



Amman's Carmel Valley neighborhood

**T**his week and next, we are presenting eight winning entries in the "My Neighborhood" writing contest. This week's stories won honorable mention awards of \$200; on April 11, the first- and second-prize winners will be published, along with notable excerpts from many of the remaining entries.



Oliver's roller rink turned AmVets

# Writing Contest Winners

"My Neighborhood" must have been an inspirational topic: 400 stories were submitted by deadline. The authors ranged from elementary school students to retirees; several were out-of-staters reminiscing about neighborhoods they left behind. Most writers favored the first-person, nonfiction essay approach, but a number of fiction entries and poems were submitted, including a few that described San Diego through the eyes of a cat, a tree, a coyote, a beer can, and a futuristic terminator terrorizing National City. Even the county's fossil beds inspired a story. Nostalgic pieces were very popular — San Diego as it used to be, 50 years ago or only 5.

Some writers submitted cleverly formatted, illustrated, laser-printed entries; others ground 'em out in pencil on pages torn from spiral notebooks. The most unusual presentation came from Pam Baer Fulmer of Ocean Beach, who drew a page of pictures of her neighbors' houses, each inside a geometric border, then duplicated these borders and within each wrote a brief sketch of the most colorful people or events associated with that house.

We want to thank all entrants for their enthusiastic participation. In all, 93 different neighborhoods in San Diego County and Baja were praised, damned, or occasionally autopsied. The muses must hang out in Pacific Beach; 30 stories were set there, the most from any neighborhood. Ocean Beach inspired 23, North Park and downtown tied for third place with 21 stories each.

Remaining neighborhoods placed as follows: 16 stories about Hecet, 13 on Mission Beach; 11 each La Jolla, Claremont, Encinitas, La Mesa; 10 Normal Heights; 9 Golden Hill, East San Diego; 8 Escondido; 7 Chula Vista; 6 Carlsbad, Point Loma; 5 Golden Triangle, Del Mar, Mira Mesa, El Cajon, Oceanside, Cardiff, Linda Vista; 4 Mission Hills, college area, City Heights, Encanto, Scripps Ranch, Spring Valley, University Heights; 3 Vista, Coronado, San Marcos, Borrego Springs; 2 Pine Valley, Loma Vista, Grantville, Barboza Park, Bonita, Logan Heights, Navajo, Alpine, Bay Park, Ramona, Tierrasanta, Rancho Peñasquitos, Mission Bay, Southeast San Diego, Shelterton, National City, San Marcos, Fairbrook, Lakeside, Old Town, Rancho Bernardo, Imperial Beach; 1 San Carlos, Skyline, Sunset Cliffs, North City West, Burlingame, Harmony Grove, Sherman Heights, University City, Rainbow, Mission Valley, Lemon Grove, Nestor, Del Cerro, Chollas Heights, Poway, Crown Point, Rancho San Diego, Francine Villas, La Playa, La Costa, Harbison Canyon, Bankers Hill, Rancho Santa Fe, Chula Vista Marina, Webster, Vorena, Paradise Hills, Leucadia, Kearny Mesa.

Among the Baja entries were stories about Tijuana, Baja Maribu, San Pedro, Sierra Juárez, Playas de Tijuana, and Santa Rosalita. Fifteen entrants wrote about the general San Diego area or about more than one neighborhood, and nine entries fell into a miscellaneous category.

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## SPRING FASHION UPDATE: COLOR ME INAPPROPRIATE

BY THOMAS K. ARNOLD

The South Bay Union School District recently proposed — and last Tuesday formalized — a policy banning “dress, apparel, activities, acts, behavior, or manner of grooming” associated with gangs.

**“A couple of our students were wearing jerseys with the number 1208 on them, and that in some way signifies Logan Heights, so they’re no longer allowed to wear them.”**

The San Diego Unified School District is currently developing a similar policy of its own. At least six of the city’s high schools, however, already address the gang-regalia issue in their existing dress codes.

**Crawford High School, East San Diego:** No T-shirts or jackets that advertise beer, alcohol, or drugs or have any vulgar or obscene words. No gang-related clothing such as rags hanging out of pockets or headgear (carcans, bandanas).

**Howser High School, East San Diego:** No T-shirts that promote sex, violence, and drugs; T-shirts or other clothes that are sexually suggestive (too tight, too short, too low, or see-through materials); clothes that teachers, students, or other staff find offensive because they cause disruption in the classroom; clothes or scarves that are gang-related and incite confrontation; clothing with personalized lettering. “The gangs we focus on are Spanish and Indo-Chinese,” says vice principal Rick Novak. “Typically, they have lettering on the backs of jackets, or on hats, with their street nicknames written in Old English writing. So we don’t allow any clothing with any kind of personalized writing on it, even though it kind of presents us with a problem — kids not affiliated with gangs want to write their names on their jackets, and we have to ask them not to do that.”

**Mission Bay High School, Pacific Beach:** No gang-related signs, insignia, or distinctive modes of dress; no obscene or unlawful words or philosophies on clothing.

**More High School, Southeast San Diego:** No gang colors, halter tops, crop tops, or T-shirts with

sexually explicit language or ads for beer or wine or contraband. The gang colors in this case are red — More is in the midst of Old English writing. So we don’t allow any clothing with any kind of personalized writing on it, even though it kind of presents us with a problem — kids not affiliated with gangs want to write their names on their jackets, and we have to ask them not to do that.”

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ILLUSTRATION BY JAMES W. MORGAN

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## GRACE FALLS LIKE LAIR

BY LUIS URRUTIA

Laura Patricia lived in San Antonio, Baja California, in a small house behind the corner market. When I met her, she was about ten — a pretty girl with copper hair. Her mother had breast cancer, and we often paid for her bus trips to Los Angeles, where she

**Laura's mother brought out the cake. It was partially collapsed, and the yellow frosting had tiny black flakes of soot all over it.**

got traction. The chemicals made her bleed terribly, and they ultimately did little good. Her right breast was taken off after about a year. Within another seven years, her left breast was removed. Shortly after that, Laura's mother died.

Laura then crossed into the United States and hid in a house near Los Angeles. She stayed with “legal” relatives. Her life hardly was spent in this house, hiding out from the law. She was a crack addict. Soon after that, I lost track of her. We had one crackly, long-distance phone conversation — she had called me collect. I sent her some money, but I don't know if she ever got it.

Five years after her mother's first mastectomy, Laura turned 11. I had

watched her grow from a quiet, moody little girl to being a tall, beautiful young woman with that stunning quickness. Her hair went long and wavy of its own accord, and her walk became graceful. Her body began to curve and lengthen. She remained quiet, though. Her thoughts and feelings were almost always a mystery.

Near her home was a large and bustling orphanage, one of the finest of such institutions in the borderlands. We arrived there every two weeks, carrying our usual loads: food, fruit, bread, medicine. We bathed the orphanage kids in the big encephalic bathroom, using their bathtubs and our water. At some point, the directors agreed to allow us to wash the hair of neighborhood kids.

Lake much of the border region, San Antonio has difficulty getting water. There is plumbing, of a sort; however, water that is drinkable must be hauled from tanker trucks. There is a stream running through the village, but it is usually dry or murky. When it runs high, after floods, it provides water for washing, but this is rare. One of the visiting missionaries prevailed on the directors to let the local kids in.

The directors gave in, but with certain fans — the kids were certainly not “good.” Christian kids; they were tough, often foul-mouthed, destructive, and the farm boys were forever laying siege to the orphanage, in pursuit of the flocks of pretty teenage girls within. The directors' acquiescence was fairly generous, in that light.

To keep everyone safe, the missionary decided to have the orphanage kids go first — in



ILLUSTRATION BY TOM LYNCH

everything, they got shampooed first, they bathed first, and they were last. Everything went smoothly.

I often lent a hand in making their treat bags (two doughnuts, a banana, an orange, and an apple or plum, a can of cold milk). One little demon with freckles, Armando, always helped me. This boy was a terror, but the prospect of being “paid” in chocolate doughnuts for his tireless efforts turned him into a little Jimmy

Swaggart. He would pontificate from the first table, exhorting the other kids to be as holy as he. In the background was Laura, watching.

Later, when I'd go out to work on the farm, she'd follow me. Finally, one day I asked her if she'd like to help me wash. She immediately took over the rinse-and-brush brigade. I'd be rinsing a ruckus with the children — “Brace yourself, I'm going to pour hot soap on your head! Watch out — here comes a cup of hot coffee!” She would shake her head as me like a wife, muttering, “Oh, Luis.”

I didn't take long to fall utterly in love with her. Whenever I sat in a chair, she'd come into the house and sit near, looking at me, as though it had been the shrewdest happenstance that we were there at the same time. On rare occasions, she would sit on the arm of the chair and put her hand on my back. I like to think that in her I found

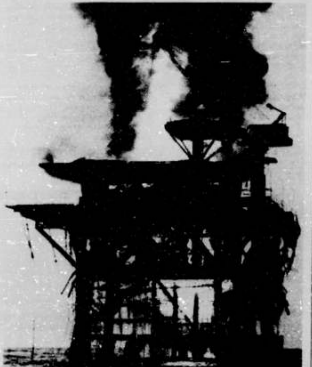
the little sister I'd always longed for and she saw in me a missing big brother.

We traded addresses. Her family maintained a P.O. box in Ensenada. During the two-week absences, she would write me letters of dreams and longing, of her crushes on a missionary driver named Lennie, gossip and requests. Bring me a gift! A necklace!

Sometimes, when her mother had bad spells, Laura would write to me and ask me to help her mother pay for bus fare to the hospital.

I got a letter from her telling me that her mother had begun kidney dialysis. Laura was terrified. She asked me to get everyone to pray for her mother so she wouldn't die. Then she told me the next time I saw her it would be her 18th birthday. Her mother was going to give her a little party, and she

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Iranian oil platform taken out by SEALs

## TRUMP OF THE SWILL

BY BILL THOMPSON

“Know what the weather forecast is in Baghdad?”  
“No, Dick. What's the weather forecast in Baghdad?”  
“Early-morning smoke and 25 hundred degrees!”  
We laughed and swilled our buds. There were four of us: Donkey Dick, Slator Crowe, Black Mac, and me. The other two members of our fire team couldn't make it.

But those of us who'd gathered to drink beer on my Ronto patio this late afternoon couldn't wait to talk war. Operation Desert Storm had been raging for more than a month, and we had sea stories to tell. Donkey Dick got us started.

“Hear anything about our mates in the Gulf, Slator?”  
Slator wiped the beer splot from his mouth with his good arm and replied, “A little scuttlebutt here and there. The Teams have the usual missions: downed-pilot rescue, beacon bombing, ship rescuing, beach recon for the Marines, and of course the oil platforms. No doubt the Jedi

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## Don's reluctance to conserve water is an example of the “common-pasture problem.”

Don and other aquatic outlaws a reason to conserve. Under these circumstances, a water shortage would be, if not impossible, much less likely. “A drought is an act of nature,” said UCSD economist professor Ross Starr. “But a water shortage is an act of man.” Starr and other economists are puzzled by talk of reducing local water use through higher prices, because without meters to measure individual water use, higher prices do little to deter waste.

The city has no idea how many people pay for their own water. But consider these numbers gleaned from various city bureaucracies: More than half of the water in San Diego is used in the city's 434,000 housing units, only 234,000 of which have meters. Plumbers say 55 to 60 percent of San Diegans are remeter, most of whom are renters, or do not pay individual water bills. And



PHOTOGRAPH BY RANDY ROSEMAN

## WETTER BLUES

BY PAUL KREIGER

No story about Mayor O'Connor — not her ride-around with the homeless, not her ride-around with New York City cops — has been more widely covered than her extravagant water consumption.

And most of the news coverage has been damning. The Los Angeles Times broke the story Sunday, March 17, by reporting that O'Connor and her husband used an average of 3248 gallons daily in 1990. That was twice as much as disclosed last year by city officials. The Times noted, and nearly ten times more than the average San Diego household, which consumes 349 gallons daily.

Newspapers and television stations throughout the state quickly recycled the Times' story. An Associated Press version appeared the next day on the front page of the Oakland Tribune and got lengthy play in the San Francisco Chronicle on Tuesday, March 19. A Sacramento Bee story describing the threat posed to salmon by low water levels at Lake Shasta included a sidebar about the mayor's heavy water use, and the O'Connor pictures illustrated the Long Beach Press-Telegram's version of the Associated Press report. (The Press-Telegram ran its story on its “People” page, which also included a brief report on rock star Eddie Van Halen's new baby, details about a supposed link between the violence and the new Ninja Turtles movie, and a photo of Princess Heidi Lee and Sir George, two Boston terriers who were married in a ceremony complete with a

## Fish ponds and Swiss banks

**We're all in this drought come together**  
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## S.D. mayor heavy on water use

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# CITY LIGHTS

## SPRING FASHION

(continued from page 4)  
 inappropriate." Vice principal Joan Auer: "We discourage our kids from wearing red and blue bandanas and football jerseys with numbers on them that signify certain neighborhoods." Auer says, "For example, a couple of our students were wearing jerseys with the number 1208 on them, and that in some way signifies Logan Heights, so they're no longer allowed to wear them. And just the

other day, a student showed up in all green, our school policeman, who used to be with the San Diego Police Department's Gang Detail, told us that's the color for the Lincoln Park Pines, so we got him some alternative clothing."

**San Diego High School, downtown:** No hats or caps worn in class, and no sunglasses unless prescribed for medical purposes. Any "colors" that are worn for any particular gangs are prohibited, as are scarves hanging out of pockets

and pegged khaki pants with slits at the ankles. "Determining whether a black Raiders jacket is simply a black Raiders jacket or if there's enough paraphernalia worn with it to indicate it's more than a Raiders jacket, you've gotta go on a case-by-case basis," says principal Robert Amptman.

As for the other city high schools, they either make no mention of gang regalia in their dress codes or don't have dress codes.

**Claremont High School, Claremont:** No dress code. "As long as you can buy the garment in a store, we can't do anything about it — generally," says assistant director Hal Knapton. "The other

day a kid wore a T-shirt to class that said 'Fuck You.' We called him into the office and asked him if he'd please remove it; he said he didn't have anything else to wear, so we called his parent, and his parent said she wasn't aware that we had a dress code and that she'd just bought him the shirt the night before as a present. So we asked her if she would please make him turn the T-shirt inside out for the rest of the day, which he did. He never wore it again."

**Patrick Henry High School, San Carlos:** No T-shirts with obscene language or advertising alcoholic beverages. Girls' clothing should be comfortable and simple fashions for daytime wear. Avoid overexposure. "That would be a skirt that's so short you could see someone's underwear when they sit down," says vice principal Mary Gilliland.

**Kearny High School, Claremont:** No dress code. "If it's acceptable with parents, it's acceptable with us, but if they came to school in a bathing suit, naturally they wouldn't be allowed to stay in school," says one administrator.

**La Jolla High School, La Jolla:** Footwear is to be worn at all times on campus. Swimming attire or its equivalent is not permissible; neither are dresses or blouses with low necklines or those that are excessively tight, or short shorts.

**Lincoln High School, Southeast San Diego:** Who knows? "I'd like to be left out of your article; I just got here," principal Virginia Foster said before hanging up the phone.

**Madison High School, Claremont:** No bare midriffs, halter tops, short shorts, or T-shirts with vulgar depictions or sayings. T-shirts with beer or booze ads are okay.

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# CITY LIGHTS

## PASTURIZED

(continued from page 4)  
our rents might go up, for example, I might not pay a water bill, but the people who own my condo do. If we wanted water, they could raise my rent. There is always a trickle-down effect.

That is a myth, economists say. At least in the short term, landlords who want to keep their buildings full cannot raise rents arbitrarily. Rents are set by how much the market is willing to pay, as well as how much the landlord is trying to charge. Landlords who raise rents to penalize water wasters will lose tenants. Without meters, they have no way of knowing who is conserving and who is not.

Until more people start paying their own water bills, economists say, many meterless users will continue to slip through the drought like a kid on a water slide. Or as Don the waterhog puts it, "I'd rather stick my head in the toilet than take a shower with a low-flow shower head." ■

## THE SWILL

(continued from page 4)  
Warriors in SEAL Six on the East Coast have fancier missions." "SEALS must be already in an old platform," I said — recalling a

cryptic mention in the *Union of Navy forces occupying a rig off the Kuwaiti coast.*

"That's right. I was talking with a few of the remaining SEALs at the amphib base, and they said we took out the platform. West Coast SEALs did it this time."

