.m. to midnight, Sunday and Monday.

Bakia Hotel, 598 West Mission Bay Drive, Mission Bay, 488-0551. Piano entertainment, Kelley Spellman, Tuesday through Saturday, Bob MacLeod, Sunday and Monday.

The Beach House, 706 Pomerado Court, Mission Beach, 488-6706. Dan Papalia, jazz guitar music, Thursday, Tim Cannon, jazz guitar music, Friday, Art Johnson, jazz music, Saturday.

Blind Melons, 710 Carmel Avenue, Pacific Beach, 460-7844. The Fabulous Sons (formerly the Redcoats), vintage rock and roll, Thursday, Rockola, vintage rock and roll, Friday, Wade Preston, variety music, 4 p.m. to 8 p.m., Saturday, followed by the Hit Squad, featuring Dave Anderson, the Roughneck Power, reggae, 8 to 9 p.m., Sunday, followed by the Hit Squad, featuring Dave Anderson, blues and rhythm and blues, the Blues Ambassadors, blues and rhythm and blues, 8 p.m., Monday, Slide Area, rock and roll, Tuesday, the Rhumborgs, vintage blues and rhythm and blues, Wednesday.

Cafe Lastruc, 7644 Grand Avenue, La Jolla, 459-9461. All performances are from noon to 3:30 p.m. Mike McCalligan, jazz, Thursday, Joe Annala, jazz, Friday, Eric Dries, jazz, Saturday, Jack Wheaton, jazz, Monday, Eric Dries, jazz, Tuesday, John Orlentuck, jazz, Wednesday.

Carlos Murphy's, 4603 La Jolla Village Drive in University Town Center, La Jolla, 457-4170. Old Ridge, comedy and music, Thursday through Saturday.

Catch Pub, 714 Garnet Avenue, Pacific Beach, 274-5521. Claretent Drive, vintage rock and roll, Friday and Saturday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. Camille Lounge, Haas Chile, rock and roll, Thursday, the Mar Dela, vintage rock and roll, Friday, Jack Mack and the Heart Attack, rock and roll and rhythm and blues, Saturday, Classic NRG, vintage rock and roll, Tuesday, Son Rites, jazz.

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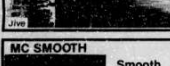
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Wednesday: Moray's Peter Bobberich, new-age pianist and entertainer performs 5:30-7:30 p.m. Wednesday through Saturday. Peter also performs Friday and Saturday evenings, from 9 p.m. to midnight.

Cheer Loma, 1132 Loma Avenue, Coronado, 435-0661. Burn Ruffs, music from the public domain, 8 to 10 p.m., Friday and Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5225. Jazz, Wednesday through Saturday. Live jazz, Sunday, call club for information.

Club Mainak, 1250 Prospect Street, La Jolla, 454-5225. D.A. and the Nicklones, 7th and 9th rock and roll, Wednesday.

Club Nick's, 4100 Mission Boulevard, Pacific Beach, 581-3038. The Trek, rock and roll, Friday and Saturday.

Diondra, 7580 Bay Avenue, La Jolla, 459-1413. Roberto Valdes performs Gypsy violin music and also plays piano, Tuesday through Saturday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541. James Moody, jazz, Thursday through Saturday. Quartet Agape, with Mel Good and Gene "Negro" Perry, Latin jazz and salsa, Tuesday.

Fiber McFee, 1660 Garnet Avenue, Pacific Beach, 272-8540. Liffy Folk performs Irish music during the Sunday brunch. Tim Cummings, Irish and contemporary music, Sunday evening.

Hilton Hotel, Cargo Bar, 1175 East Mission Bar Drive, Mission Bay, 275-4330. Samba Jaoz, jazz, 6:30 to 11:30 p.m., Thursday. Red to Red, jazz, 5:30 p.m. to 9 p.m., Friday. The People Movers,

contemporary, Friday and Saturday. Cecil Little plays jazz music during the Sunday brunch, the Subterraneans, jazz, 6:30 to 11 p.m., Tuesday. Big Bang, Top 40 rock and roll, 6:30 to 11 p.m., Wednesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. Ocean Terrace Lounge, SoHo, rock and roll, Tuesday through Saturday. Plate Court, James Parish, pianist, performs 5 p.m. to midnight, Friday through Sunday, and 5:11 p.m., Monday. Jerry Melnick, pianist, 5:11 p.m., Tuesday through Thursday, the Variations, contemporary, 6:4 p.m., Sunday. Crown Room, Jerry Melnick, 6 to 10 p.m., Friday, and 6:30 to 10:30 p.m., Saturday.

Hyatt Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-1234. Larry Moore, jazz and contemporary music, at the piano bar, Tuesday through Saturday.

Hyatt Regency Hotel, 8899 University Center Lane, La Jolla, 522-1234. Al Michaels, live music, Tuesday through Saturday, call club for information.

Joe Murphy's, 4102 Mission Boulevard, Pacific Beach, 270-3220. The Stern Brothers, rock and roll, Thursday through Saturday. David Bradley and the Mustangs, Band, comedy and music, Sunday. Public Service, rock and roll, Monday.

Old Pacific Beach Cafe, 4297 Ocean Boulevard, Pacific Beach, 270-7522. The James Harrison Band and the Rhumbogies, vintage rhythm and blues, Thursday. The Pablos, rock and roll, Friday. Bad Dog, rock and roll, Saturday. De Chico's Island Sounds, ska, calypso, and reggae, Sunday. The Stern Brothers, rock and roll, Monday. Notice to Appear, rock and roll, Tuesday. Mark Meadows, Top 40 and jazz music, Wednesday.