"How'd we do it?" I asked. Stan turned to Donkey Dick. "You should know about that, Dick. You helped work up the op when we hit the Iranian platform in '87 or '88 and destroyed the mine-layers. Must have hit the Iraqis the same way."

Donkey Dick belched and said, "We pretty just came screaming in on the Blackhawk helos — Army UH60s — about 20 feet off the deck, flared up above the platform, then fast-rope'd in with night-vision goggles, M-16 super rifles, and M-80s. Course when SEAL Two did the Iranian op, the Iraqis was on our side, not that it matters. Raghead's a raghead."

"What about fast-rope?" I asked. "How do they work?" "Fast-rope is what the Teams use instead of rappelling. Bill. The rope's maybe three, four inches in diameter. Made of braided synthetic fiber and anchored inside the helo. The helo comes to a hover 50, 60 feet above the deck, the jumper takes the rope out, and the SEALs grab hold like it was a firepole and slide on down."

Donkey Dick paused to drink, belched again, and continued, "You can insert a squad of eight men that way in less than ten seconds, a lot faster than rappelling, where you got to disengage the line from your snap link. Also, you don't have to worry about getting your nuts crushed in the swiss seat."

**"The usual James Bond crap. They wanted us to use tech-scouters to approach underwater, then shoot climbing lines around the rig supports."**

"Don't your hands and crotch get pretty hot sliding down the rope?" I asked.

"Naw. You wear heavy work gloves, and you shouldn't touch the rope with neither, but your hands. You squeeze the rope to slow down. Easy day." Donkey Dick smiled, showing strong, tobacco-marred teeth. "Course if you're too high and the rope's been used a couple hundred times, you get problems, sailor."

"Whacha mean, problems?" "It's like this, Mac. The more you use the rope, the more them fibers get matted down. You can comb 'em back up some, but not much. After a couple hundred

insertions, that rope gets slicker 'n' a seat. You couldn't a slick rope a'n' drop of 60 feet or so, you're gonna land like a snaker full of shit."

Stan added, "That's probably how those SEALs in Team Six busted their ankles. Pushing the limits."

"Six is always pushing the limits," Donkey Dick snarled. "Like the time they came here to work with us against the oil rigs in the Santa Barbara Channel. They had all these fuckin' exotic ideas on how to take the rigs down."

"Why were you working with Six?" I asked.

"That was when we was worried about the Iranians, and West Coast teams was tasked along with SEAL Two for Iranian oil rigs in the Gulf. I thought it would be a good idea to work against our rigs up in Santa Barbara — same oil companies built them rigs as built the ones in the Gulf."

"Imagine that." "Anyhow, after we got it all cleared, some staff make comes up with the bright idea of bringing a training team out from Six, since they was supposed to be the experts. They'd been practicing for lounge situations on oil rigs off Louisiana."

"How did Six want you to run the op?" "The usual James Bond crap. They wanted us to use tech-scouters to approach underwater,

then shoot climbing lines around the rig supports." Donkey Dick looked at Black Mac and added, "Tech-scouters is swimmer propulsion units that look kinda like what you seen in the movie *Thunderbolt*."

"What's wrong with that concept, Dick?"

"C'mon, Bill. Can you imagine the kinda problems you could have towing all that climbing line behind them tech-scouters? An' what are you gonna do hangin' off that line halfway up the platform if some muck cook comes out to push over the side, looks down and sees you?"

"Well, I offered, 'You could always shoot him.'"

Donkey Dick snorted, then said, "Yeah, in a pig's ass. I could just see you or the hangin' ones that line with one hand and snarl the other to squirt off a few rounds from our MP-5s. Maybe them apes from Six got the upper-body strength for that, but not your standard-issue SEAL."

"He paused. 'Well, Mac could prob'ly manage, but Stan'd be in a real trick.'"

"Buds."

"After we got rid of Six, we just decided to keep it simple. We loaded eight men each in two Blackhawks with a trail lead to

(continued on page 10)

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# ALWAYS THE RIGHT GEAR.



# CITY LIGHTS

(continued from page 8)  
clean up and made a low-level night approach about 20 feet off the deck at a hundred knots or so. Donkey Dick drank, then said, "Let me tell you, mates, if you want to do something that'll put your nuts in your throat, try that kind of approach with ever body — including the pilots — wearing night-vision goggles. You're flyin' so fuckin' low and hard, you're gettin' soaked with ocean spray kicked up by the rotor blast." "How yah?" I said. "What that happens after you insert?" "You just start clearing the oil rig, but you got to be careful with them night-vision goggles." "Why's that?" Black Mac asked. "Cause you don't have no peripheral vision, and what you can see is like looking at it through a bottle of Coke. If you don't watch your ass, you'll step off the

edge and do a 200-foot free-fall into the ocean." "No safety lines?" I asked. "None where you insert on the helo pad." "How do you clear the oil rig?" "Fast but careful. Them rigs is a fat like ships. There's mess decks, berthing compartments, comm centers, workshops, boiler rooms, ladders, and passageways. There's all kinds of corners to turn, steel doors and hatches to blow. Then there's this huge superstructure towering above the platform. That's why we take sniper rifles — to neutralize anyone who's had high up." "How would you blow the doors?" "Slap a double-primed haversack on the mothers, with a 15-second delay." "A 20-pound haversack?" "You know the deal. Bill, load heavy. 'Cause if you got time, you

can mold a linear charge around the door, stick data sheet on the hinges, cap in, and let'er rip. Fire in the hole!" "I watched Donkey Dick's smile lengthen, stretch back to reveal more strong teeth, and make his nose appear even longer than it was." "So that's how we did it in the Gulf?" "New. Them ragheads just gave up like the turds they was." "I'm told we have very few if any decent missions in the Gulf," Stator said. "I heard the same," Donkey Dick added. "A buddy of mine's been floating around on the Denver for months with nothin' to do except build his body and get a tan." "Why don't we have any good missions?" I asked. "Well, at least Stator's kept in

Schwartzkopf's got a hard-on for special ops. He and General Stiner, who commands SEALs and Special Forces, can't stand each other. Then there's the old rivalry and jealousy between army line officers — shape. I never seen such fat generals as Schwartzkopf and Kelly," Donkey Dick said. "They look like they sleep with feed bags on." "C'mon, Dick," Black Mac said. "Just because those generals got front-bit ears from keeping their heads in the reader too long don't mean they can't general." We laughed and swilled our Bud's as Stator said, "You know who really looked like a general? Westmoreland. Now that's what a general ought to look like." "Yeah," I said. "We stayed in great shape playing tennis at the Circle Sport in Saigon." "How do you know, Bill? You ever play tennis with him? I thought you were an old basketball player." Stator sounded mildly annoyed. "I never played tennis with him, but I heard him talk about his matches with an admiral when I

(continued on page 12)

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## STRAIGHT FROM THE HIP By Matthew Alice

**Dear Matthew Alice:**  
Why did my mother tell me to wash my hands with soap and hot water? It takes so long for the water coming out of the faucet to get hot in this house, it seems like a waste of water — and time. Couldn't I use cold water and get just as clean? And what about those laundry detergents that say they can be used in water at all temperatures, including cold? What's so magical about their formula?

Lisa Edwards  
San Diego

**Dear Matthew Alice:**  
My friend claims that any laundry soap that doesn't create lots of bubbles isn't working. She says the bubbles have something to do with its cleaning power. Is she right?

Leslie  
San Diego

Bubbles? Forget bubbles. The foam in laundry detergent, shampoo, and toothpaste is mostly glitter these days, though at one time it was an indirect indicator of cleaning power. But we still have it in our heads that to clean well, these things have to create vast clouds of foam. To oblige our fantasy, manufacturers add ingredients to shampoo and toothpaste that do nothing but foam up and make us feel secure, though laundry detergents actually need foam suppressors in them. But while we're admiring the bubbles on top of the wash, the real cleaning agents dissolved in the water are doing all the work.

More's admonition about hot water was pretty much hot air too. Hot water helps the cleaning process, but it's not required, except for killing bacteria, for very greasy dishes, or for your clothes if they reeked engines for a living.

The key to cleaning is in surfactants, ingredients in soaps and detergents that break down the surface tension of water and grab onto dirt. One end of a surfactant molecule attaches itself to anything but the water, and the other end is attracted to water. To simplify a complicated process, the hydrophobic end grabs onto bits of the ketchup stain you got on your shirt, and the hydrophilic end yanks



Illustration by Rick Cooney

the ketchup bits the other way, into the wash water. Scrubbing or the agitation from a washing machine also help loosen soil particles (as will hot water, since it softens heavy grease and makes it easier to release from whatever it's stuck to). Once the soil is loose in the water, more surfactant molecules attach themselves to the particles and keep them suspended so they can be rinsed away. Surfactants don't care if the water is hot or cold.

There's no difference these days in detergent formulations. Now that the general public has been softened up to the idea of washing clothes in cold water, manufacturers will admit that there never really was much difference between hot- and cold-water laundry detergents. They only made cold-water washing sound like space-age technology so we would buy the nontraditional concept. And a whole new line of laundry products.

**Dear Matthew Alice:**  
What's the story on ferrets as house pets? I know black-footed ferrets are related to the Asian polecat and have a strong odor due to their musk glands. Can they be degraded?

In fact, a domestic weasel released into the wild would die within days, since it would be unable to feed itself.

The only wild ferret in the U.S. is the black-footed ferret, thought to be extinct until the early '80s, when a small population was found in Wyoming. The few remaining individuals are being captive-bred, like our cory, for eventual release back into the wild.

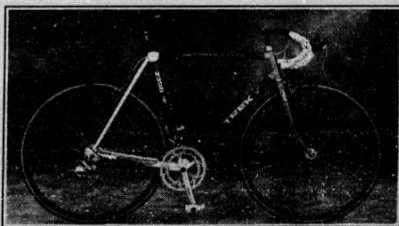
According to ferret fans, the domestic ferret's image suffers because it is Cinderella in a family of evil step-sisters. Domestic ferrets can be descended: litter-box training is a snap; and if handled properly, they won't attack other pets or small children. They prefer playing for hours with squeaky cat toys or having their necks scratched. Listening to ferret owners talk about their pets is worse than listening to grandparents talk about those shining grandkids.

But there are records of ferrets attacking babies. Articles in the *Journal of the American Medical Association* speculate that the ferrets had been drawn to the smell of milk, since in the wild they prey on nursing animals. But such attacks are rare, so it's apparently not characteristic behavior.

If you're planning to head down to Ferrets R Us and pick one up, forget it. California is one of only three states that still consider ferret ownership a crime. The law's been on the books since 1935, though it's now being challenged in court. Insiders speculate that we Californians are keeping more than one million illegal domestic ferrets as pets. If you want more information about the animals or the lawsuit, write to Pat Richards, Southern California Ferret Association, 1214 Fourth Street, Yucaipa CA 92399.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85863, San Diego, CA 92186-0863, or fax your questions to 231-0489.

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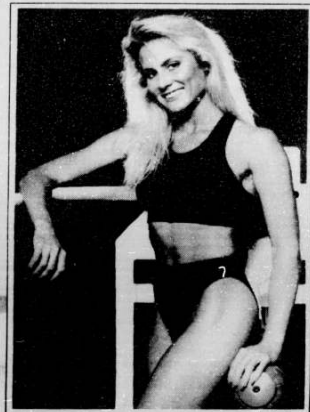
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## Writing Contest Winners

(continued from page 1)

# The Evidence of Her Sorrow

by J. K. Antmann

Back when I thought if you could "see" it, you could have it, I pictured myself warmly ensconced in a real California house. It was adobe, of course, with thick whitewashed walls. Tile floors stretched into unseen rooms, all facing a central patio where there was a fountain, much greenery and bougainvillea. I could hear birds, the fountain's soft sounds, and some vague background murmuring of what might have been a family. There were no roads. There was no neighborhood. And there were no neighbors.

Well, if you concede that a hacienda is no more indigenous to Southern California than the transplants that followed (see the Italian villa, the Cape Cod copy, and the mission ranch — available in Montana Ranch, Lake Ranch, and Fairbanks Ranch), then you could, perhaps, also concede that I achieved a true California house. It's a big concession.

In my personal compromise, the tile floors have become a tiled entry, the splash of the fountain is more likely my neighbor watering pots on his patio, and the thick whitewashed adobe has become three inches of the Pink Panther's finest fuff between my walls and studs, with three more awesome inches to go before reaching my neighbor's wallboard. I live in a condo.

What was mine background and/or absent in my projection has become foreground in the present. There are roads, the I-5 freeway convergence, for instance, and yes, I do have neighbors. All that insulation muffles detail, but it doesn't eliminate life's broader canvas, the oils of which flow without impediment through our ear-to-ear windows and sliding glass doors. Life, liberty, and the pursuit of happiness come right through.

There are six of us gathered wagon-in-Indian-territory fashion, front doors out, back yards together (protecting our crops, I suppose). We're close. You know you're close when you think the San Diego Union hitting the door next door is your L.A. Times. You know you're close when you can hear both the outgoing message and the incoming calls on your neighbor's answering machine. You know you're close when the parrot wakes the baby and the

baby wakes the parents and the parents, the baby, and the parrot all squawk together in the night while you try to decipher which is which and decide, based on context, that it doesn't matter.

In the daytime, when we meet in the parking lot or by the mailboxes, we potterly inquire after various housemates, tenants, lovers, children, perhaps refer to a safe condominium association topic such as dog droppings or escalating owners' fees. In our six, there is no dog and no one is comfortably off.

What we don't talk about is anything personal. In the seven years of a combination of owner and renter occupancy, not one friendship has formed. But we are a neighborhood like the same. We're a neighborhood of listeners, with occasional, mostly self-interest, interaction.

One unit has been almost constantly for sale. The original occupants were seldom seen but noted for sound ways with their opposites. Upper-story evening dialogue consisted of curses usually starting with "turn that damn thing down" and escalating rapidly. More than once Led Zeppelin went head to head with Wagner in an exciting duel lasting several hours. There was no clear winner.

We are two changes of characters down the line from then, and the current residents are a little ghostly. I have never officially met them but instead have rounded the corner into the parking lot after sundown to find a male and female practicing Tai Chi in the dark, their eyes turned away, their bodies moving together in slow motion, faces without expression.

Next to them is a divorced lady with two grown

I went over and introduced myself one afternoon because I knew the police were going to arrest one of her daughters for burgling my house.

daughters. I have met her but not the girls. I went over and introduced myself one afternoon because I knew the police were going to arrest one of her daughters for burgling my house, and I felt rather obligated to tell her first, because we were neighbors. It was an awkward conversation, strained and rambling, but we were able to find the bonds that constitute understanding. Our children had attended the same high school, we were both single, we even had some common acquaintances. Once this base was established, we could approach the problem together.

It seems her daughter and her daughter's boyfriend came down for a short visit. While she was at work and in broad daylight, they had climbed the fence and entered my place, walking out the front door with my stereo, my guitar, my children's mostly junk jewelry, and my housemate's boxed checks and business stationery. The stereo and guitar were pawned in Pacific Beach using the daughter's signature and her driver's license, a copy of which was made in the pawn shop. The checks and business stationery went with the boy and girl to San Francisco, where a letter was written on the stationery authorizing the bearer to cash checks on the business owner's account. This worked for a short while at a check-cashing exchange, but a clerk became suspicious, phoned the number on the stationery, my housemate called the bank, and the play was over. The boy was arrested trying to cash yet another check. The girl was off and running.

So the mother and I sat in her quiet living room,

identical to my quiet living room, and commiserated about the hazards of adolescence, the availability of drugs, the difficulty of single parenthood. And the weather. I believed her when she said she had no idea where her daughter was or how to find her. My belongings were returned with police assistance. The bank owed the check/money loss. We have not spoken of the event again.

Next to the mother is a grandmother. She is a vivacious woman with a busy social life and a job selling real estate. Her exchanges with me chiefly concern her blond mopet of a granddaughter who has grown in the past several years from a diaper-clad creeper to an active and verbal little girl. Life over there seems to be full.

Next to me is Sam. He was single for years with a divorce behind him or some bitterness, as one trapped into instantly when he stopped long enough to talk. All that is forgotten now because Sam is in love. His temper is sweet. His new wife is young and attractive, and they appear to be in perfect harmony. Though the sounds of their daily life come mostly through the patio, there has been an exception.

One evening, while we were having a small family birthday dinner for my 79-year-old mother, our conversation slowed and then stopped altogether when a dull, rhythmic banging began against the living room wall. As the thuds grew louder and faster, we glanced at each other in mutual recognition and finished the dinner with laughter. The next time I saw the couple together, I suggested that in order to keep their private moments

more private, they move the bed frame a few inches from the wall. Sam has been referred to ever since, privately, as Sammi Sam, the happy man.

On the end and completing our circle once lived an incredibly handsome family. The father used to sit in the kitchen and play the guitar and sing songs to his two young daughters. The mother had the only bountiful garden in our complex. But that was in good times, which ended when this man died in a car accident, creating a beautiful young widow who cried in the night. You could hear the evidence of her sorrow and loneliness through the upstairs bedroom window. The growing girls turned into teenagers and adopted white face makeup and wore mostly black. It became hard to tell them apart. There were parties and late-night arguments and lots of company. And lots of heavy metal.

There was also an old family friend who dropped by now and then. His presence brought a calmness that had been missing for a long time. His visits became more frequent and lasted longer. One day he moved in and soon there was a wedding. And one late evening sometime later, a new baby was delivered in that same bedroom where the young widow had been so sad. Three days after the birth, I passed the father on the hallway in front of our unit. He had his newborn daughter in his arms and was talking softly to her. I stopped. The father was beautiful, his child wide-eyed and alert. "I have her out here," he said, "to show her the night sky and the stars so she'll know how much more

there is to her world than walls and ceilings. We named her Amelia, after Amelia Earhart, in hopes that she'll be healthy and strong and independent."

That start walk was about a year ago. The child is now a solid chunk with curly brown hair and a giggle that echoes through our neighborhood during the day when the rest of us are all at work and brings a smile when we pass by at dusk.

Unfortunately, the newly formed family is moving out. It would have been nice to watch Amelia grow up, but that is not to be. The parents have been taking of more space and less traffic noise for some time and have finally found an old, run-down place in East County somewhere. It has lots of land and no close neighbors, a dirt-road entrance, and needs lots of work. They can afford it, barely, and they are young and willing and resourceful and very enthusiastic about the potential of the house, which is not adobe but is, no doubt, a real California house just the same.

I asked them if they wouldn't miss the neighborhood a bit, thinking to myself how varied and dramatic their stay here had been, but all they could talk about was the openness and freedom their new life would bring and how they couldn't wait to be off.

Not me, my friend. I like my house. I like the sun in my bedroom in the morning and the cozy feel of my neighbors all living and loving around me. The compromises don't seem very big after all. I think I'd stay.

## Spoiled Dreams

by Ronald L. Oliver

Nineteen sixty-four, I'm three years old, waiting for Mom to come out of the Big Bear grocery store. Jim and I sit in the back of the '55 Chevy, shaded by a tall metal sign standing on two curved, '50s-era, space-age legs. In one more year I will be able to read the sign's inscription, "WELCOME TO LOMITA VILLAGE," and below in smaller script, "Jewel of the Hills."

That's what it was, too, back in '64, a gem of a community nestled atop a little hill. East of Encanto and west of Spring Valley.

Back then, there were five service stations in the village. Real service stations — not pay-in-advance through the bulletproof-glass econo stations, but genuine stations with rubber ropes that when rolled upon dinged magically. A clean-cut guy in overalls with a patch on the breast that read Ed or Steve or Bud would trot up to Dad's driver-side window and beamingly ask, "Fill 'er up?"

Hanging in the window of the "beacon" on the corner was a big stopwatch with a sweep-second hand. If the pump jockey didn't hustle to our car in 15 seconds after the bell rang, we got two free gallons of gas.

The motor oil was held in racks at the center of the pump islands in long, thick green bottles with tin spoons. When emptied, the bottles' insides were coated with a viscous, brown-green residue of Quaker State or Pennzoil. Across the street, next to the roller-skating rink, was a

burger stand called Humpty Dumpty's. In front, 20 feet up on a mase-believe wall, sat a huge, smiling plastic egg with arms and legs and a great golden crown on its oval head. At night, right bulbs flashing in waves pointed the way to the drive-thru, where girls in knee-length skirts and guys with crewcuts sipped malts, their roller skates slung over their shoulders.

Lomita Village was the outer fringe of the city. Spring Valley, to the east, was very rural — canyons and fields of oatgrass, cactus, and wildflowers. My brother Jim (who is nine years older) and I would spend whole days of summer exploring those canyons and bringing home every snake, lizard, spider, and unusual insect we thought our mother would appreciate having in her living room.

Some hot summer mornings we hiked the half-mile through the canyon to the liquor store, carrying a nectar and an empty Coke bottle. We'd trade them for an almost frozen Coke, reaching into the red-and-white cooler with the special chrome gloom on the side where you hooked

Libby was beaten up frequently at Morse High and had to transfer to Hoover. Cindy got in fights at O'Farrell Junior High and was struck in the forehead by a rock that broke through her school bus window on the way home.

the bottle top and pried the lid off. The lid had cork inside, which was good to scrape at with your front teeth. Sitting on the cool concrete in the shade of the liquor store porch, we listened to the loud, electric drone of summer insects rising from the open fields and canyons.

Jim and I took turns pressing the bottle, beaded with condensation, to our foreheads. We had a hunch regarding the sharing of the Coke. There was a sip, a drink, and a gulp, each denoting a progressively larger quantity of

(continued on page 18)



J. K. Antmann

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## Writing Contest Winners

(continued from page 17)

consumption. I would ask, "Can I have a sip, Jimmy?" He'd say, "Yeah, just a sip, and don't backwash." I'd take a huge gulp, the carbonation burning at my throat and forcing its way back up through my nostrils. Jim would rap his knuckles on my skinny little back and tell me that's what I get for being greedy. I'd promise to take only a sip next time. We'd laugh till we got the hiccups.

About the time they stopped making silver money, I started noticing some changes in my neighborhood. The times and quarters of my youth suddenly looked different. There was a streak of brown metal down the knurled edge. My brother told me it was copper. He said it was less expensive than silver, but the money was still the same — a dime was a dime and a quarter was still a quarter. But I wondered, if the money cost less to make, how could it be worth as much? When Three Musketeers bars went up from a nickel to ten cents, I knew that I had been hoodwinked. Comic books went up too, from a nickel to seven cents.

I inspected my coins suspiciously, reading the inscriptions "In God We Trust" and "E Pluribus Unum," and wondered why God was letting me down and if the mysterious "E Pluribus Unum" might be the cause.

Things began to steadily deteriorate in Loma Village. At first I noticed small changes. The cork inside the bottle caps disappeared. The glass or bottles at the Gulf station were replaced by ugly cardboard cylinders you were supposed to just stupidly throw away when empty.

Then there was the Vietnam war on TV every night. Humpty and Brinkley would discuss how many soldiers were killed or wounded for the day, accompanied with pictures of soldiers slopping around in rice paddies and mud and thousands of Vietnamese people in caravans trying to escape some smoking hell in the distance.

I was glad the war wasn't close to home in Loma Village, but there were signs of change, and unrest. Three of the five service stations closed, their windows boarded up and pumps dismantled. Kentucky Fried Chicken's giant, whirling bucket was erected on a pole across from the liquor store. Humpty's lampy's face, Colonel Sanders in competition, hung on for a while, then eventually fell.

Rascals closed — the five-and-dime where I think my brother Jim once lit a fire in the bedding section. Jim denied the deed, and I didn't actually see him light the fire, but I know he did. I watched the flames crawl up the blankets to the ceiling, walked to the register by the front door, pointed and said, "Excuse me, but there's a fire." The lady with the bench hands and curly glasses screamed. Jim and I stayed outside and watched the fire truck come and drench the flames. The store manager threatened us both with a free candy bar for reporting the fire. I chose an AbbaZabba and Jim chose an Almond Joy. Four years old, a fire truck, and a free candy bar — life was good.

It wasn't long after the fire that Rascals's quit business, replaced by a Salvation Army Thrift store. The Lomax station finally gave up too — where it stood there's a Yum-Yum doughnut shop. A Ultron convenience store was snuggled together where there was a Chevron. The Union and the Hancock stations were bulldozed into memories. The last remaining station, Gulf, sold out to some econo outfit that made you pay in advance for the gas. The Humpty Dumpty became a Colija Taco Shop, where guys who couldn't speak English served up five rolled tacos with guacamole, pretty cheap, and the cashier of pins is no longer heard at the vacant bowling alley.

The roller-skating rink is now an Amvets Thrift store. Whenever I tread its hardwood floors, I remember the dimmed lights, the smells of fresh popcorn, roasted peanuts, and old roller-skates mingling in the swirling air. Whirling, mirrored globes hung from the ceiling, casting thousands of dancing reflections on the waxed and polished floor — my clothes — my friends' faces. The guy on the PA would say, "For the next five minutes it will be couples only, that's COUPLES ONLY in a counterclockwise direction!" and anybody lucky enough to find someone would pair up and spin the floor. Now there is only the musty smell of discarded items, and a harsh fluorescent glare illuminates the dull and tarnished wood.

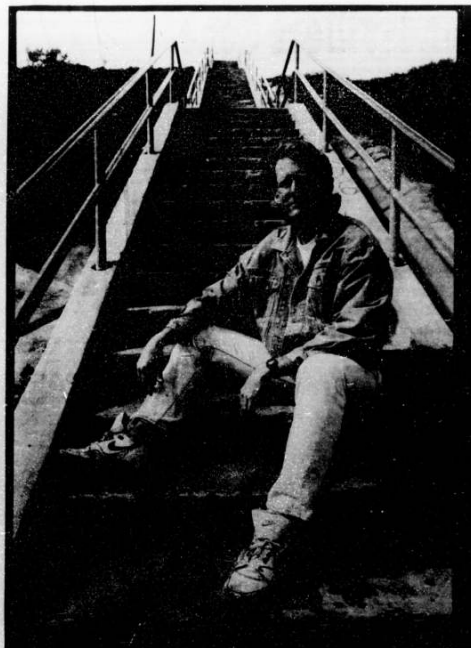
Excursions to Spring Valley were once epic adventures by bicycle through wild fields which later spawned dense-plant tracks of homogeneous banal "affordable homes." One of our favorite destinations was a field where 15 or 20 crumbly old houses sat on pilings, waiting to be sold and moved. They were said to be haunted, and we assumed the bold explorer would enter through a window or a hole in the floor. Even a seconds later he'd run out, white-faced and screaming about imaginary polio-breathing on the nose of his neck.

To the north of Loma Village, down Cardiff Street, was Lemon Grove. Cardiff passed through the center of Miller's Dairy. On one side of the road were the younger cows and calves, not yet milking-age. On the other side was a huge row of stacked hay bales, the yard where the milkers ran with their bulging udders. A rustic, whitewashed rail fence encompassed each lot.

Always, great piles of manure ripened in the sun. The aroma was heavenly; of course this none of my brothers, sisters, or friends would admit. As we passed, we'd all pinch our noses and pretend to be holding our breath. Secretly, we inhaled deeply, with a satisfaction only genuine smells like manure or roses or baking ketchup can arouse.

My friend Tony and I knew the Milkmen, who let us feed the cows and calving on the stacked hay. Our favorite pastime was trying to catch the wild kittens living in the tunnels and gaps between the bales on the hay-pile. The kittens, if caught, weren't held for long. Five seconds of spotting, yowling, siss-letting fury was all your hands could take. This too was a sign of progress, much like the haunted-house explorations.

Years later, the dairy was razed, despite many protests



Ronald Clitter

by local citizens. In its place stands Miller's Ranch, more

farther north in Lemon Grove was the Ace Drive-in movie theater. The Ace changed by the person, rather than the car. I can't count how many times my sister Cindy and I hid in the trunk of the '55 Chevy, while in front rode Mom, Jim, Libby, and Howard. Cindy was always crying about cartoon monoxide poisoning, and every time we crawled in that trunk, she had me convinced we were going to die. Being youngest in a family where the pecking order was militarily established, it was our duty to suffer, but no rule kept us from whining.

Now the Ace Drive-in is a tightly clustered pack of luxury townhomes renting for \$800 to \$1600 a month. My teenage memories of groping dates and pot-smoking excursions are buried beneath the Cape Cod blue and gray of the kitschy townhomes.

In the late '60s, I really began to see the degradation of Loma Village, Spring Valley, and Lemon Grove. The way the jungle wouldn't cease, and my brother Jim's generation began to protest. Whether the draft or propaganda or peer pressure or actual belief fueled their resentment, I couldn't discern.

I did know Dad and Mom worried about Jim. He had suddenly become rebellious and sulky. His school work was slipping. He was formerly an A student, president of his sixth grade class at Audubon Elementary, and an award winner in the San Diego Science Fair.

I first heard the word "POT" spoken by my brother regarding Jim. Talking to Aunt Ned on the phone, she said, "He's been using POT on the way to school in the mornings." I pictured Jim hiding in a gully at the bottom of a canyon on the way to Morse High School, performing some strange, mystic voodoo with a large kitchen pot. I couldn't tell exactly what he was doing with the pot, but I sure looked evil in my imagination.

Jim and his friends began to grow their hair long. They were all into drugs. I'd pedal down to Audubon Park and watch as they sat in a circle, passing and taking on pills. I wondered what mysterious pleasure could compel them to

do something that looked so stupid.

I would race home and give detailed reports to Mom, who relayed the message to Dad, who for a while tried beating the shit out of Jim. It didn't work. By 1969 Jim was doing acid, along with all of his peers. Jim accused me of being a narc, and I lost my mentor and best friend.

In 1970 Jim departed to live in a commune in the Heights-Ashbury district of San Francisco. Our older brothers Howard and Chip were already there, eating macrobiotically, practicing pranayoga, and dropping acid. I stayed home, watching the streets of Loma Village become filthy with trash and strewn with broken bottles.

Racial violence became a problem for me and my two sisters (closest to me in age of all my seven siblings). Cindy and Libby, Libby was beaten up frequently at Morse High and had to transfer to Hoover. Cindy got in fights at O'Farrell Junior High and was struck in the forehead by a rock that broke through her school bus window on the way home. I watched a gang of teen-age punks, who were passing around model glue in a brown paper sack, stuff a lit cigarette up the nose of my friend Mike, while they held his arms behind his back. In 1971 I was threatened with a switchblade by a teen-ager from a different part of the neighborhood.

On Sewall Avenue, our street, the evidence of "white flight" sprouted as FOR SALE signs on the lawns of our less solvent neighbors. One family after another stowed their belongings aboard cavernous trucks and drove to other American dreams, abandoning those they perceived as spoiled in Loma Village.

Brown-skinned residents came in their place. My father always welcomed them, letting them know there was a good neighbor who could be trusted and who expected reciprocal trust.

Now we are a white minority family in this neighborhood sometimes referred to as Barrio Lomas. Driving to school or work, I see daily reminders. The graffiti sprayed on the fences or directly on the walls of houses are spray-paint symbols of frustration, and also one of the other by rival gangs: LOMA VILLA, SETENTAS, LI 703 — SALLEY, SNAKE, CHAUO. All futile signs of unrest and alienation.

This frustration they feel is nothing new. I share in it with them, but I can't be expressed with spray paint on walls. I wish there was some way I could show them — Smiley and Chavo. I wish I could tell them how things will fall apart — how dreams break down — how the money changes and the cork disappears and Humpty Dumpty takes a fall.

## Soundville is Gone

by Gretchen Griswold

The whole idea of "a neighborhood" is an enchanting one. It elicits thoughts of comfort and familiarity, an unflinching setting for the act of growing up. But when I tell people I grew up in Ocean Beach, they gasp and say, "I didn't know anyone was from Ocean Beach." I just know they're envisioning that I was a child of hash-smoking parents living in a squalid shanty being warned of bad trips and the draft and that I've survived well that prison of alternative lifestyles. Not so. Not even close.

The southwest corner of Brighton Avenue and Venice in Ocean Beach was less a slice of my neighborhood than it was the pivot of my entire universe when I was growing up. Like other neighborhoods, we had a gang, but unlike the menacing neighborhood armies of today, our gang was devoted to buying each other instead of other people.