Moondoggie's, 4179 Everett Street off Garnet Avenue, Pacific Beach, 581-0919. Acoustic music, with Paul Hayward, acoustic variety music, 9 p.m., Sunday and Monday. Karen Nash and Friends, acoustic jam session, beginning at 9:30 p.m., Tuesday and Wednesday.

Paradise Bay, 1035 Quivira Road, Marina Village, Mission Bay, 223-2335. The Risk, rock and roll, Friday and Saturday. Three Many play jazz music from 5:45 p.m., Friday.

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and rhythm and blues 3-7 p.m., Sunday, followed by rock and rollers. Saturday, the Baby Dinosaurs, and Strange Brew; Reggae House, Wire Station, Dark Globe, and Social Issues, rock and roll, Monday, the 714 Band, reggae music, Tuesday, the Forbidden Pigs, rock and roll, Wednesday.

San Diego North

The Bacchanal, 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022. Fiction, Nimbua Oni, and CPK, rock and roll, Thursday, the Dipper and the Check Laps, contemporary and nostalgic music, Sunday through Thursday, Ray and Laine Corra, contemporary and nostalgic music, Friday and Saturday.

Blarney Stone Pub, 3017 Balboa Avenue, Clairemont, 274-2833. Bobby Rio, comedy and music, Wednesday through Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965. Ray Corra, contemporary and nostalgic music on guitar with vocals, Tuesday through Thursday, Ray and Laine Corra, contemporary and nostalgic music, Friday and Saturday.

Bushy's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. Live music, Thursday through Saturday, call club for information.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa, 278-2397. The Peter Jay Almost Live Show, Kuba's Peter performing a variety of music including country and pop on the piano, piano and guitar, Friday and Saturday.

The French Cafe, 9821 Carroll Canyon Road, Scripps Ranch, 566-4000. Alvaro Phillips and Pablo Mendes, jazz and soul songs performed on piano and vocals, Wednesday and Thursday, Bart Torres, contemporary music, Friday and Saturday, Doug Beavers, adult contemporary rock and roll, Sunday.

Gourmet Lounge/Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Dale Vernon, piano variety, 9:30 p.m., Thursday and Friday, Kristi Dickert, piano variety, 9:30 p.m., Monday through Friday, live Dixieland jazz, Saturday and Sunday.

Hindquarters, 7040 Miramar Road, Mira Mesa, 566-4292. Jo Theano, piano variety singalong music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 595 Hotel Circle South, Mission Valley, 291-5720. Rising Star, contemporary, Wednesday through Saturday.

Islands Lounge, Hanauli Hotel, 2270 Road Circle North, Mission Valley, 297-1101. Room to Move, contemporary rock and roll, Tuesday through Saturday, Frankie Barretto, lambada dance music, Sunday and Monday.

Kelly's Old Town Pub, 2222 San Diego Avenue, Old Town, 543-8697. Bruce Whitaker, contemporary and older rock and roll favorites, Thursday, open jazz session beginning at 9 p.m., Saturday, Kelly's Rock House, 284 Hotel Circle North, Mission Valley, 296-2131. Piano Bar, Phil Gragg, Monday through Saturday, 5:45 p.m., Dale Pearson, piano variety, Monday through Thursday, 8 p.m., Maggie Harmon, Friday and Saturday, evening, Gary Nannemore, open mic, singers welcome, 6:30 p.m., Sunday.

The King Luis Inn, 5125 Linda Vista Road, Norwalk, 291-4279. Bill Wood and Dr. J's, jazz, jazz, Friday, the Ken Kauer Trio, jazz, Saturday, Chai Hart, country and variety music, 6:11 p.m., Sunday.

La Hacienda Cantina, Mission Valley Inn, 973 Hotel Circle South, Mission Valley, 298-8281. David Bradley and the Maniacs, hand, comedy and music, Tuesday through Saturday.

Le Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Jesse Davis, contemporary, Tuesday through Saturday.

The Library, 7450 Mission Gorge Road, King Gardens, 583-0116. Patrick Hill, contemporary music, Thursday, John Sweet, contemporary music, Friday and Saturday, Norman Clifford, contemporary music, Tuesday and Wednesday.

Marriott Hotel, 8757 Rio San Diego Drive, Mission Valley, 692-3800. Chats Lounge, Barbara Banks and Jeff Morgan, contemporary music, 6:30 to 10:30 p.m., Thursday and Friday, Jay Carter, piano variety, Sunday brunch, Kicks Lounge, Bernadette, Top 40 dance music, Tuesday through Saturday, De Chico Island, smooth jazz, salsa, calypso, and reggae music at the poolside on Thursday and Friday from 5-9 p.m.

Maxwell's Best and Spirits, 9360 Kearny Mesa Road, Mira Mesa, 271-1860. Sunny Nites, rock and roll, Friday and Saturday.

The Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Neneas, rock and roll, Thursday through Saturday, Bonitas, rock and roll, Sunday and Monday, Slight of Hand, rock and roll, Tuesday and Wednesday.

9th Aero Squadron Restaurant, 6885 Balboa Avenue, Kearny Mesa, 560-6771. Thelma Lumbach, jazz and reggae music, 1 to 5 p.m., Sunday.

Padre Gold, 7425 Linda Vista Road, 277-6884. The Chuck Randall Trio, dance, swing, and older music, Friday and Saturday evenings.

Pat Jany's, 3147 Waring Road, Allied Gardens, 286-7973. Pro Brigands Preservation Band, Dixieland jazz, swing, and older, Friday and Saturday.

Redwood Hotel, 1433 Camino Del Rio South, Mission Valley, 260-0111. In the Intermezzo Lounge, Good Times, contemporary, Tuesday through Saturday.

San Diego Nites, 5522 Miramar Road (corner of Black Mountain Road), Mira Mesa, 271-6760. Red Lane and Support, old, country music, Thursday through Saturday, You're the Star, audience participation singalong presentation, Wednesday.

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• Horton Plaza (level 3) 238-8237 • La Mesa (Government Center) 967-0687 • Plaza Bonita (2nd level) 470-2919
• Encinitas (Lambert's) 942-0237 • Chula Vista (near Sleep Exchange) 722-8908 • Escondido (North County Fair) 740-7425

The Red Fox Steak House, 2223 El Cajon Boulevard, 297-1113. Dog Nite, piano, entertainers with an emphasis on show tunes, beginning at 8:30 p.m. Wednesday through Saturday.

Reuben E. Lee, 480 Harbor Island Drive, Harbor Island, 291-1805. Tropical Madness, contemporary. Thursday through Saturday, call club for information.

Rose O'Grady, 3410 Adams Avenue, Normal Heights, 284-7666. Brian Barnes, rock and folk favorites. Thursday, 8:00 p.m. and Friday, 8:00 p.m. and Saturday, 8:00 p.m. Sunday, 10:00 p.m. Call club for information.

Sculpture Garden Cafe, San Diego Museum of Art, 1450 El Prado, Balboa Park, 232-7931. Bob Hamilton, jazz piano, 3 p.m. Saturday. Bob Hamilton performs jazz music on the piano, 2:45 p.m. Sunday.

Shoreline Harbor Island East, 1380 Harbor Island Drive, Harbor Island, 291-6400. Al Merlano's Luigi Luciano and guests entertain with opera favorites. Thursday evening.

Shirley Down Under Australian Restaurant and Nightclub, 501 Fourth Avenue, downtown, 238-9117. Thursday is alternative music night, featuring progressive rock and roll, beginning at 9 p.m.

The Soundbite Cafe, 3638 Fifth Avenue, Hillcrest, 497-0800. Live music, Friday through Sunday, call club for information.

Stingraye Saloon, 641 Kansas City Street, 535-0101. Live music, Friday and Saturday, call club for information.

The Leo's, 5302 Napa Street (at Mission Boulevard), Bay Park, 442-1662. Rock, rock and roll, Thursday and Friday. Trivia, rock and roll, Saturday. Chain Restaurant, contemporary rock and roll, Wednesday.

Toby Man's, 2551 University Avenue, North Park, 295-0426. The Crow, featuring Billy Thompson, vintage blues and rhythm and blues 8 p.m. Thursday. 10:00 p.m. rock and roll, Friday and Saturday. The Grit, progressive country music, beginning at 9 p.m. Sunday.

Willie Joe's, 480 Harbor Island Drive, Harbor Island, 291-1805. Contemporary music, Tuesday and Wednesday.

The U.S. Great Hotel, 326 Broadway, downtown, 232-3121. Lounge. Fun. Thursday through Saturday. Live music, 8:00 p.m. and 10:00 p.m. Sunday.

The Westgate Hotel, 1055 Second Avenue, downtown, 238-1818. Live music, 8:00 p.m. and 10:00 p.m. Sunday. Live music, 8:00 p.m. and 10:00 p.m. Sunday.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, Harbor Island, 234-1500. The Elements, contemporary. Tuesday through Saturday. 8:00 p.m. and 10:00 p.m. Sunday.

Harvey Stone, 7050 El Cajon Boulevard, college area, 463-2363. Live music, 8:00 p.m. and 10:00 p.m. Sunday. Live music, 8:00 p.m. and 10:00 p.m. Sunday.

The Roundabouts Restaurant, 8720 Parkway Drive, La Mesa, 442-3660. David Smith, contemporary. Wednesday through Saturday. Eddie Goli, pianist, performs a variety of music. Sunday and Monday.

Pat's Place, 448-7473. Private dining, rock and roll, Thursday through Saturday. The importers, rock and roll, Sunday and Monday. Private, rock and roll, Tuesday and Wednesday.

Pellian Pub, 7828 Broadway, Lemon Grove, 442-6284. Michael Ray, variety rock and roll, Thursday. Comanche Moon, rock and roll, Friday and Saturday. Keri the Crazy Man, comedy and music, Wednesday.

Peter Jay's, 5025 Mission Gorge Road, San Diego, 562-2429. Grand Central Station, country rock and roll, Friday and Saturday.

Pine Valley House Restaurant, 28841 Old Highway 80, Pine Valley, 473-8708. Miss Kitty and Dodge City, country rock and roll, Friday and Saturday.

The Riverside, 14335 Old Highway 80, El Cajon, 561-8105. Sunrise, country music for dancing, 6:30-10:30 p.m. Thursday, and 9 p.m. to 1:30 a.m. Friday and Saturday.

Reuben's, 545 Grandmont Center Drive, La Mesa, 442-7758. Chugaw Room. Timline, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music. Tuesday through Saturday, beginning at 9 p.m.

Rose's Restaurant, 401 West Main Street, El Cajon, 442-7758. Chugaw Room. Timline, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music. Tuesday through Saturday, beginning at 9 p.m.

Don's East, 13321 Business Highway 8 at Los Coches Road, El Cajon, 443-2444. Rock, rock and roll, Friday and Saturday.

Fania Lounging, 8647 Mission Gorge Road, San Diego, 442-5240. Scotty, 98s and 70s rock and roll, Friday and Saturday.

Fania's, 1143 Campo Road, Spring Valley, 698-2201. Whipsn, rock and roll and country music, Friday and Saturday. Live music, Sunday, beginning at 9 p.m.

Flora Springs Inn, 15505 Highway 80, El Cajon, 443-5566. Silverado, country music, 9 p.m. Friday and Saturday, and 6 p.m. Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 284-6006. Live rock and roll, Saturday, call club for information. Brian Whiteaker, rock and roll favorites, Tuesday.