At its peak, there were nine girls, me, my sister Gail, Lisa (who was always going to be my best friend), Janice (the tomboy), Cory (the old chick), Michelle (who was forever practicing to be a cheerleader for Sacred Heart Academy), Joanne — J.J. Holy and Vickie (who moved early on in the gang's formation). There were also eight boys; my brothers

Tim and Tom (the twins) and Ted, Mark and Steve (who was Lisa's little brother), and Tommy (Joanne's little brother who had muscular dystrophy and could only come out on his good days).

There were more of us Griswolds than any other kids, and though there were the ongoing attempts at adolescent sabotage and sibling vendetta, we tended to enjoy each other's company. At the time when Griswolds ruled the neighborhood, in 1970, none of us was older than 14. And none of the kids in the gang lived farther than a block away.

We used to hang out at that corner in the summer, and in the evening during daylight savings time, and practice the

most potent delinquency we could muster, which mostly included trying to inhale cigarettes in the Catalina canyon and stealing plums from Mrs. Thompson's tree that hung over the alley.

In those days, there was a car that sat behind the houses along Venice and extended down to Catalina. The canyon was our private playground, with bike trails and gopher holes, and on the south end of the huge lot, there was a real live donkey in a rickety wooden pen. We'd pick tar out of the repaired cracks of the white concrete streets and chew on it. If we weren't waiting for Mr. Lucas, the ice cream man with the Aloha shirt, we'd be sneaking off to Speedway Mart for a Surpree and the collector's button that

came with it. In 1970, my brothers put the Fink decals on their model cars, while my sister and I put Risk-Two-Six decals on everything.

All of this could've happened in Claremont, for God's sake. But it didn't. It was in Ocean Beach. Nineteen seventy was the year my father was elected president of the Ocean Beach Town Council. Shortly after gaining the post, he resigned from office. The reason, as quoted in the beach area's semi-weekly newspaper, The Peninsula, was his "five little demands." Specifically, me, my three brothers, and my sister. We were his five little demands that prevented him from taking reins of a

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## Writing Contest Winners

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The Griswolds (Cushman with glasses), c. 1966

summering liberal community on the edge of boiling over into full radicalism. I was ten years old in 1970. My parents fully understood the responsibility of being parents to five children (ages 10, 11, 13, 15, and 14) in Ocean Beach at such an intense time and rose to the occasion — a rare blend of the Zappas and the Cieslens. They did volunteer work for the In-Between, a storefront outreach center on Newport Avenue for the refugees of the San Diego Nixon years — the strung out, the poor and pregnant, the unemployed, the homeless, and the battered. My parents led protests and naked getting arrested when the Army Corps of Engineers

seized the part of the flood-control channel frequented by Ocean Beach families (families used to call it "The Muddy Place" where toddlers could play in the ocean far from the crush of the waves). The Army Corps of Engineers was sent to build a jetty to facilitate flood control, a problem that hadn't plagued this area in some time.) My parents took us to walk precincts for the candidates who confirmed a sense of integrity and a grasp on human values. One of the candidates that my parents held up as a symbol of what could (at that time) be good with government was Maureen O'Connor, who demonstrated her sincerity by

placing a single-digit ceiling on campaign donations. Another was Jack Walsh, continually called a "maverick" by the local press, which we thought was cool. In that year, in 1970, our family took a trip up the coast to our camper to Canada. On the way, we stopped in San Francisco. I can remember my parents driving by the Haight-Ashbury Free Clinic and yelling for us kids to look out the window, that this was a symbol of great history. My parents were so devoted to raising responsible kids as they were to preserving a free society within the boundaries of Ocean Beach. Mom was a

room mother for all five of us kids at one time or another. She was a volunteer at O.B. Elementary's Learning Center. Among other offices, she was president of the PTA, which later earned her the equivalent of a PTA lifetime achievement award. She tutored slow readers and taught backyard swim. Until we became brand-conscious and protested. Mom even made all of our clothes. (There's a favorite picture of mine, my Dad took around 1966, when we're all dressed up in Mom-made clothes. The boys have their hair smoothed back in Brylcreem waves better than McGarrett ever had. Tom is harassing Ted, Tim is making a goofy face, and my sister, with her Gidget flip, is pretending she liked me. We're in front of our house, and Mom looks a little frustrated and a little amused. That's how we always looked growing up, and even today in family pictures.)

Dad was on the founding committee of the Peninsula YMCA, principally started when the city denied Ocean Beach a municipal swimming pool and directed inquiries to the Plunge instead. He was a Little League coach who routinely pleased off parents with his democratic approach to managing the team (if John Cille, who tried really hard in right field, wanted to take a crack at pitching, then by all means, he should be given the chance). He used to take us to hear Sam Hinton sing, and we'd attend lectures by authors like Scott O'Dell at the downtown library. We went to Zoo classes every summer, and he even enrolled us, for a time, in the Scripps Junior Oceanographic Corps.

I'm not sure why my parents pursued such an eclectic upbringing for us. It could be because they were both products of the beach area too, saw the potential for a perfect childhood there. Mom's family moved to Ocean Beach from Michigan when she was four. She made her first Communion at Sacred Heart on Sunset Cliffs Boulevard, the same church where she and my Dad were married and where all of us kids were baptized, made our first Communion, and were confirmed. In 1970, there was a cool priest at Sacred Heart, Father Sproul from Wales, who chain smoked and spoke with a dreamy accent. With Father Sproul, anonymity during confession was out of the question because he knew us all by the sound of our voice. We wore out with each sin, but then again, instead of assigning the parroting of prayers for penance, he'd tell us to do something nice and thoughtful for someone in our family.

My Dad's family came out from Chicago and moved to Mission Beach when he was less than two years old. He was a streetwise, skinny beach punk who was just the fodder to be one of the first members of OMBMC. He played pee-wee basketball at La Jolla High and dated older girls until my Mom came along. How my parents met was an ordinary story. Friends of friends, low at first sight, all at a bowling alley on Garnet in Pacific Beach. The important thing is they both held firmly to the white picket fence



Christine Griswold

dream and were hell-bent on raising an outstanding, if not well-rounded, American family. That we were, and that we are still trying to be.

My parents moved the family to Ocean Beach in 1961, into a five-bedroom split-level house with a view to Mt. Solitary that cost them what they thought was a lifetime of fortunes, \$180,000. I was on the south side of Brighton Avenue. It took me until 1970 to understand that when my Dad said we were going to "Sunrise Two Thousand Pounds," he meant we were

going home to Brighton Avenue. They moved us to Ocean Beach because they wanted their kids to be exposed to a variety of people and ages, rather than the virtually identical families my mother said surrounded us in tract housing. In our neighborhood, there was a house on our block where a purported suicide by hanging took place. We engaged a wide berth when we passed it. And two doors down from the hanging house was this great three-story structure where crazy Old Lady May lived. We heard her husband was trying to sell the house and put her in a rest home. He looked her in the cellar when the real estate people came by for the papers to be signed. When he let her out, she went berserk and beat him so badly she broke his arm.

In 1970, my brothers dominated the Ocean Beach paper route circuit for books and blockies. They all had morning routes, so they got up at 5:30 to fold and deliver the papers on their Stringray bikes. On Christmas morning that year, Tim dressed up as Santa Claus, hoping to keep a lark alive for a few early-rising kids. He delivered his papers pulled behind him in a red wagon rather than on his Stringray. He only caught the eye of a few sleepy kids up on Santa Barbara Street, but there was one lady on Santa Monica who was charmed by his efforts and took his picture and gave him a good tip that month.

The next year, Tom and Ted traded their early paper routes for early-morning surfing, and Tim discovered his talent as a guitar player.

Meanwhile, Gail, who was the oldest, got a job working at the bakery next to Parnis Book Shop. It was actually both a

bar and grill and a bakery. Gail used to bring home a dozen of their wonderful Angel Cookies as a bribe to get me to clean her side of the room before Mom and Dad's frequent deadlines ran out. (The bakery is now a florist shop, and no one has been able to duplicate the recipe for the wonderful Angel Cookies.)

I inherited a few of Gail's babysitting jobs (with my Mom's rules: only on weekends, only during the day, and only if the kids were older than four, and I had a little money of my own.) I remember the first big purchase I made with my hard-earned (50-cents-an-hour) money was Ray Stevens's album *Everything is Beautiful*. I bought it at Soundville Records, on the last block of Newport, where every album was \$3.33. My brothers carried *Tower Records*, which they claimed later drove Soundville out of business. After *Tower* came to town, there was nowhere there were allowed to go alone, within Stringray distance, to get the latest Creedence albums. Cutback independence was a traumatic blow to kids in 1970.

Since then, the world scope of the five little demands has broadened far beyond where a Stringray might venture, as has the appeal of Ocean Beach.

Ocean Beach was once an area feared and ridiculed by the scaly ignorant who knew nothing of the rich, albeit motley, history and community within. Though the community has changed life — it's still a haven for alternative lifestyles that are now just slightly more accepted and enjoyed by the mainstream — it's slowly becoming a hip place to visit and live. In fact, who would've guessed that the O.B. Christmas Parade — a mid-'80s revival

of O.B. pride that has become an annual occurrence — would become a media event?

The tide has turned. The same Point Loma kids whose parents wouldn't allow them to go to the Strand Theater in high school are asking their parents for down payments on view lots in O.B.

All of us Griswolds kids have moved out of the area, only to return shortly thereafter. Gail lived in Burlingame, near San Francisco; Tim lived in Los Angeles; Tom lived in San Francisco and New York; Ted was in New Hampshire, and I lived in Palm Desert. We all moved back to see the O.B. Christmas Parade (where the real carniens get more appreciative applause than the German Surf and Drill Team), to see the O.B. Street Fair (where my sister always works one of the O.B. Elementary PTA game booths to show support for her two kids who attend school there), to walk on the pier (again) and see where my Grandma used to catch perch, to go to Parnis Book Shop and Comet, and to eat at Paul's and Poma's.

As I said, Soundville is gone. So is the roller taco place on Abbott Street and Walt's Malt, across from the pier. The Black is still there — we used to be forbidden to go to the Black when we were kids. Now even my Mom goes there to buy beads and Christmas presents. Homer's has changed, but Comet hasn't, nor has Georges Shoe Hospital. Blue Pacific Aquarium is gone, and so are Lowen's and Vida Moss, where my Grandma used to buy all her clothes. She lived in the same house on Santa Cruz for more than 40 years. She died last year at 90, but then, that's another story.

## Better in the Heat by Roger A. Hoffman

How would you like to visit a faraway neighborhood that really isn't very far? It's an unconventional sort of place, but a closer look might surprise you with something familiar.

Bonnie Springs intimates a distant past, despite its being less than two miles removed from San Diego's busy populace. Cradled on three sides by the Santa Rosa and San Pedro Mountains, exaggerated distance emerges from surrounding seclusion. Mount Toro, the big bruiser in the northwest corner, climbs to near 9000 feet and renders a striking contrast to the 500-foot desert floor. The eastern perimeter appears unobstructed, but along much of that gentle rise lingers the muckholes of the

Bonnie Badlands, a repetitive Grand Canyon in miniature. Adding a man-made partition, Anza-Bonnie State Park encloses the desert community. The isolation is complete, and the outside world diminishes to a vague apparition. A local tourist suggests that the sun spends the winter in Bonito, bathing the valley sanctuary in the luxury of 70-degree weather. During these mild months, it would not be unusual to experience the incongruous treat of a good-side vintage backdrop by

I should have told you to wear a hat. You're looking a little funny, and maybe we should find you some shade.

California pails. A jeep ride through Coyote Canyon produces desert surprises with the discovery of one of the Southern's most consistent running streams. Too bad that punishing predation will reduce much of our visit's enjoyment, or did I forget to mention that we'll make this trip in August? The timing eliminates meet of a map. Low desert translates to hot, and from any San Diego road, we can follow the (continued on page 22)

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## (continued from page 21)

[illegible]

The real stuff of this place is the year-round resident, the Cactus People. It generally requires a stubborn tenacity to endure the desert's middle months. Some do it by choice and others out of varying necessity or fate. The explanation behind my former claim to the title of Cactus Person is simple. Mom and Dad made me do it. My parents lived out their last 25 years in Borrego, and my younger brother still lives there. He has known no other home since age two, and therein lies his explanation. It is home.

You should suspect stories about Borrego that originate from a nearby town. A primary route to Borrego passes through the hideously pined mountains of Julian, home to the Applegatehs. Doubtful that you can find a parking place in Julian, but if you do, beware the accosting pie salesman. He spreads ugly rumors solely to blamish desert appeal and save the apple trade. Backwoods capitalists who have spent most of their lives sucking too much hard cider and thin air are not reliable sources of information. I am intimately acquainted with the Applegateh's hapless paranoia, having attended high school in Julian. Prior to 1966, Borrego didn't have a high school, and we rode 30 miles to and from Julian for a higher education. Just another peculiarity of the time and the place.

by Mike Lombardi

**T**here is a half-painted wall in the alley between 46th Street and Menlo Avenue, just north of Polk Street.

The sign on the door to the Dunn-Edwards at 46th and  
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University read "No Bus Change" and "Closed," but I could see people near the registers and the flickering bluish glow of a television set. Another sign on the window said they opened at 10:00 a.m., and it was 15 minutes past that. I pushed on the door. It opened and I went inside.

No one looked at me. There were six men sitting in a round kiosk that held four cash registers. All were staring at a football game showing on a color portable. The players had ghosts, and the screen rolled slowly on the half minute.

[illegible]

I can proceed to  
 visit where lost friends and  
 in time.  
 I, unconventional as it  
 is that neighborhood that  
 to youth. I hope you  
 hesitate just a while  
 will set in red as if angry  
 might prevail, and  
 is magical. The  
 night sky performs with  
 and the quiet day  
 evening. Leisurely and  
 when the world slows,  
 I beg you to listen and  
 How easy it now  
 back into that warm  
 special friends and  
 they live forever in a  
 my mind.



"Can I help you?" he asked. His badge said More

"I got another box in the back," he said.  
"I'll just take these three," I said.

the south end of the alley with their gang marks: "Piru," and "A slob looks better with a knife in his head."

Within a month, the owners of these had covered the graffiti. About three months later, the green wall was vandalized again. The owners had not gotten around to painting again, and there I was with paint in hand. The Kiz white obliterated the graffiti, but it left an ugly mark.

(continued on page 24)

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She said, "It's really nice they let you out to clean the neighborhoods." I said, "I'm not a con, I just live here."

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## Writing Contest Winners

(continued from page 23)



Painting night in Acacia Heights

"There, you can hardly tell there was anything there before." We got in our cars and left.

I had been fighting the flu for days. Wednesday at noon, I went home with a fever. Mottled gray clouds covered the sky. I was thinking, "It's only take me an hour to paint that wall. It's not like I'll be in the sun." I changed my clothes, grabbed the paint, and went to the alley at Puk.

The wall was underbaked with a red brick course across the top. The wall had never been painted, and it looks as if it had been standing at least 50 years. There was not much graffiti, and what there was I couldn't read. I saw "619" and "San Diego."

The paint went on smooth and covered easily. The white wall with its red-brick top course looked amazingly clean. I covered the entire south wall in 30 minutes. There is a wrought-iron gate in the middle of the wall. I skipped over it and began painting the north side.

At 1:30 p.m., a school must have let out. Cars, kids on bikes, parents walking with their children, all went by me — not all at once, not all the time, just now and then. Some kids came by and grumbled. One boy said to me, "Hey, man, don't cover the blood." They stopped, "you know it's just gonna get painted again."

I said, "I know." The boy was black, about 12 or 13. He said, "Why you don't it then?" I said, "I think it looks better."

He gave me an incredulous look. I said, "If it gets painted, I'll just come out and paint again, it's kind of fun."

Once the wall was painted, new graffiti would be easy to cover. I still needed another gallon of paint to finish, and that would leave me with a half-gallon for the future — extra paint to make touch-ups on my Sunday morning newspaper walls.

Bending over with a fever gave me a splitting headache, but I had started. I didn't want to leave with the wall half finished.

A woman walked by and said, "It's nice to see someone doing something about this graffiti." I said, "Thank you for saying so."

A few minutes later, a gate opened behind me and three women came out. One of them said, "Did you paint my garage?"

I said, "Yes, last Sunday." She said, "Thank you very much." We talked while I painted. Then they took their smiles and went back inside. The one I spoke to came back right away and pressed \$5 into my hand.

I said, "No, please, that's really not necessary." She said, "I just put the bill in my pocket. She smiled and went back inside.