Konak's Restaurant, 401 West Main Street, El Cajon, 442-7758. Chugaw Room. Timline, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music. Tuesday through Saturday, beginning at 9 p.m.

Lois Louie's, 5286 Baltimore Drive, La Mesa, 442-6533. Live music, Thursday through Saturday, call club for information. Linda Rae and Breakfast, live music, 8:00 p.m. and 10:00 p.m. Sunday through Wednesday.

Magnolia Niteclub, 1861 Magnolia Avenue, San Diego, 442-8500. Showdown, country music, Friday and Saturday. Free country dance lessons are offered at 7:30 p.m. Friday also.

The Moonshine Bar, 11510 Woodside Avenue, San Diego, 449-6230. Karaoke and Miller, contemporary and country and western music, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-7473. Private dining, rock and roll, Thursday through Saturday. The importers, rock and roll, Sunday and Monday. Private, rock and roll, Tuesday and Wednesday.

Pellian Pub, 7828 Broadway, Lemon Grove, 442-6284. Michael Ray, variety rock and roll, Thursday. Comanche Moon, rock and roll, Friday and Saturday. Keri the Crazy Man, comedy and music, Wednesday.



Peter Jay's, 5025 Mission Gorge Road, San Diego, 562-2429. Grand Central Station, country rock and roll, Friday and Saturday.

Pine Valley House Restaurant, 28841 Old Highway 80, Pine Valley, 473-8708. Miss Kitty and Dodge City, country rock and roll, Friday and Saturday.

The Riverside, 14335 Old Highway 80, El Cajon, 561-8105. Sunrise, country music for dancing, 6:30-10:30 p.m. Thursday, and 9 p.m. to 1:30 a.m. Friday and Saturday.

Reuben's, 545 Grandmont Center Drive, La Mesa, 442-7758. Chugaw Room. Timline, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music. Tuesday through Saturday, beginning at 9 p.m.

Rose's Restaurant, 401 West Main Street, El Cajon, 442-7758. Chugaw Room. Timline, with Ron Bell, guitarist, vocalist, and keyboardist performing a variety of music. Tuesday through Saturday, beginning at 9 p.m.

Pocket Promotions
In association with
San Jose Academy of Performing Arts
Presents

"The Percussion Showdown Tour"

Featuring **Pete Escovedo** and **Sheila E.**
Tito Puente and **Angela Bofill**
Maureen Haley Dancers

June 22 - San Diego Sports Arena
8:00 PM

Benefit For: **Project Hospital** and **Ship Oceanic Inc.**
Tickets available at all Ticketmaster Outlets
For information call: (213) 281-6928

TICKETMASTER
619/276-7128

TONIGHT!
Don't miss the **WILLY SHOW**
Thursday, June 14: SAN DIEGO GRASS ROOTS SHOWCASE
Friday, June 15: RHYTHM HOUSE ECLIPSE MY FAVORITE NOISE

ROUGHNECK POSSE
\$1 Reggae group in L.A.
Saturday, June 16, 9:30 pm-1:30 am
Sunday, June 17, 9:00 pm-12:30 am
STUDIO CLUB - Where you sing the hits

W.D. Pabst & Co.
Inside the Best Western Airport Inn
2901 Nimitz Blvd. (corner of Nimitz & Kneeland) Point Loma
224-3655 ext. 334 - Free underground parking

#1 LIVE ROCK & ROLL CLUB AT THE BEACH!

Thurs. - Sat. Sun. Mon.

SIERS BROTHERS **DAVID BRADLEY AND THE MARIAC BAND** **THE MONDAY NIGHT BAND**

Live Music Weekend Afternoons!
RICK GAZLAY BAND SAT. 4-8 PM
BLONDE BRUCE BAND SUN. 4-8 PM

JOE MURPHY'S NIGHT CLUB & PUB
4302 MISSION BLVD.
270-3220
DAILY 11 AM-2 AM
1 BLOCK FROM THE BEACH

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FOR SPEED AND SAVINGS, CALL 239-3200

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THE OVERNIGHT PRINTERS

2519 Fourth Ave. (Corner of 4th & Laurel), San Diego

Live Music



SHINE IT ON
Thursday-Sunday, June 14-17
Thursday 8:30 pm-1:00 am
Friday & Saturday 8:00 pm-1:30 am
Sunday 8:30 pm-1:00 am



LIGHT YEARS
Tuesday is
FIRE SCENE

Anthony's Harborside
Acoustically rated as one of the finest for live entertainment
Live entertainment 7 nights • Valet parking
For more information: 232-6356

Baby Rock

THE LEGEND CONTINUES ...


Wednesday, Thursday, Friday, Saturday

- Open 9:30 pm
- Dress to impress
- 18 ID required
- Upeat music
- State-of-the-art lights


(619) 421-6456

Take 1-5 or 805 to the San Ysidro border crossing. Enter Mexico and go straight over the bridge and stay in the right lane. Follow the Baby Rock signs. Pass the first two parking circles. Baby Rock is at the third traffic circle.


CANNIBAL BAR




HAUTE CHILE
Thursday, June 14 featuring
ANGEL O'BRIEN & APRIL DOYLE
from the Mar Dels & The Heroes




THE FABULOUS MAR DELS
Friday, June 15




"RISING STAR" CONCERT
Wednesday, June 20
SAM RINEY with
STEVE KINDLER
Hosted by Art Good. \$2.98 Cover.
Complimentary hors d'oeuvres at 6:00 pm & special solo performance by Steve Kindler beginning at 7:00 pm.
CATCH THE "TIDAL WAVE"



DR. FEELGOOD & THE INTERNS OF LOVE
Thursday & Friday, June 21 & 22



JACK BLACK & THE HEART ATTACK
Saturday, June 16



LA BOOM
Saturday, June 23

4TH OF JULY WEEKLONG CELEBRATION!!!
Tuesday, July 3 - DR. FEELGOOD
Wednesday, July 4 - HOLLIS GENTRY
Thursday & Friday, July 5 & 6 - HEROES
Saturday, July 7 - THE FABULOUS MAR DELS

CATAMARAN
RESORT HOTEL
3999 MISSION BOULEVARD 448-1081
VALIDATED PARKING
(Just ask for Frank!)

COMING ATTRACTIONS:
CLASSIC ROCK - June 19 & 26
ART GOOD'S "JAZZ TRAY" CONCERT with THE FATBURGER BAND - June 27
HEROES - June 28
JOE COOK & THE HAMMERS - June 29
THE FABULOUS MAR DELS - June 30

SPECTATORS


SPORTS PUB & GRILL
8622 Lake Murray Blvd. • 607-4467



STREET HART
Thurs.-Sat., June 14-16

5 SATELLITES • 25 TVS • 5 WIDE SCREENS
IF IT'S ON, WE'LL FIND IT.

Folk/Ethnic
 Frankie Barreda: *Islands Lounge*
 Brian Baynes: *Blarney Stone*, *Rox*,
Blarney Stone 2, *Heve*, *Flibber*, *McCee*
 Tony Cummins: *Hosie O'Grady's*, *Flibber*
& Goe
Carnivorous Lunar Activity:
Megalopolis
 Ernesto and the Bad Boys: *Jocys*
 Ken Hart: *Tony Roma's*, *Carlsbad*

The James Harmon Band: *Ola Pacific Beach Cafe*
Hitt Squad, featuring **Osee Anderson:**
Blind Melons
The International Reggae All-Stars:
Belly Up Tavern
Willie Joyce: *Tuba Man's/University Avenue, the Dolphin Inn*
The Mighty Penguins: *Golden Lion Tavern*
Neon Project: *Winston's*

[illegible]

Comedy and Music

David Bradley and the Maniac Band:
Joel Murphy's, La Hacienda Cantina
"Chuckie"; Jolly Roger/Oceanside
Kent the Crazy Man: Pelican Pub
Oh! Ridge: Carlos Murphy's/La Jolla
Rhino Rhinoceros: Princess of Wales
Bar and Grill
Bobby Rite: Fogarty's Pub, Blarney Stone
Pub
The Simpletons: Jolly Roger/Seaport
Village

Rjorn Rafter: *Chaz Loma, Anderson's Bakery*
George Reno: *Avanti's*
Gary Rich: *U.S. Grant Hotel*
Kristi Rickert: *Gourmet Lounge*
Riaa: *Rancho Valencia, Westgate Hotel*
Peter Robberecht: *Catamaran Hotel*
Mike Rorah: *Humphrey's*
Rick Ross: *Cafe Bon Appetit*
Jon Sandovai: *Shooters Bar at the La Jolla Village Inn*
Joseph Schneider: *Flamingo Bistro*
Stu Shames: *U.S. Grant Hotel*
Jack Smith: *Portofino*
Jose Soriano: *Cafe Sevilla*
Kelley Spellman: *Bahia Hotel*
Jo Treanor: *The Wellhouse, the Hindquarter*
Doug Ulrich: *U.S. Grant Hotel*
Bryan Verhove: *Cafe Bon Appetit*

IF YOU
HAVEN'T
TRIED US
LATELY,
YOU HAVEN'T
TRIED US
AT ALL.

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*Lites Out
San Diego*

STEVIE NICKS

11.99 CD

5 ALBUMS

7.99 CASSETTE

SALAS

You saw him at Rio's, now pick up his new album *Color Code*.


ISLAND

Sale ends June 20

OPEN 9AM TO MIDNIGHT • 365 DAYS A YEAR

TOWER RECORDS VIDEO

EL CAJON 796 Fletcher Parkway across from Parkway Plaza OPEN 10 AM TO 10 PM	SPORTS ARENA 3501 Sports Arena Blvd. VIDEO 3393 Kemper St.	COLLEGE AREA 6405 El Cajon Blvd. next to Art St. Post Off.
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MUSIC VIDEOS
VIDEO SALES & RENTALS!

SHARDS OF GLASS

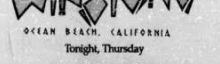
FRIDAY JUNE 15th

**INDUSTRIAL
GOTH
PUNK
NOISE**

DRINK SPECIALS ALL NIGHT

AT THE METRO

\$4.00-\$3.00 w/ab 9-10



Winston's

OCEAN BEACH, CALIFORNIA

Thursday, Thursday

714 BAND

Reggae

Friday

NEON PROPHET

Arizona's #1 reggae band


Saturday

3:00-7:00 pm • No cover

FISH & THE SEAWEEDS

LIMBO SLAM

9:30 pm



HAPPY FATHER'S DAY!

SUNDAY NIGHTS O.B.

BLUES AMBASSADORS

4:00-8:00 pm • No cover

SOLOMAR • STRANGE BREW
BABY DINOSAURS


Monday • ORIGINAL BAND NIGHT featuring
REQUIEM BLEAU with WIRE STATION
DARK GLOBE • SOCIAL ISSUES

Tuesday • Student Night • Reggae

714 BAND

Wednesday

FORBIDDEN PIGS



Coming:

June 21: COMMON SENSE June 22: NATIVE TONGUE
June 23: Record release party for BURNING BRIDGES

1921 BACON STREET • OCEAN BEACH • 222-6822

San Diego Reader June 14, 1990 49



"Howdy. Tom here. I own a white house, 2.3 pets and a standard family vehicle that holds up to five comfortably. Yup, that's me. Wanna get together?"



"Hi, I'm Carrie. I enjoy hiking, camping, dog-sledding, pearl-diving, raising chickens, hang gliding, and juggling knives. I'm looking for someone who shares my interests. Thank you."