The north wall was bigger. My head was pounding, so I said, "I'm not a con, I just live here."

She was embarrassed. I thought it was funny. I said, "I'm not a con, I just live here."

to me. He had a toddler in his arms. Two of his girls were on matching purple bikes with training wheels and plastic streamers hanging from the handle bars. They rode back and forth in front of the wall while their father and I talked.

"You live around here, man?" he asked. "Not too far," I said. He nodded and adjusted his daughter in his arms. He called to another girl in Spanish. She turned around and walked back to him.

"This gang stuff is bad, man. I live a couple blocks up and they paint our alley too," he said. "I just see 'em around. They don't bother me much," I said.

"That cost you much?" he asked. "Not really, it's fun. I meet my neighbors, do the community thing," I said.

A truck pulled into the alley from Puk, a construction pickup with an overhead rack and powdered drywall on the windshield. Tools and garbage rolled in the bed as it straightened and motored past. The girls clustered around their father. He had his hand on one girl's shoulder. The girls on the bikes were stopped. He watched the truck leave.

The man nodded to me. "You're doing good," he said. "Thanks," I said. "You be careful," he said. I smiled. "I will," I said. He waved and led his children up the alley.

I was down on one knee with the paint can tilted so I could wipe the last of the paint out of the can. I was thinking, "I'll paint this whole alley Kiz while I have to. Someone

yelled "Bah!" in my ear. I jumped so much I almost dropped the paint can.

I turned around to see a guy stepping back with a big smile on his face. "You jumped," he said.

"You scared me," I said. "What you don't?" he said. "Painting the wall," I said. He stepped back, looked at the ground, smiled, shook his head, and said on all in one deft movement, "I turned around and started painting again."

He said, "Wait right there, keep painting, I'm gonna go get my son."

That was cool. He was going to show me to his son. I was a model citizen doing good for the community. He came back around the corner. He was alone. The alley was empty. He held his right hand behind him, pressed into the small of his back. I looked at him and kept on painting.

"What you don't?" he said. I looked back at him. He was gesturing with his left hand, but he kept his right hand behind his back. "I'm painting the wall."

"Why you paint the wall?" he asked. I stopped painting and turned to face him. "I think it

looks better. Don't you think it looks better?" "No, I don't think it looks better. Look at that," He pointed to some red spray paint I was just covering. "Is that the color of your blood?"

"I don't know." "Your blood on the wall, you think that looks better?" He was smiling, and for a moment I didn't know how to take it. Then I realized he wasn't just kidding onto his belt. He was holding something out of my sight.

"No." "How do you like a bullet in your leg?" I began shaking. "I don't think I'd like that," I said. I looked at him. I took two breaths. He stepped back, looked at the ground, smiled, shook his head, and said oh.

"Why you paint the wall?" I was imagining him pulling a gun from behind his back, a black revolver. He would take his eyes off my eyes and look at my leg. He would point the gun, and I would do nothing. I would not jump him and risk being thrown and risk having him shoot me in anger. I would see fire come out the end of the barrel. I would grab my thigh near the wound and fall to the ground. I would feel the warm blood wetting my hands. I would look up at him, and he would look at me. He would tell me not to paint anymore, and I would nod.

"I think it looks better." "Can you read what it says, man?" I am a coward. "No, I can't read any of it."

He was smaller than me, about five foot six. He was about 25 years old. He was a black man and was wearing a green plaid shirt and gray Dockers. He was stocky, with a round face, full cheeks. He had short hair, maybe balding.

He wore a gold hoop earring in his right ear. The hoop was thick at the bottom, thin at the top where it went into the ear. He had a quick smile that kept me thinking he was going to laugh and slap me on the shoulder and tell me he was just messing with me and go away.

He was smiling when he asked me if I wanted a bullet in my leg. He took a deep breath, looked at the sky, and shifted his weight.

"Why you paint the motherfucker wall, man?" He spread his left arm out wide, bent over, and dipped his head to make the point. He kept his right hand stuck to his back. He changed his tone. It sounded like resignation: "Give me your money."

"All I got is five dollars," I pulled out the \$5 bill and gave it to him. "Come on, man."

"That's all I've got. I came here to paint."

"What's in your other pocket?"

I brought a screwdriver, a paint stirrer, and my garage door opener. They were on the ground about ten feet away. "I don't have anything in my other pocket," I pulled the linings of both front pockets out.

I was wearing shorts, and my back pockets have linings. I pulled them out also.

He said, "You keep painting, man. D-11 watch me leave."

I couldn't take my eyes off him. I watched him as he walked out the alley and west on Puk. When he turned around, he moved his right hand in front of him. I couldn't tell if he had anything in it. He kept looking back over his shoulder at me.

I put the door opener and screwdriver in my pocket. I tied the can and saw the paint run over the ripped bottom and gather at the lower edge. I washed the brush in it and watched it run down again. There was paint on my forearm and on my hands. Kiz white was under my fingernails and running up the cubicle. It was going to be hard to clean. I threw the can in a nearby Dumpster.

I'd been outside a little more than an hour. I walked around two blocks before I went home to make sure no one was following me. My head was pounding.

There is a half-painted wall in the alley between 45th Street and Menlo Avenue just north of Puk Street.

## Hung Up Thinking

by Barbara Warner

I was our neighborhood only on a technicality: we owned a piece of it. And even that was an accident, a combination of '80s avarice and a little family infighting. It was supposed to be an investment, something that would stay in the background and look good on the bottom line. Sometimes, though, a place and the people in it just refuse to keep their distance.

See, we had this sister who was, as they say, "in transition" — recently divorced with a child in tow and in need of a place to regroup. We also had some money to invest, at a time when the prevailing financial dictum was I own, therefore I am. Those elements converged to put us in possession of a modest duplex deep in the heart of Claremont.

It really wasn't a half-bad little place. Like most of the houses in the area, it was older, built in the '30s along low, boxy lines. There was only a little more yard and a few more windows than you'd get in a grade-school drawing, and nowhere near as much charm. But the vacant front unit looked out on the green lawn of a park, and there was a school

and playground just down the block. The street was quiet, so was the couple who rented the rear unit. A main-route bus line stopped at the corner. The property seemed to suit everyone's purposes, so we acted up and bought in.

While the ink was drying on the escrow papers, it occurred to our sister-in-law-to-be that having loved ones as landlords was a loaded situation, and she bowed out. We relied our eyes, slapped our foreheads, and started drafting an ad for the "for rent" section. I cleared a day to sit by the phone and field calls. And not at all incidentally, to learn something about what makes up a neighborhood.

Lee Carver phoned at 8:01 the

(continued on page 26)

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## Writing Contest Winners

(continued from page 25)

### Claremont and a dozen people who wanted to live there had somehow become a puzzle that I couldn't solve.

morning the ad came out, hoping his call wasn't too early and he wasn't too late to rent the front unit. He was young and polite, with a mild Midwest twang, excellent references, and a job as a photographer in a Claremont studio. Owned his own furniture, had first and last month's rent up front, and could move in immediately. After some cordial conversation we agreed that he'd meet with my husband at the duplex that afternoon, to look it over and fill out a rental application. I hung up thinking, this property-management stuff is a cinch.

Linda Cisneros was my second caller, and the first in a long string of struggling single parents wanting to rent the place. Like everyone else who called that morning, she knew the area. Linda had graduated from Claremont High. When I told her the address, she said she was willing to rent, sight unseen. "That's right on the park, oh, that would be perfect!" Ms. Cisneros had her own furniture, a job as a medical receptionist, and a four-year-old son who needed room to run. She also had a lease to get out of. — But I can work something out, please, just let me fill out an application and talk to you about this," I thought about our daughter, not quite four yet, playing out under the big tree in our back yard. Well, yeah, Linda, c'mon down. We can talk, at least. Landlording was looking a little more complicated.

The phone seemed to ring every time I set it back in the receiver, and every time I picked it up someone on the other end told me how much better his life would be, or hers, or theirs, if we'd just rent to him or her or them. They all knew more about the duplex than I did, sitting fat-dumb-and-happy 20 miles away.

I heard about the Senior Center that was just down the street and how convenient the neighborhood was for shopping at Claremont Square. Mrs. Cowles told me that when she called from Normal Heights, "I've been trying to get back to Claremont for the last five years. My daughter and son-in-law are there, and I'd like to watch my granddaughter grow up." Mrs. Cowles told me she would be a very quiet

tenant. "I'm disabled, I never have parties or any company." Any pet? No. — I do have some large potted plants, but I would be very careful with them." There was a moment of silence while I tried to imagine housing a 68-year-old woman about where she put her geraniums.

I told Mrs. Cowles that we were getting lots of interested callers but that we'd be happy to take her application. I was eight calls into the morning and starting to hate the landlord bit.

Ed Johnson was a father of two little girls and knew a whole lot about the day care options at the Claremont Baptist Church. He'd had to find out real fast, after his wife called him at work one day to say she was checking herself into a drug treatment center. Ed told me he grew up on Claremont Mesa when it was the end of the line and University City was still coyotes and canyons. He'd doctored burgers at the old Oscar's drive-in, gone to dances at the Claremont Bowl when Gary Puckett and the Union Gap played there. Ed's folks still lived over near the library, they were going to help with the kids.

It was only a little after 10:00 a.m. when Harold Carleton called, but I was already at the point of taking the phone off the hook or leaving the house. Maybe leaving town. I was ready to concede that I was hopelessly unfit as a landlord, even a prospective one. I didn't want any more glimpses into any more lives.

Talking with Harry Carleton didn't help. For 27 years Harold Carleton had owned a home in Claremont overlooking the bay. He was recently retired, with two grown children and two still in school. One day his wife and kids asked him to leave. "They just all come in and told me things weren't any good and it'd be better all around if I moved out." He had a low, gravelly voice and sounded like a tired, surprised. "It's rough, it's very rough."

Mr. Carleton told me he was handy with repairs and could help a lot with upkeep at the duplex. He walked every evening along Mission Bay, doctor's orders. Heart problems. "I'd kinda like to stay in the Claremont area, near home." Then, surprised again, "I mean, what used to be home."

I decided to go out for a while. As I looked the front door I could hear the phone inside, ringing again. The plan was to call my husband that afternoon to tell him how what kind of response we'd had and who'd be coming by that afternoon to look things over and leave an application. Rob sounded jaunty and businesslike on the phone, and all of a sudden that irritated me.

"So, you got lots of calls?" "So many, it was crazy." "Any good ones, though?" "What do you mean, 'good'?" "I mean, any likely prospects?" "How am I supposed to decide who's a 'likely prospect'?" They all think of themselves as likely prospects. Everyone I talked to today has a good reason for wanting to rent the damn duplex. You tell me who should live there!



Barbara Horner

There was a long pause at the other end. I could picture Rob holding the receiver away from his ear and staring at it. Then, elaborately casual, he asked, "... is anything, ah, bothering you?"

I told him about the nonstop calls that morning and all the lives that were lining up for the dubious privilege of having us as landlords. He stopped me with his best let's-be-rational-about-this pitch, saying, "Sweetheart, we're looking for references and a security deposit, not somebody's life story. Don't get into all that. Just tell them they can come by and fill out an application."

"And then what?" "Then we pick somebody and get him in there so we aren't paying for an empty apartment."

We talked about some other things — work, and when we could schedule the car for a tune-up, and what to have for dinner. Before he hung up, Rob reminded me one more time, "If you get any more calls, just give them the address and tell them when I'll be there. Don't let people talk to you."

I set the phone down and it rang again. Someone named Cheryl. Soft-spoken but persistent. I told her she was at the end of a long line of would-be tenants, but she said she'd come out and look anyway. "Can you tell me, are there steps up to the front door, or is it a flat threshold?" I tried to remember — a couple of concrete steps, I thought. "Could we set up a ramp there? My husband's a Vietnam veteran, and he's

in a wheelchair most of the time." I decided to go out again. The hell with property management.

Rob came home late, with a dozen rental applications in a brand-new file folder. "You were right, a lot of people were really anxious to get in there. The rent we're asking is probably a little low." He was going to settle in after dinner to go over the applications, but he'd already decided, he said, we should rent to Lee Carver.

Lee Carver... oh, yeah. That first call, way back this morning when things seemed simple. "Why him?" "Well, he looks pretty good. I like can be in right away. He's a photographer at one of those family portrait studios, did he mention that? Maybe we should take Beth up there and get some new pictures for your folks."

"Yeah, but why pick him instead of some of these others?" I started shuffling through the applications, recognizing names. "She sounded good to me..." I held out the paper Linda Cisneros had filled in. Rob looked at the paper and shrugged a little. "I thought maybe a single mother might have a harder time making the rent. I mean, we want a stable tenant."

"Oh, well, mention the word 'stability' and the first thing that comes to my mind is a baby photographer!" I made it sound like the guy went door to door with a Polaroid and a periscope. "What are you getting so upset

about?"

"Look, it just seems to me like we could rent to somebody who really needs to be in that neighborhood — someone who can use the Senior Center or the Boys Club, or ride the 41 bus down to the hospital. I could see Rob's expression shifting from mildly pained to incredulous as I talked."

"Since when did you get to be such an expert on Claremont?" "Since when did you start writing people off just because they've had a few problems? I wasn't being far here. Ask anybody, my husband is one of the last of the good guys, a prince — and I was acting like he'd signed up to become a slumlord. But in my mind I was still somewhere just south of Claremont Mesa Boulevard, over near Genesee, trying to find room for

everyone."

"I'm sorry, I just think we —" The phone rang. Rob answered it and told someone out there the duplex had been rented. We were quiet for a few minutes, before he said, carefully, "I think you're really looking at this the wrong way. I'm trying to keep this simple." He waved a hand at the pile of applications on the table. "Most of these people have to give notice or get out of a lease. A couple of them need time to come up with the full rent and deposit. One guy is out of work." My husband was being the soul of reason. I really hate that.

"So we're not even considering anyone whose life looks a little complicated?" "Well, you're ready to throw out this guy's application just because his life

isn't complicated?" He gave me a half-hopeful look. "Listen, what do we know, maybe it's just being a baby photographer — would that make you feel better?"

"I'm just trying to be fair —"

"Okay, great! Don't you tell me Lee Carver was the first one who called this morning?"

Well, yeah, I remembered how he apologized for calling so early. "Yes, 'So if we want to be fair, we should go with him, he's qualified and he was the first one here.'"

I thought about Mrs. Cowles and her houseplants and Ed Johnson's little girls. I thought about Harold Carleton trying to get somewhere near home. In Claremont. Claremont and a dozen people who wanted to live there had somehow become a puzzle that I

couldn't solve or quite put down. I don't know how to call some of these people and tell them they have to look somewhere else.

Rob picked up the applications and tapped them into a neat stack, with the baby photographer's paper on top. "No problem, I'll take care of it. I'll call this guy right now and then let the others know we've rented the place." He sat down by the phone, happy to have things settled, and started dialing. For the third time that day I decided I didn't want to be near the phone.

Twisting Beth up on my shoulders, and we walked out through the back yard. The last of the summer light was just about gone, just the faintest glow to the west. I pointed in that direction and told my kid that was where Claremont was and that a lot of people lived there.

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# STILL LIFE RUS

BY JONATHAN SAVILE

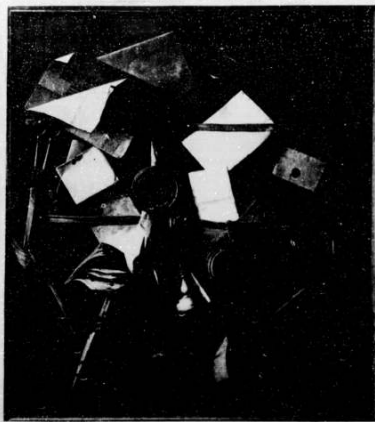
In writing last week about the San Diego Museum of Art's famous Cota still life, *Quince, Cabbage, Melon and Carumbar*, I tried to indicate how astonishingly broad and deep the implications of this apparently simple painting are. In its genre (which is to be found continuously in Western art from the 16th Century on), it does virtually everything such a painting can do. Its realism is extraordinary. Its shapes and surfaces are wonderfully

## Good-bye to perspective grids, good-bye to Platonic archetypes ...

gratifying to the eye. It concerns matter but profoundly on nature and on human life. It provides with great boldness the anatomy of the artist in the choice, arrangement, and treatment of his subject, including the manipulation of "natural" law by the artistic imagination. Its use of geometry and of complex structural patterns implies Pythagorean and Platonic vision of metaphysical truth. It moves the mind of the viewer from the pleased recognition of the most common of objects to a rapt contemplation of pure Being. No other still life paintings — not even the greatest masterpieces by Manet, Kertész, Chardin, Cézanne, or Van Gogh — are of greater scope. With this painting in your memory, as itself

a Platonic archetype of the possibilities of the genre, you should find a tour among the other still lifes in SDMA illuminating. These are distributed through the various galleries and provide a compact survey of still life painting over four centuries. Each one of them will in retrospect sharpen your perceptions of the Cota, while your previous experience with *Quince, Cabbage, Melon and Carumbar* will clarify your understanding of what these other excellent but narrower works of art achieve and do not achieve.