"My name is Maurice. I own a 250-foot yacht. And you probably don't. So call me."

For more information, look in the Classifieds or call 1-900-844-6282 on your touch-tone phone. And meet someone you could get to like. Calls are 98¢ a minute. *Reader Phone Matches. You get the message.*



HELP WANTED

ACCOUNT EXECUTIVES. Immediate openings for sales and sales management positions in San Diego. Successful. Salary: \$20,000-\$30,000. Full-time. No exp. req. Call Eric, 443-1340.

ACCOUNTING. Immediate assignments available for experienced and entry level accounting personnel. We have openings for Accountants Payroll, Accounts Receivable, Payroll, Bookkeepers. Call Eric, 443-1340. We offer excellent pay, great locations, permit relocation and an accounting benefit with our employment needs in mind. Call Eric, 443-1340.

ACCOUNTS RECEIVABLE. Maintenance Warehouse in Sonoma Valley seeks processor with 1 year experience. Call entry and 10 day, plus good organizational skills required. Call Denise, 543-5200.

ACTIVIST. Stand up for peace and justice. Tired of the status quo? Join a professional peace activist. SANDF is a living, committed women and men to the peaceful struggle. Work in the military spending and to secure peace with justice in Central America. Full-time and part-time positions. Training, benefits, travel. 543-1350.

ACTIVITY COORDINATOR. Sharp Health Care seeks Activity Coordinator. Requires two years experience in long-term care environment, completion of 36-hour training course, ability to work with the elderly. Please apply in person or send resume to: Human Resources Employment, 2001 Frost St., San Diego, CA 92103. EOE. Or call 541-3222. 24-hour job. Live. 541-3466.

ADMINISTRATIVE ASSISTANT. Immediate opening in Sonoma Valley. Must have MS Word, Mac and Mac Plus. 24-hour. Resume required. Call Bonnie, 543-5200.

ADMINISTRATIVE ASSISTANT. Apply for positions available now throughout San Diego. Salary range \$6-\$12 hourly. We need you yesterday! 591-4473.

ADMINISTRATIVE ASSISTANT. Add to existing medical office in San Diego. High-tech, progressive company. Only considering highly communicative, self-motivated individuals who want to grow with established company. Previous work experience and education requirements. Call: Sally Regalado, Senior Human Resources Manager, 10000 Avenue of Science, San Diego, 92108 (Rancho Bernardo) or 443-1340. Fax: 443-1340. EOE.

ADVERTISING & Copying. Outlets is seeking a full-time salesperson and receiving clerk. \$5000. 263-6316.

ADVERTISING SALES TRAINER. Good communication skills, experience, must have \$50,000-\$70,000 salary and commission. San Diego, 266-0400. Overseas, 757-8472.

AEROSPACE INSTRUCTORS. Bang PL, Inc. is hiring senior instructors for 3201 and 4000 series aircraft. Call Dennis, 443-1340.

AEROSPACE INSTRUCTOR. Part time, early morning and evening classes. Training available for further information. Call Dennis, 443-1340.

ADJUDICATOR/RECEIVER. Seeking quality person to provide care for active, professional, temporary, part-time, morning, from June 21-July 4th. Experience preferred. 540-5061.

ARTIST'S MODEL. Female body builder, \$500/hour. 543-1340.

ASSISTANT MANAGER. needed for shipping and receiving. One year experience. Also general warehouse person needed. Apply at 7390 Conroy Court, #11 or call 543-5200.

AVION REPAIR/TECHNICIANS NEEDED. 1001 Klamath Ave. San Jose, CA 95128. 424-0288.

BANK TRAINING. Free on the job experience. 1001 Klamath Ave. San Jose, CA 95128. 424-0288.

BOOKKEEPER. Immediate opening restaurant needs full-time bookkeeper. Please call 543-1340.

BICYCLE MECHANIC. Must have at least 1 year or up experience. Apply at 1001 Klamath Ave. 424-0288.

BICYCLE MECHANICAL/SPRINTER. needed. 1001 Klamath Ave. San Jose, CA 95128. 424-0288.

BUSINESS ENTREPRENEUR. Are you a pioneer of new ideas? We need you. 1001 Klamath Ave. 424-0288.

CAMP COUNSELORS. needed for summer live-in camps. 1001 Klamath Ave. 424-0288.

CARPENTRY CLEANING AND TRAINING. Stanley Steemer now seeking applications. Paid training, excellent wages, benefit package. Must have California license and clean DMV. Call 271-7550.

CASHIER. Full-time/part-time positions available. Experience necessary. All shifts available. Apply 700 a.m. to 2:00 p.m., at Company, 4342 Ingraham, San Diego, EOE.

CHILD CARE/REARER. Single father seeking a carer for his 3-year-old son. 1001 Klamath Ave. 424-0288.

CHILD CARE. Lantier Gove for 2 children, 3 months to 2 years of age. Occasional evenings, nights, weekends. 268-8714.

CHILD CARE. Seeking quality people for long-term care in my home. 1001 Klamath Ave. 424-0288.

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CLASSIFIED ADS

Free Classifieds

Are you drowning in knickknacks and it's time to sell? Looking for a new roommate? If you're a private party or a nonprofit organization, you qualify for a Free Classified. See page 2 for details.

Photo Classifieds

Selling your home or vehicle? A picture is worth a thousand words, so why don't you try a Photo Classified? The cost is only \$3 per week for private parties. See the beginning of the Photo Classifieds listings for more information.



MAZDA RX-7
1986 GLX coupe. 1300cc. Air conditioning, 160hp, 5-speed manual, power windows, custom wheels, low miles, automatic. \$5254. Henry Mesa Dodge, 279-0000.

Time to get new wheels? Shop the Photo Classifieds on page 2. You'll love it!

Paid Classifieds

Need more clients for your business? Do you have a vacant rental property? For only \$16 you can place a 25-word Paid Classified ad in the Reader. For more information on paid ads, turn to page 2.

Phone Matches™

Looking for a new love? Maybe you should look in the Phone Matches column, or call the Phone Matches line and "browse" through the newest introductions.

See page 21 for more information.



Must taste to believe! Bread-baking, well-educated, gentle, 30-year-old man seeks a special, young lady to sample bread and get acquainted. Marriage-minded.

Are you available to sample his whole-wheat carbox? He's in the Phone Matches, page 23.

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SHARP HEALTHCARE

Sharp HealthCare, San Diego's largest healthcare provider, offers challenging career opportunities with advancement potential.

ACTIVITY COORDINATOR
Two years' experience in long-term care environment; completion of 36-hour training course.

CERTIFIED NURSING ASSISTANTS
Sharp Convalescent Centers has openings for certified nursing assistants. Full-time and per diem positions available.

NURSING ASSISTANTS
Nursing assistants for acute care. Recent acute care experience required. Full-time and per diem positions available.

Competitive salaries and excellent benefits. Please send resume to: **Human Resources-Employment**
7901 Frost St., San Diego, CA 92123
Or call 541-3222, EOE.

For information on additional Sharp job opportunities, call our 24-hour JOB LINE at 541-3466.

JOB BULLETIN BOARD

California's Largest Construction Employer

Offering temporary and long-term opportunities at all levels for:

Carpenters Drywallers Plumbers Laborers Plasterers
Electricians Tapers Painters HVAC Installers Tile Setters

Health Benefits - Merit Raise Program
Vacation Bonus after 900 Hours

For an appointment please call:

274-7104

Must have proof of right to work in U.S.
Equal Opportunity Employer

CONSTRUCTION WORKER. Able to build from plans. Sports relief center in mountains outside San Diego. Room, board, and salary. Entry position. RIA, 443-1340.

CONTRACTORS LABOR POOL. California's largest construction employer is offering temporary and long-term opportunities for Carpenters, Drywallers, Electricians and Laborers. Health benefits, merit raises and vacation bonus after 900 hours. Mail resume and photo to: 274-7104. For appointment call 274-7104.

COOK AND COUNTER POSITIONS. Local owner's. Must have only 1000 hours. Must be honest. Apply for work 200-400.

CREDIT CLERK. Customer Service positions open at Gordon and Smith for bright, eager persons. Competitive and phone experience helpful. Mail resume to: Gordon and Smith, Inc., 7081 Connelley Way, San Diego, CA 92121. Attn: G. Gordon.

CREDIT CLERK. with Cash Entry and light bookkeeping experience for high-tech, progressive company. Salary \$5.50-\$6.50/hour, depending on experience. Organizational skills a must! Send resume to: Pyramax Industries, Inc., 10000 Avenue of Science, San Diego, 92108 (Rancho Bernardo) or come in Monday-Friday and complete an application. EOE. 673-3525.

CRUISE SHIP POSITIONS are now available for well-qualified men and women. Great pay, travel and benefits. Seaside/Seaside/Seaside. Call: 800-343-1087. Ext. C-401.

CUSTOMER SERVICE. Stanley Steemer Carpet Cleaner now seeking applications for full-time Customer Service positions. Must be enthusiastic, energetic, 10-20 hours per week. Must be able to sell and handle. Call for details, 271-7550.

CUSTOMER ASSISTANTS. Friendly, outgoing, energetic. 10-20 hours per week. Must be able to sell and handle. Call for details, 271-7550.

CUSTOMER SERVICE POSITIONS. Duties include customer service, assisting customers with product and light work. Requires 10-15 hrs/week and good handwriting. Call 266-0400.

DANCE INSTRUCTORS. teach ballet, hip-hop, and country western. \$6-\$10 per hour. 480-3411.

DATA ENTRY. Immediate positions available for experienced recent grad. CO. operations. Will have short- or long-term assignments, day or night, remote or regular. Please send resume and photo to: 274-7104. 274-7104.

DATA ENTRY. Part-time. Straight 10-15 hrs/week. 274-7104.

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San Diego Reader June 14, 1990 13

MISSION VALLEY. Nest, responsible, remodeling female. Pool, Jacuzzi, laundry, tennis courts, microwave. Over area \$340/mo plus 12 utilities. 281-8802.

MISSION VALLEY. Share 3 bedroom, 2 bath condo. Freehold, pool, Jacuzzi, tennis courts, washer/dryer and dishwasher. Remodeled. Personality a must. \$300 plus 12 utilities. 281-0855.

MISSION VALLEY. Female only. 311. Beautiful, 2 bedroom, 2 bath condo. \$450/mo. Includes cable, pool, tennis, Jacuzzi. Desires single professional. 281-1075.

MISSION VALLEY. Male/Male professional to share 1000. Spacious house remodeling. Free water. Must be able to share. Call: Homeowner. Full house projects. \$350/mo plus utilities. 497-0870.

MISSION VALLEY. Female, non-smoker. Sunny master bedroom and private bathroom. House has fireplace, trees in large yard with patio. \$450. 281-8802.

MISSION VALLEY. Female/non-smoker. \$240. Convenient, 2 bedroom, 2 bath house. Laundry, dishwasher, microwave, fireplace. \$1000. \$100 to \$325. 12 utilities. 577-7277.

MT. HELIX. Room in beautiful home, kitchen, laundry, pool, Jacuzzi, fireplace. Great view. \$200/mo. 330-0000.

MT. HELIX. Male non-smoker for huge room. Private apartment/house. Kitchen/bathroom/pool. Off street parking. \$1000. \$1000. Close to \$450. 12 utilities. 441-7996.