The Cota (for instance) has a number of the characteristics of *rompe-l'oeil* pictures, notably the playful illusionism that blurs the distinction between painting and reality. For a full-blown representative of this style, you may step into the adjacent gallery and look at the spectacularly illusionistic mid-17th-century painting of a letter-rack by the Dutch artist Samuel van Hoogstraten. In making objects look real, in the exact depiction of palpable surface textures, minute details, and natural light and shadow, van Hoogstraten is surely Cota's equal. But his aims are more limited. It is the ordinary, familiar, unobtrusive qualities of the letters, scissors, pinset, notebook, pen, and related trivial paraphernalia that are the picture's center of interest. Their tightly-regular disposition behind the horizontal retaining straps reinforces the sense of coolness: this is (we are asked to believe) the random residue of numerous idle arbitrary actions by the users of the rack. That is what reality is shown as here. There



"Still Life," Samuel van Hoogstraten

is no suggestion of a larger cosmic structure, of a mathematical interplay of forms, of mysterious infinite depths. The background appears as a flatly rendered, clearly lighted, solid material, wooden board, a fraction of an inch behind the surface of the specially shallow painting. There is nothing in

timating any possible transcendence of the world we know through our senses — whereas the Cota, while equally an affirmation of the empirical world, nevertheless opens a window (literally) into another realm. It is significant that van Hoogstraten's chief principle of composition in this picture is to

fill the canvas with a variety of objects, there is just no room left for mystery. Much the same (although not to quite this extreme degree) is true of the other 17th and 18th-century Dutch and German still lifes on the adjacent wall. Flowers are the dominant objects in these works by Jan van Huysum, Rachel Ruysch, Daniel Seghers, Erasmus Quellinus, and Georg Flegel (or his circle), along with vases, birds, insects, relief sculptures, shelves, and sometimes architectural members.

The late 17th-century Ruysch picture is typical. As usual in the genre, the natural objects are brought into a human, civilized context: the flowers are arranged in a glass vase, the dragonfly and the butterfly pursue their goals in a space articulated by Doric columns and a shelf of polished marble. The realism in the rendering of surfaces is flamboyant, above all in the organic irregularities of the flowers, but also in the illusion of the marble (with the date and the artist's elegantly curved signature seemingly incised into the stone). The artistic (rather than realistic) manipulation of light and dark to give the picture dramatic shape is confident and authoritative: the highlighted blossoms blaze into prominence, while the subordinate forms withdraw into moderate shadow. There is immense Baroque vitality in the flowers, of a rippling, fluttering, rising luxuriance that contrasts radically with the serene, static, self-contained classicism of Cota's fruits and vegetable. Altogether an admirable painting — but one in which the sensual and the picturesque have decisively assumed the chief role, abandoning the perfect balance between surface and structure, Nature and Being, the visual and the intelligible, that characterizes the Cota still life.

Ruysch, obviously, did not want to do what Cota had done. She no longer believed in his universe, any more than her contemporaries (Defoe, say) believed in the universe of Shakespeare (Cota's contemporary). Art belongs to history, and history does not remain still. However, the museum has some interesting productions by a still life artist who apparently wanted to make history move backward. In the American collection downstairs, there



"Still Life," Rachel Ruysch

are three exquisite little paintings by Raphaelle Peale, who in spite of being a contemporary of Kertész, Westworth, Beethoven, and the American and French revolutions, clung

reverently to the still life style developed by Cota. The sensual realism is executed with an expert hand; you can practically feel the fuzziness of the peaches and the cool

smoothness of the glowing grapes. And the artist had also learned the structural principles for which Cota (or his numerous Spanish successors, such as Zurbarán) could have served as a model: the harmonious, carefully composed arrangement of the few, simple objects, the limited color range with its subtle variations, the atmosphere of repose, the importance of large "empty" areas, and the dark, rich, bottomless background.

All these principles had been in place two full centuries before, and Peale — a star pupil — reproduced them as though he and Cota were trencher companions. But his paintings, lovely and technically adept as they are, are strangely unexciting in comparison with the Cota still life upstairs. Peale could imitate the earlier master, but his use of it does not lead the viewer to any insight into the transcendent nature of reality. The fruits are delicate and passive, rather than assertive of a powerful inner force; the dark, mysterious background conceals no mystery. The American painter may not even have been aware of the metaphysical overtones in the style he practiced so skillfully. For him (we may suppose) this was a way of painting, not a way of knowing. Peale's rather touching devotion to the outward body of a past style whose living heart could no longer beat for him is perhaps understandable in an artist whose painter father named his sons (all of whom became painters) Raphaelle, Rembrandt, Robert, and Titian.

By the 20th Century — the century you and I have been compelled to live in — it had become impossible for most artists to believe in an underlying universal reality that was at once objective and spiritual. For objectivity, one had to turn to science, which had been so immensely successful in explaining and transforming the world; the spiritual became more a matter of subjective experience, of dreams, of the individual psyche, of the creative imagination undeterred by the way the eye sees the world or by any notion that things are as they are, independent of our private preferences, fancies, points of view. Good-bye to perspective grids, good-bye to Platonic archetypes, good-bye even (for artists)

(Continued on page 32)

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"Bouquet II," Hans Matisse

"Still Life - Flowers," Hans Matisse

(Continued from page 11)  
which remain attached to traditional religious) to the objective validity of church doctrines. There has been no good-bye to still lifes, though; throughout the centuries they have continued to be produced. In the frantic ascension of revolutionary styles that characterize our age, consider, as one pole

of this relentless (and in some respects liberating) subjectivism, the German Expressionist still life, of which SDMA offers two strong examples: Gabriele Munter's *Still Life with Porcelain Jug* (1911) and Alexej von Jawlensky's *Rosen II* (1937). Once more the principal subject is flowers, always a favorite with still life painters, because the aesthetic

qualities of flowers — their colors, their forms, their beauty — rival those of paintings, and thereby pose a particular challenge to the artist who wishes to claim superiority over nature.

In this case (and in striking contrast to the Raych painting updates), the artists are concerned not with what the flowers look like but

with the emotions aroused by them. The thick, rough, cloaked brushstrokes give only the most general idea of the flowers' appearance: "a rose is round" is all they tell us explicitly. There is intense energy here, but it is the emotional energy of the painter, not the biological energy of nature that Raych communicates so vividly. The colors are deep, dark, violent, the colors of blood, of passion, of anguish. Space and mass are as negligible as are surface details. Jawlensky's roses exist not in a measurable, external environment but in the artist's tormented soul. The shadows are felt shadows, not observed shadows; no sun is implied as in the Cézanne, for all light comes from the experiencing self.

That self is much more concerned with expressing what exists uniquely inside it than in recording anything scientific (or realistic) painterly might be able to see and agree upon. As to being, the very concept has become obsolete. Truth is not ontological but psychological, and the painting does not encourage us to contemplate a permanent truth in some Empyrean, but urges us, in the heated rhetoric of words and dabs of impasto, to identify with the emotional state of the artist as he paints the picture.

At the opposite aesthetic pole is the still life treated almost entirely as a formal experiment. In the downstairs galleries where the modern paintings are hung, you will find a cubist still life by Braque (1927) that shares with the Cézanne little beside in genre and its restricted palette (the colors here are cool, somber, intentionally unpassioned, quite unlike those of the Expressionist paintings). The artist is in the persona of an impersonal analyst, but the object of his analysis is not Nature or Being, or (less grandiosely) any specific article in his or her human ambience, but the flat, rectangular area of the canvas. What he is painting does not matter at all; all that counts is that he is fashioning a work of art. The actual things of this world, which Cézanne so loved even while knowing that they constituted a way station and not the end of the journey, are used

instrumentally — taken apart, reassembled, manipulated, remade, entirely for the sake of something else: the painting.

Cézanne, too, was thoroughly conscious of the artist's function as a maker, the creator of a well-formed work of art. But his rootedness in the diverse, overlapping, interlocking world views of Renaissance culture enabled him to balance this function with a higher visionary calling — just as Shakespeare did. The Spanish painter knew that even his great Quince, Cabbage, Melon and Cucumber was not the end of the journey. Braque takes us only that far, and then stops. There is nothing beyond.

This Braque still life, although one of its artist's minor works, is ingeniously put together — a good painting, certainly, and agreeable to look at for a while. There are a great number of other Braque still lifes that are undeniably great paintings, of thrilling inventiveness and elegance. But their greatness is circumscribed by the conditions of thought in our era. "We cannot try to show reality as it is," says the artist today, "because we cannot know it as it is, because it may be meaningless even to speak of such an autonomous reality, because art is not philosophy, not religion, just art, one among many human enterprises. All we can do is construct works of art, and any work of art that can be made to work in purely aesthetic terms has accomplished all that this activity need or can aim at." Artists used to want to make works; now they are content to make shapes.

Not that the creation of aesthetic form is easy, or that it is a subsidiary goal of the artist. But Matisse's mind is rapid, intuitive, spontaneous. The formal characteristics of his painting burgeon over the canvas with the irrepressible exuberance of a summer garden. It is the incredible, incalculable rightness of these characteristics that makes a work like the SDMA Matisse still life so enchanting: the often unexpected inflexible choice of colors, the apparent disorder of the vital, irregular, linear arabesques, which nevertheless prove to be exactly where they must be for the three bright stems, the drooping lines at the

right in order to integrate the painting as a whole; the joyful audacity with which the artist breaks conventional rules of composition and invariably, miraculously, gets away with it; the flawless logic of every outline, every stroke, every gesture, figuration, balance, contrast, and so forth, one cannot be a painter.

No one could dispute that Henri Matisse had such a command, and it is impressively manifested in SDMA's splendid still life of a bouquet of flowers (dated c. 1966), probably the most beautiful painting in the Museum's modern collection. How different the organization of this picture is from that of the Cézanne still life! The artistic intellect we intuit behind Quince, Cabbage, Melon and Cucumber is calm, slow, ruminative, methodical. The effects have been long and carefully considered: the geometrical structure, the linear and spatial schemes, the lighting — all are evidently the result of meticulous calculation. One imagines this intellect operating like the force of gravity that keeps the planets in their precise orbits — inevitably, majestically.

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right in order to integrate the painting as a whole; the joyful audacity with which the artist breaks conventional rules of composition and invariably, miraculously, gets away with it; the flawless logic of every outline, every stroke, every gesture, figuration, balance, contrast, and so forth, one cannot be a painter.

No one could dispute that Henri Matisse had such a command, and it is impressively manifested in SDMA's splendid still life of a bouquet of flowers (dated c. 1966), probably the most beautiful painting in the Museum's modern collection. How different the organization of this picture is from that of the Cézanne still life! The artistic intellect we intuit behind Quince, Cabbage, Melon and Cucumber is calm, slow, ruminative, methodical. The effects have been long and carefully considered: the geometrical structure, the linear and spatial schemes, the lighting — all are evidently the result of meticulous calculation. One imagines this intellect operating like the force of gravity that keeps the planets in their precise orbits — inevitably, majestically.

But Matisse's mind is rapid, intuitive, spontaneous. The formal characteristics of his painting burgeon over the canvas with the irrepressible exuberance of a summer garden. It is the incredible, incalculable rightness of these characteristics that makes a work like the SDMA Matisse still life so enchanting: the often unexpected inflexible choice of colors, the apparent disorder of the vital, irregular, linear arabesques, which nevertheless prove to be exactly where they must be for the three bright stems, the drooping lines at the

patterns, flows, clusters, explosions; they respond to the foreground forms they surround (flowers, stems, vase, stool) like iron filings responding to an electric current; their glowing lights, darkens, hints here at a light source, there at a shadow, and always with a spirit of the unpremeditated, the impromptu. The background is as fully alive, and as flawless in its intuitive wildness, as the flowers.

But if you ask yourself what this background represents, what it is, your answer has to be that it is a superb background of a superb painting, that it represents nothing other than the formal, logical requirement of a background when there is a foreground, and that it belongs fully and exclusively to the world of painting. Unlike the endless, trembling darknesses through Cézanne's windows, it does not suggest that an artist is a seer, that he has a mission ordained by something Other, or that when he "creates" a painting he is actually uncovering a secret that is already there. Michelangelo expressed the same idea in his sonnet about the sculptor's liberating the statue that already exists within the marble. To the modern world, this Platonic conviction seems merely a fanciful illusion. Our artists — even the best of them — are as skeptical as the rest of us, some of them tragically, some of them (like Matisse) blithely. A few trips up and down the SDMA staircase, looking at the Matisse still life in the light of the Cézanne still life and the Cézanne in the light of the Matisse, will tell you most of what you need to know about the history of the human spirit in the last four centuries.

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M.C. (abruptly): "Yes, he's deceased now, passed on, but his



Clay, Robert Nesta Marley, of course, will always be the colossus of reggae. A riveting performer and songwriter, he was the pivotal artist in the genre's growth and its spread around the world to an extent no one will ever equal. He is nothing less than a folk hero, a people's icon of the Third World. Marley is also a scoundrel, a thief, a close to scandalous. But Ras Bob is a consummate businessman? Apparently not. He had a Rastafarian disdain for the fine-print (trappings of money) and was more concerned with the good of his people than with that of his worldly wealth. Consequently, his estate has been rocked by some nasty scandals involving people who think they know what Marley was like. The man himself never specified too clearly.

The shadow Marley continues to throw upon reggae is considerable. And it's a problem. But contrary to what you might think, it's not the problem of a vacuum, a vacant throne, with everyone awaiting the new king (witness the "their appointed" millions pop Ziggy Marley's album). It's the real problem afflicts San Diego, and

To Leib and Martinez, Cheatom's blanket dismissal of any so-called "slackness" songs or artists is a cultural crime, a distortion and misrepresentation of the way things really are in the true strongholds of reggae music. "Misogynist lyrics, anti-gay lyrics — reggae music

crowd to rock  
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## QUARTER NOTES

BY JONATHAN SAVILLE

### BUSWELL/PARNAS/LUVISI TRIO

In 1987, violinist James Buswell, cellist Leslie Parnas, and pianist Lee Luvisi, each of whom has had a distinguished individual career, came upon the idea of forming a trio. Their recent visit here, under the auspices of the La Jolla Chamber Music Society, demonstrated what a wonderful idea that was, for this is one of the very best such ensembles any chamber music lover has had the pleasure of hearing.

There is no point talking about matters of technique, for each of these players is a master, and their ensemble has the perfection of each of them raised to a greater height by being tripled. The flawless agreement of pitch between the violinist and the cellist, when the two of them were playing in unison, was enough to indicate that the audience and the music were — so to speak — in good hands.

Beyond all such basic excellences, it was the group's collective musical personality that gripped the Sherwood Auditorium audience from first to last, in a program ranging from Beethoven and Dvorak to Ravel. When the audience left the hall, at the end of the concert, the impression of the group most vividly present to them must have been one of overwhelming, fiery intensity and of soaring lyrical passion, for these were the characteristics of the performance of Dvorak's Trio in A Minor, Opus 45, which concluded the program. It was —



*Buswell/Parnas/Luvisi Trio*

not to put too fine a point on it — simply suspenses, exactly the kind of performance Dvorak needs to prove his claim to being one of the great 19th-century composers, in a class with Beethoven, Schubert, Schumann, and Brahms (a claim that curiously needs to be made again and again, because of some slight innate skepticism in audiences).

The Dvorak performance also confirmed the experience, reiterated throughout the concert, of the flawless balance of the three musicians in their interpretive command over the music. Splendid as pianist Luvisi was — grand, delicate, resilient, with a lovely, ringing tone — he never dominated the ensemble the way Menahem Pressler has always dominated the Beaux Arts Trio. The cooperativeness and equality

one continuous, flowing discourse. The performers, made this mood entirely their own, and while there was always a direct and pointed power in their playing (of the sort that would become far more prominent in the Dvorak later on), the overriding tenor of their Beethoven performance was precisely the large gestured grandiosity the score risks for. Within that context, the individual movements assumed a moderately differentiated but never conflict-laden character, like four comfortably friendly siblings who have their unique traits of personality but whose mutual resemblance is never far out of mind.

The most radical transformation of the Buswell/Parnas/Luvisi Trio was — understandably — in their performance of the Ravel. A Minor Trio. The emotional expressiveness in this work differs radically from that of the Beethoven or the Dvorak — for all its modesty and elegance, this is really a new kind of music (it dates from 1914), requiring a profound reevaluation of performers' ideas of tone color, phrasing, structure, and musical affect. A profound reevaluation was what we heard in Sherwood Auditorium: a breathtaking performance, tender, vital, rap, delicately hand but assertive, miraculously strange (in the way of Ravel's idiosyncratic imagination), enveloping the mind of the listener in a light never seen on land or sea.

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BY ELEANOR WIDMER

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Hours: Open daily, Monday through Friday, lunch and dinner, 11:00 a.m. to 11:00 p.m.; Saturday, 9:30 a.m. to 11:00 p.m.; and Sunday, 9:00 a.m. to 11:00 p.m.

By 3:30 in the afternoon, the sky is dark and angry. With the wind at its back, the rain comes down in full force. Gazing anxiously outside the window, trying to decide whether or not to call off my dinner date, I gape as Aunt Bertha beelines into view. Only the other day she cried because she so unpleasantly plumped. "My big toe is following me!" Extra girls notwithstanding, she takes a running leap across my flooded driveway, her ancient raincoat flying like a saturated sheet. She's brandishing the current edition of a slick magazine that's geared toward mature women.

"Have you seen this?" she exclaims, pointing to an article called "The Hottest Restaurant in Los Angeles." "All the celebrities eat there, and each one has a special table. Why take me? Can we go to Beverly Hills and try it?" It says a woman from Canada sits in Maple Drive Restaurant three times a week, just hoping she'll catch a glimpse of Tom Selleck."

In that moment, I feel great love for my Aunt Bertha: she's so childlike, so filled with wonder and longing for the world of celebrity that I almost have to disavow her. "Listen," I remark wily, "this is a puff piece, you know, an idea that may have been dreamed up by a PR firm. Why would you want to eat at a restaurant that charges \$44 a lunch if the meal and/or mashed potatoes when the tables aren't even covered with cloths?"

"But why doesn't San Diego have a celebrity restaurant?" she insists. "We could use one. We need one." Aunt Bertha lathers. "I need one."

I can't reply because it begins to hail, and in a shower of icy pellets my evening's escort arrives. Is a Jeep.

"Where are you going? Where are you driving in the hail in this Jeep?" Aunt Bertha cries. "To Chula Vista."

She's dumbfounded. "Chula Vista? It's almost at the border, we would have an accident in this weather, we're putting ourselves at risk!"

Once she uttered the word *no*, I instinctively remind her that Chula Vista is not a likely place to find celebrities, and furthermore, the Jeep has only two seats. "So I'll sit in the back on the floor," she replies. And she does.

Throughout our 30-minute drive I pray that our efforts are worthwhile. On all sides of us, cars are veering out of control, the hail is beating against the plastic windows, and my fat little aunt, the mother of martyrs, is huddled on the floor of a bouncing Jeep. When I ask her periodically how she is, she answers each time, "Don't ask."

So at last we arrive at 534 Broadway in Chula Vista, and miraculously the rain has stopped. We pull Aunt Bertha from the back of the car, and since she thrives on self-sacrifice, she's actually glowing. When we enter the month-old Center Cut Restaurant, her animation increases. "White tablecloths!"

she cries. "Let's face it, I am a white-tablecloth person. And look at the beautiful floral rug and the chairs trimmed in black lace! Did you notice the color of the knotted shades? Terra cotta, definitely and absolutely soothing. The whole place, I mean, and with relief she slides herself into a booth."

As its name implies, Center Cut serves beef — prime rib, steaks (20-ounce Porterhouse or regular and large cuts of top sirloin, filet mignon, and New York strip) — but it also offers a large selection of fresh fish and seafood. Entrees range in price from \$10.95 to \$22.50 for prime rib and lobster, but the best bet here is the nightly special, which is \$9.95.

My escort selects the regular cut of prime rib for \$10.95. All entrees include soup or salad and a choice of baked potato, french fries, or rice plus plenty of fresh vegetables. Pleasant and nicely prepared, the regular cut of prime rib was more than enough for the average person.

Aunt Bertha has the shrimp in garlic butter for \$19.95. "About the quality of food, I'm not complaining," she complains, "but what kind of smelly air rolls are they using? What is this, 1950 when white bread was king? I mean, this restaurant needs to know about rolls with texture, sourdough or baguettes from Schmitt's, something you can sink your teeth into!" She abandons her comments on the rolls to savor her potato soup. "A little bit too much flour is used as thickener. The creamers are out

and natural is in." As she says this, she pats her copious thighs. Then she leans over to sample my very satisfying salad with its combination of creamy Italian dressing, fresh herbs dressing. "Very nice salad," she admits, "and plentiful. I can't stand restaurants that are stingy with lettuce leaves." She also likes her shrimp, but she prefers my salmon.

Aunt Bertha makes a big fuss about the evening specials, which are orange roughy or salmon that night and include soup and salad. The orange roughy is from far away and must be flash frozen," she informs us, over the expert, "but how can they possibly give you fresh salmon for \$10.95?"

The waitress speaks to the chef, and the chef reports that the salmon is not only fresh but that he cut it himself from the whole fish. We all dig into the grilled salmon and are impressed with the fish as well as the baked potato and vegetables, which are at their peak.

Having tucked away her own meal, Aunt Bertha sets about finishing mine before making her pronouncements. "If I were in the vicinity, I'd definitely come back here again." She and I have no argument about Center Cut. For straightforward American cuisine, and especially the \$10.95 special that change nightly, you get good value and excellent service. Buffet brunch, all-you-can-eat, is available both Saturday and Sunday and costs \$9.95.

Before we turn for home, we drive down Third Avenue to the other Aunt Bertha's, the bridal shop in the rain. "To tell you the truth," she laments, "Chula Vista is a lot cooler than Beverly Hills."

• • •

Sam Spide, the San Francisco-based detective created by Dashiell Hammett, sustained long nights without sleep and later indulged in breakfasts of eggs, steak, and fried potatoes doused liberally with ketchup. Having washed down this hearty food with several beers, he then fell into bed. Of course, that was during a more innocent gastrointestinal age. Sakai's, the Old Thai American Café and excellent Japanese restaurant, to mention just a few, still offer breakfasts with big bags of meat.

One of the best breakfasts for a unique breakfast — if you can handle a lot of food early in the day — is prepared at the Armenian Café in Carlsbad. Fluffy omelets are stuffed with shavings of broiled lamb or broiled chicken, Armenian style, and the potatoes for cottage fries are sliced by hand. The cost is approximately \$6, and if you're an insomniac, drive up to Carlsbad for breakfast. You'll find them amble down to the beach. If you can't sleep after that, wait until the next morning and repeat the breakfast. You won't need food for the rest of the week.

Armenian Café, 3126 Carlsbad Boulevard, Carlsbad (726-2233). Breakfast Wednesday through Friday, 8 a.m. to 11:00 a.m.; Saturday and Sunday, 8:00 a.m. to noon. ☐

## NORTH COASTAL

**WULF'S ROASTERY** 1614 Camino del Mar, Del Mar 394-1861. Expresso makes this place a must for anyone who loves a good roast. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

**EL PASO ADRIANO** 1711 San Diego Ave., San Diego 524-1111. This is a great place for a quick meal. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

**THE FISH MARKET** 1614 Camino del Mar, Del Mar 394-1861. This is a great place for a quick meal. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

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## Reader's Guide to Restaurants

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego and Tierras dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. Lower than \$10, moderate \$10 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

**MARINER'S RESTAURANT** 1711 San Diego Ave., San Diego 524-1111. This is a great place for a quick meal. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

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**SCALEN** 1711 San Diego Ave., San Diego 524-1111. This is a great place for a quick meal. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

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**EL MEDICHO** 1711 San Diego Ave., San Diego 524-1111. This is a great place for a quick meal. The food is great, the service is excellent, and the atmosphere is just what you need. The food is great, the service is excellent, and the atmosphere is just what you need.

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"San Diego's Best Breakfast and Lunch"

**1/2 PRICE BACADO OMELETTE**

Buy one at the regular price of \$5.95, get second one at 1/2 PRICE.

3-egg omelette filled with meat and mushrooms, topped with a combination of jack and cheddar cheeses.

Nice salad Sunday between 9 a.m. - 1 p.m. • With or • Done in only

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Breakfast & lunch  
Mon-Fri 7:00 a.m. to 2:00 p.m.  
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(between 16th & 17th)  
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NOW OPEN EVENINGS & SUNDAYS

**2 FOR 1 Philly Stromboli**

Buy one at the regular price of \$2.95, get second one at 1/2 PRICE. Special offer: 2 stromboli for \$4.95. All other items at regular prices.

Alcohol & non-alcohol  
• Italian pizza  
• Cheesesteaks  
• Sandwiches • Catering

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2322 El Cajon Blvd. (near Texas St.) 291-5679  
Open 7 days a week, Sun. & Mon. at 4 p.m.  
Expires 4/11/91 • MCV/Visa

**KHYBER PASS 2 for 1**

Let Khyber Pass cater your next party! Special authentic selections available.

Buy first entree at regular price, get second of equal or less value absolutely free. (Limit up to \$12)

Lunch from \$4.95  
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Award-winning Mexican Cuisine & Seasonal Specialties

**SALE 30% OFF**

SUN, MON, TUES. LUNCH & DINNER

**YOUR ENTIRE CHECK**

Valid April 10-11, 1991 • Not good with any other discount.

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**D'AMATO'S**  
Pizza & Italian Restaurant

**2 Dinners for \$9.95**  
Choice from lasagna, ravioli, spaghetti with meat sauce or eggplant parmesan w/parmesan. Includes salad & bread. (Dine-in only)

**Extra-Large 18" Pizza \$12.95**  
Choice from lasagna, ravioli, spaghetti with meat sauce or eggplant parmesan w/parmesan. Includes salad & bread. (Dine-in only)

**\$2.00 off large 16" pizza**  
No substitutions.

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Open 7 days a week, Sun. & Mon. at 4 p.m.  
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gourmet

**DINNER FOR TWO \$18.95**

(up to \$28.95 value)  
Choose any two entrees (chicken & market price items excluded). Dinners include soup or salad, restaurant appetizer & crisp bread free for 2 people. No substitutions.  
Expires April 18, 1991. Valid any time except for holidays.

We are open Fri. & Sat. 4-11 p.m.  
Sun., 4-9 p.m. • Mon. thru Thurs., 4-10 p.m.  
530 UNIVERSITY AVE 291-8919

Have you ever heard of a **YAKITORI BAR?**

And, did you know they are much more popular in Japan than sushi bars? Here's just a small sample of what we offer:

• **Adobo** - Marinated chicken marinated in soy sauce & adobo, wrapped in sushi paper. \$1.45  
• **Hot Chicken** - Beef marinated in soy & ginger sauce. \$1.45  
• **Shrimp Kabu** - Shrimp marinated in soy & ginger sauce. \$1.45  
• **Hot Chicken** - Beef marinated in soy & ginger sauce. \$1.45  
• **Hot Chicken** - Beef marinated in soy & ginger sauce. \$1.45

An innovative & fun dining experience. Come in & see for yourself.

3740 Sports Arena Blvd.  
San Diego, CA  
223-2641

**Pasha's**  
AFGHAN CUISINE

**HAPPY ANNIVERSARY**

For the month of April, Pasha's celebrates its anniversary. To thank our patrons, we are offering a FREE APPETIZER and FREE DESSERT with all entrees. (Offer not valid with lunch special.)

All of our entrees include Naan (Afghan bread), mixed vegetables and spinach.

**OPEN FOR LUNCH & DINNER**  
Beer & Wine Available  
FREE PARKING IN REAR  
We cater for special occasions.  
1110 Torrey Pines Rd., La Jolla 454-9229

**FREE APPETIZER & DESSERT**  
with entree during April



...and a romantic enclosed patio in addition to the main dining room. It's worth the drive to see these Chaco-San Juan. Open to lunch Monday through Friday, dinner Monday through Saturday. **Topanga**

**LA JOLLA**  
**LA PALOMA** 716 Encinitas Avenue, Vista 761-7410. This Japanese-Mexican restaurant, located on a hillside with panoramic views of the San Diego skyline, offers a unique dining experience. The restaurant is known for its authentic Japanese and Mexican cuisine, featuring a variety of dishes that blend the two cultures. The atmosphere is warm and inviting, with a focus on quality ingredients and traditional cooking methods. **Topanga**

**BRUNO'S PASTA & SEAFOOD**  
 3700 Mission Blvd. • Mission Beach • 440-4200  
**FREE DINNER ENTRÉE**  
 With purchase of dinner entrée of equal or greater value. Good after 5 pm. Expires 4-18-91. **NOT GOOD ON NIGHTLY SPECIALS**

**SPAGHETTI SPECIAL FOR 2 \$7.95**  
 Meat or Vegetarian Lasagna Dinner for 2 for \$10.95  
 Both offers include: Garlic bread and salad. (\$2.00 for 1/2 liter of wine with special). Dine-in only. Expires 4/15/91.  
**VESUVIO ITALIAN RESTAURANT**  
 3412 5th Street  
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Welcome to **Stefano's**  
 "SAN DIEGO'S FAVORITE ITALIAN RESTAURANT"  
 NOW FEATURING  
**"Piatto Del Giorno"**  
 Lunch Special • Choice of Two: Pasta • Salad • Soup  
**\$5.00**  
 Hours: Mon. to Fri. 11 am-2 pm  
**"Early Diner Delight"**  
 Chicken Parmigiana or Fresh Fish Piccata  
**\$7.95**  
 Includes tossed garden fresh salad & Stefano's Homemade Pasta  
 Monday-Thursday - 5 pm to 6:30 pm  
 Not good with any other offer/promotion  
 Complete lunches and dinners  
 Award-winning Northern Italian Cuisine  
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## Restaurant Guide

### LA JOLLA

**ALBUQUERQUE OF LA JOLLA** 1211 Prospect Street, 454-2222. Both the kitchen and the bar are open daily. The restaurant is a casual dining establishment with a focus on Mexican and Southwestern cuisine. The menu features a variety of dishes, including traditional Mexican favorites and contemporary interpretations. The atmosphere is warm and inviting, with a focus on quality ingredients and traditional cooking methods. **Topanga**

**ROBUST MEDITERRANEAN MEAL**  
 Cooked in your own kitchen by Tim the ITINERANT COOK  
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**Enjoy one complimentary dinner entrée**  
 when a second dinner entrée of equal or greater value is purchased. Up to \$9 value.  
 Select Mexican dishes prepared daily from the freshest ingredients.  
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**SUSHI**  
 20 piece combo with soup  
**\$2.99**  
 11 am-9 pm  
 New open Sat. & Sun.  
 Sushi Deli Too

**YES**  
 Our Margaritas have gone TEQUILA! and we are going Bananas pouring Rum, Kahlua, Gin, Vodka, Brandy Scotch, etc. and also beer and wine.  
**El Tecolote Mexican Restaurant**  
 Since 1942  
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**BEST CHINESE FOOD IN LA JOLLA**  
**IMPERIAL WOK**  
 Mandarin & Szechuan Cuisine & Full Bar  
 Cuisine by owner, chef Yung-Cheng Yang (20 years' experience)  
 See the "Dumpling King," Mr. Lou, the renowned chef from Peking, China in person every Sat. & Sun. from 4-8 pm during the month of April. He will perform for you in our dining room a free demonstration on the art of dumpling preparation.  
**FREE DUMPLING APPETIZER**  
 with your dinner purchase. One steamed appetizer per couple.  
 Free reserved parking in side lot  
 5771 La Jolla Blvd. 454-8625 (Next to Bully's)  
 SUN-THURS. 11:00 am-10:00 pm, FRI. 11:00 am-10:30 pm, SAT. 4:00 pm-10:30 pm

### CLAIREMONT & KEARNY MESA

**ALBUQUERQUE OF LA JOLLA** 1211 Prospect Street, 454-2222. Both the kitchen and the bar are open daily. The restaurant is a casual dining establishment with a focus on Mexican and Southwestern cuisine. The menu features a variety of dishes, including traditional Mexican favorites and contemporary interpretations. The atmosphere is warm and inviting, with a focus on quality ingredients and traditional cooking methods. **Topanga**

**2nd Annual Festival of CHOCOLATE & SPRING FLOWERS**  
 Selected entrées with fresh spring vegetables, edible flowers & our outrageous chocolate dessert buffet.  
 Call for more info  
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**COMBO MANIA at THE ROCK**  
**ROCK LOBSTER**  
 Cafe y Cantina  
**\$7.95** Spicy-marinated chicken, Mexican-style shrimp, a lobster bomb and a special caesar salad.  
**\$8.95** Lemon dipper lobster, grilled shrimp, Mexican-style shrimp and a special caesar salad.  
**\$9.95** Mexican-style shrimp, lobster, lemon dipper lobster, Mexican-style shrimp and a special caesar salad.  
 All entrées served with all you can eat beans, rice & tortillas.  
 Bring this coupon in "you make" to enjoy these specials.  
 6690 Mission Gorge Road (at Friars Road) Dial LOB-STER (562-7837)  
 Offer good with this ad.