MT. HELIX. Male non-smoker for huge room. Private apartment/house. Kitchen/bathroom/pool. Off street parking. \$1000. \$1000. Close to \$450. 12 utilities. 441-7996.

MT. HELIX. Male non-smoker for huge room. Private apartment/house. Kitchen/bathroom/pool. Off street parking. \$1000. \$1000. Close to \$450. 12 utilities. 441-7996.

NORMAL HEIGHTS. Female to share 3 bedroom, 2 bath security condo. Master bedroom, fireplace, ac. Good house, no neighborhood, great roommates. HomeShare. 286-5206.

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NORTH PARK, SOUTH. Female or male to share 3 bedroom, 2 bath, master bedroom, with view, large room. Washer, dryer, microwave. \$370. 281-3393.

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VW CAMPER 1974, Must see. Great condition. 2nd owner. All original. Seats 4. Asking \$3200. Call Survive home. 755-3346. work. 755-7662.

VW CAMPER VAN 1972, Metacouly main turned, runs perfectly, very clean. 716 on rebuilt. \$2000/best. 279-5823.

VW CAMPER 1974, Must see. Great condition. 2nd owner. All original. Seats 4. Asking \$3200. Call Survive home. 755-3346. work. 755-7662.

VW CAMPMOBILE pop-top, not Westalia. New motor/chuck, refrigerate, stove water, sleeps 4. Extra nice, you better see. \$4900. 433-5032.

VW FOX 1967, 4 speed, 4 door air conditioning, cassette stereo, runs well. \$2170. 445-2071.

VW GTL 1983, 2 owner, very clean, original paint, low miles, steel flaps, 48 conditioning, black with black top, 70K miles, BK on rebuilt, cassette, extras. \$4900. Tom, 437-4559, or 435-8442.

VW BUS 1970, great interconversion, new transmission, strong engine. Moving, must see. Call Mark, 279-7728.

VW BUS 1971, best year, 14 and 2000 deluxe, options, extras, meticulously maintained by VW engineer. 317 mpg on regular seats 8, sleeps 3-4. Warranty, \$2000. 405-9357.

VW CAMBOLLET 1988, convertible, excellent conditioning, long-distance, top, pull-out stereo, low mileage, alarm. Must see to appreciate. \$9000/best offer. Jeff, 222-8844.

VW KARMANN GHIA 1964, classic sports car, Excellent body/mechanical, 75K original miles, beautiful, \$4200/best. Serious only. Mark, 792-7200, or 632-8572.

VW JETTA 1985, 60K miles, 30 mpg, stereo air conditioning. Brand new metallic blue paint job. Mechanic's car. \$4995. 943-1643.

VW KARMANN GHIA 1964, classic sports car, Excellent body/mechanical, 75K original miles, beautiful, \$4200/best. Serious only. Mark, 792-7200, or 632-8572.

VW KARMANN GHIA 1972, Classic sports car, in original, mint condition, bright yellow/black interior, new Sony stereo, new steel radial tires, alarm. \$3475. 286-5767.

VW RABBIT 1981, diesel, GL, 5 speed, air conditioning, power brakes, new battery, new brakes, rebuilt injection system, Blaupunkt stereo, dependable. \$3000. Larry, 488-0747.

VW RABBIT 1981, Diesel engine, verifiably in good running condition. \$400. Manfred, 481-6915.

VW RABBIT 1982, 4 speed, 4 drive, recent 1.5 service. Engine in good condition, clean throughout. One owner. \$1200/best offer. 281-1507.

VW RABBIT 1979, diesel, good body, interior, cassette, low pressure, \$475 without motor. \$675 with motor. Before item or after. 755-2482.

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WANTED: Roof rack for VW Bug. Tubular type that clamps onto rear gutters. Days 238-3321.

WANTED: Dodge Van B100, straight body, no rust, as I can find my 6 cylinder engine and transmission in 1971 or newer. Victor, 488-2382.

WANTED: Camper van or motor home, 18' or under, by private party, must be in excellent condition, low mileage. \$45,000. 434-1861.

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VW RABBIT 1981, 4 speed, new tires, amfm cassette, third owner, rebuilt engine, excellent condition. \$2000. Frank, work. 465-3744, or home. 335-0490.

VW RABBIT 1982, Classic. No rust. New top, tires, modifying chrome and turnbuck 6 volt, 30-HP engine. Primed, needs paint. Original Experience Fahrengugen. \$2100. 234-3919.

VW RABBIT 1982, 5 speed, gas engine, air conditioning. Brand new metallic blue paint job. Mechanic's car. \$4995. 943-1643.

VW RABBIT 1981, diesel, GL, 5 speed, air conditioning, power brakes, new battery, new brakes, rebuilt injection system, Blaupunkt stereo, dependable. \$3000. Larry, 488-0747.

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INSTRUCTIONS

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1989, 4.5000, 5 speed, air, sunroof, custom wheels, low miles. \$21,287. Kearny Mesa Dodge, 755-4000.

CHEVY CAMARO
1981, V-8, automatic, air, amfm cassette, very good condition, \$800 or best offer. Call Mark, 730-340, 277-6330.

CHEVY CORVETTE
1984, Passion for excitement. Beautiful red leather interior. Fully loaded all power accessories. New paint and Goodyear tires. \$14,200. Hank, 274-2547.

CHEVY SCOTTSMILE
1988, 6.2 diesel turbo 400, automatic transmission, sunroof, 18K miles. \$22,900. \$22,900 or best. 422-3902.

CHEVY SPECTRUM
1988, 4900, 5 speed, auto, black, 5 speed, cassette, low miles. \$5495. Ross Toyota, 299-4103.

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