**Recession Buster**  
 Lasagna dinner for two \$8.95  
 Includes two full orders of lasagna & Italian rolls  
 "DiMille's working for the economy, bringing back 1981 prices."  
**DiMille's** Since 1978  
 Italian Deli & Pizzeria  
 Family owned & operated • Open 7 days a week  
 Home or office catering available  
 3492 Adams at 35th • Normal Heights • 283-3153  
 Not valid with any other offer. 1 coupon per table. Dine in or pickup only • add 75c on take-out.  
 Expires 4/17/91 91  
**Coupon**



**COMBO MANIA at THE ROCK**  
**ROCK LOBSTER**  
 Cafe y Cantina  
**\$7.95** Spicy-marinated chicken, Mexican-style shrimp, a lobster bomb and a special caesar salad.  
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## FUNdido

### MEAL DEAL

It's a complete FUN meal!

- Fiesta Bean Dip Appetizer
- Fundido Platter:
  - Our POCO Pollo Fundido (Flour tortilla filled with seasoned chicken, covered with melted cheddar cheese)
  - Two Mini Chimichangas
  - Spanish Rice & Refried Beans
  - Poco Fried Ice Cream

Expires May 2, 1991!

**Fiesta Bean Dip**

**Fundido Platter**

**POCO Pollo Fundido**

**Poco Fried Ice Cream**

# GARCIA'S

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**SAT., APRIL 6**

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GARMENT OF YOUR CHOICE

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# EVENTS THEATER MUSIC & FILM

## A KIND OF VIDEO ALTERNATIVE WEEKLY

Money. Ever think about all the abuse it's subjected to? You think people are cruel to their junk mail? Pinned or snatched from hand to greedy hand countless times every day, just how long do you think it takes for a fresh new bill to lose its exciting crackliness and ink, optimistic smell? Not long at all! People fold, crumple, bend, spin, and mutilate bills into little wads and shove them in their pockets, cram them into coin purses and wallets. Dollars are mercilessly scraped across counters to make them flat enough to be swallowed by change machines. They're folded into tiny rectangles and stowed in parking lot drop boxes — and later speared and fished out with unbutted paper clips.

Bills are squeezed in the middle to make "bow ties" for a humorous effect, rolled into tubes



"Albert," a recurring figure in *The 90s*

through which drugs are snorted. Through the barrels of pens, muntches flow onto Washington's upper lip. Lincoln's sideburns are extended. Hamilton acquires curly, seductive eyelashes. Sick

figures are drawn plummeting to their deaths from the glowing-eye top of the Mosaic pyramid. "Happy Birthday, Myrna" and "Debbi + Tony = Lov 4 ever" are (continued on page 4, col. 4)

## ASHES AND DUST

"Daddy didn't have many people working for him. Mr. Kraker, Koopman, Meyer, and Elli Vasser, a 23-year-old typist, who all knew of our arrival... The entrance to our hiding-place has now been properly concealed. Mr. Kraker thought it would be better to put a cupboard in front of our door, but of course it had to be a movable cupboard that can open like a door. Mr. Vasser made the whole thing. We had already let him into the secret and he can't do enough to help."

This, of course, is from Anne Frank's diary, the record of the two years she, her family, and other Dutch Jews spent in the "Secret Annex," a hidden apartment in an Amsterdam office building. There they were protected from the Gestapo, provided with supplies, and taken care of by Gentile friends who undertook this task at considerable risk to themselves. Why did they take the risk?

That is the question asked by Professor Lawrence Baron, director of the Lipinsky Institute for Judaic Studies at San Diego State University. Baron's interest is in the moral and psychological motives of all those non-Jews who concealed or rescued Jews during the period when the Nazis occupied or dominated a large part of Europe. In country after country, the Gestapo and their collaborators rounded up Jews and sent them off to concentration camps and to their death. Many ordinary non-Jewish people, not (continued on page 4, col. 1)



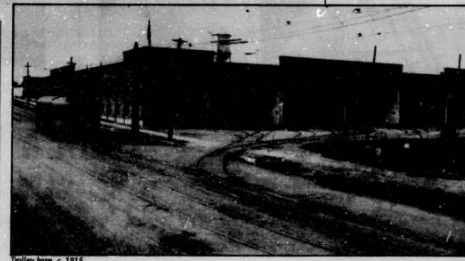
Trolley Barn Park

## PEOPLES PARK

Eric and Jessica DuVall were calling it "the park" eight years ago. They'd take evening walks around the big vacant lot near the corner of Adams Avenue and Park Boulevard in University Heights and talk about what a nice playground it would make if the owners ever tore down the abandoned brick trolley barn that had been there since 1912. Then the DuValls got a quick lesson in land use. San Diego style: empty lots are transformed into housing projects, not parks. In fact, the city housing commission planned to help the property owners build 150 apartments on the site. Eric DuVall deeded a little deeper into the proposed project

and learned that the landowners wouldn't have to meet some of the stringent environmental regulations because the apartments would be constructed with the help of a city agency. He and his wife printed up some inflammatory fliers and delivered them throughout the neighborhood on their bicycles. A community meeting followed, and DuVall remembers how the developer was shamed down by an "auditorium full of pissed-off people."

The project was abandoned three years later, in 1985, after soil tests revealed that much of the buildable land was any form of unstable fill dirt. The DuValls and other members of the newly formed University Heights Community Association then (continued on page 3, col. 1)



Trolley barn, c. 1913

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OFFER EXPIRES 4-4-91. \*\*LOOK-ALIKES ON BOARD APRIL 4, 5, 6, 7, ONLY

### PEOPLES PARK

(continued from page 1)  
persuaded the San Diego City Council to purchase the 8.6-acre site and build the park they dreamed about. The project followed several times, but construction finally began last year and just recently was completed.

The finished product, one of the first new inner-city parks to be built in many years, lacks the traditional tennis courts, softball diamonds, and basketball courts. University Heights residents told the city parks department they didn't want those; instead they got a huge expanse of grass accented with picnic benches and concrete chess and checkers tables. Police wanted a park that didn't attract transients or give drug dealers a place to hide, so

there are no bunker-like restrooms or thick groves of trees. A small viewpoint provides a vista of Mission Valley framed by a finger canyon, and mature palm trees line a sidewalk that's also good for skateboarding. The park is also a memorial to the trolley barn that once stood there. Mock railroad tracks and

the names of nearby streets have been stamped into the concrete walkways, recreating the routes played by the old electric trolley. One of the jungle gyms is built in the shape of a caboose, and there's a miniature map of the trolley system and a bronze plaque commemorating its historical

significance. The DeVilla, whose eight-year-old daughter Nicolette was an infant when her parents first discussed "the park," have since moved their family to Claremont, but they'll be back in University Heights this Saturday, April 6, to celebrate the park's

official dedication. Booths, live music, sand-castle building, and an ostrich egg hunt are among the entertainment planned, and politicians will of course give speeches. The festivities will last from 11:00 a.m. until 2:00 p.m., with the official dedication ceremony scheduled for noon.

— Paul Krueger



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NO ONE UNDER 17 ADMITTED



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### 1991 FESTIVAL OF ANIMATION

ALL NEW FOR 1991 - WEEKLY SHOWS NOW THRU APRIL 28 • SAN DIEGO MUSEUM OF CONTEMPORARY ART • 700 PROSPECT • LA JOLLA  
17 INTERNATIONAL ANIMATED SHORT FILMS

THE ONLY SHOW THAT  
FEATURES ACADEMY AWARD  
WINNER AND ALL OSCAR  
NOMINEES.

JUST ANNOUNCED OSCAR WINNER:  
**Nick Park**  
**Creature Comforts**

Keeping in the tradition of the Festival of Animation, this year's films and animators are of the highest quality, such as:

<p>"Dinky Goes Animate" by Larry Palmer Seeing his way could make Dinky, America's new hero on-screen.</p>	<p>"Grand Day Out" by Nick Park Mike and his dog set out for an adventure in the moon. I see computerized time back 7 years to create.</p>	<p>"Grasshopper" by Richard Dill Only!</p>	<p>"Starry" by Christopher Lawrence &amp; Wolfgang Lammert A balance act takes place on a tightrope. A different world. Current Academy Award Winner!</p>	<p>"Creature Comforts" by Nick Park This animation documentary will delight the most cynical of minds.</p>
<p>Thurs., April 4 7:45 pm</p>	<p>Fri., April 5 7:00 pm 9:30 pm Midnight</p>	<p>Week 14 Sat., April 6 7:00 pm 9:30 pm Midnight</p>	<p>Sun., April 7 No Show</p>	<p>Thurs., April 11 7:45 pm</p>
<p>Fri., April 12 7:00 pm 9:30 pm Midnight</p>	<p>Week 15 Sat., April 13 7:00 pm 9:30 pm Midnight</p>	<p>Sun., April 14 7:00 pm 9:30 pm Midnight</p>	<p>Week 16 Mon., April 15 7:00 pm 9:30 pm Midnight</p>	<p>Week 17 Tue., April 16 7:00 pm 9:30 pm Midnight</p>

ADMISSION:  
• \$6.00 Advance Outlets • \$6.50 At The Box Office  
• \$7.00 Friday and Saturday  
(For Info Call: (619) 551-9274  
• Night Of Show Only (619) 454-2594

\*Midnight shows feature extra-twisted films  
For mature audiences, under 17 not admitted  
GROUP RATES: Buy in advance at \$5.50/person  
(Sun., Thurs., only. Groups of 20 or more apply)

ADVANCE TICKETS: will be sold at the San Diego Museum of Contemporary Art Bookstore, Hunter's Books in La Jolla (619) 454-1504, the UCSD ticket office, the USSS ticket office, OR The Record on College Ave. on 11 Campus Blvd., Hillcrest and Encinitas, Arts TIX downtown San Diego, and all TicketMaster outlets.



## ASHES AND DUST

(continued from page 1)  
Nazi, not collaboration, not even anti-Semitism (or at least not virulently so), turned their eyes away from these activities. The Jews had always been a rather alien presence, hadn't they? In any case, it was their problem. No one was going to risk his life for them.

Nevertheless, some people did — altruists, people with conscience, people with a sense of decency. There were a few such people in every country, but in some countries there were enough of them actually to make a difference — for a while. In Holland, Anne Frank's case was not unique. The Dutch working class, in particular, sided with the Jews — first when the Nazis attacked the Jewish quarter of Amsterdam, and then in a general strike that began as an expression of protest at the torturing and murder of Jewish hostages.

In some other countries, not only a significant proportion of the populace but the national government as well resisted Nazi pressure to persecute and deport the Jews. The small Jewish population of Finland was protected. In Denmark, the heroic actions of the anti-Nazi underground resulted in saving the great majority of Danish Jews, who were smuggled in fishing boats to neutral Sweden. Fascist Italy bent to prevent first its Nazi ally, imposing various restrictions on Jewish education



Laurence Rabin

and employment. But the Italian people — including the government and the army — repeatedly deflected the Nazi demands that the Jews be sent to concentration camps and exterminated. It was only when the Germans themselves occupied the Italian Jews suffered the same fate as the Jews in other, less humane countries.

The most radical (and successful) opposition to the Nazi plan for the extermination of European Jews took place in — of all places — Bulgaria. This fact is not well known, but the Bulgarian case certainly provides ample material for the study of making a difference. Although the Bulgarian government was allied with Germany, with some elements in it willing to go along with the German anti-Jewish policies, numerous Bulgarian statesmen, popular opinion, the Bulgarian Orthodox Church, and

the monarch (King Boris) all fought against tremendous German pressure. What was it in their culture, their religion, their traditions, their national character, that gave the Bulgarians this astonishing altruistic courage — courage that ultimately saved virtually all of the country's 50,000 Jews?

Elsewhere, the efforts of even the most upright and courageous friends of the Jews did not have that fortunate result. On August 4, 1944, the Grane Eliazi made a raid on the Secret Annex, and the occupants, together with Knier and Koopman, were arrested and sent to German and Dutch concentration camps. In March 1945, two months before the liberation of Holland, Anne died in the concentration camp at Bergen-Belsen.

Professor Rabin will speak on the "Dynamics of Decency: Why People Rescued Jews in Nazi-Occupied Europe" on Wednesday, April 10, as part of the University of California, San Diego's public lecture series on racism, genocide, and the Holocaust. The lecture will take place at 7:00 p.m. in the Humanities and Social Sciences Building (Main Campus), room 2250.

The following Wednesday, April 17, Professor Deborah E. Lipstadt of Occidental College will offer two lectures about those persons who actually deny that there was a Holocaust at all. At 6:00 p.m., she will speak on "The Earth, The Ocean, and the Holocaust: The History and Evolution of Holocaust Denial," at San Diego State

University's Hepler Hall, room 221. That evening, at 7:00 p.m., she will be at UCSD's Humanities and Social Sciences Building, room 2250, where the title of her talk will be "Then Call Anne Frank's Diary a Fraud: The Tactics of the Holocaust Deniers."

All lectures, at both universities, are free and open to the public. For further information on the UCSD lectures, phone 594-5994. For further information on the SDSU lecture, phone 594-4835.

— John Peter Applebranch

## A KIND OF VIDEO ALTERNATIVE WEEKLY

(continued from page 1) scrawled over serial numbers and Treasury seals.

Blatant disrespect, I say, of the Federal Reserve. I always wondered what happened to those ideologically decorated dollars. On a seventh-grade field trip to the printing plant in D.C., we learned that bank notes were printed and defunct bills out of circulation and return them to the government for destruction. That's how the presses at the Bureau of Printing and Engraving can run 24 hours a day, seven days a week without so devoting the dollar as to make it not even worth the paper it comes. They said, "Uh, huh."

Washington-based researcher and global video activist Eddie Becker didn't buy that either. There's a six-minute segment of his recent visit to the Bureau of

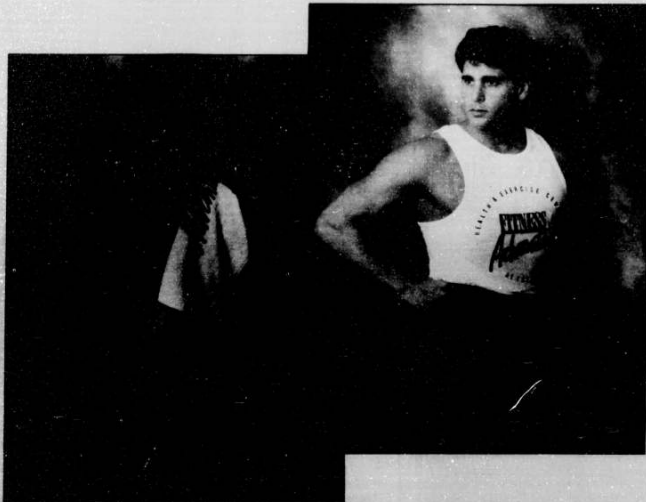
Printing and Engraving included in the PBS series "The 90's" — it's in the program called "Money." Becker talks to some assembly-line workers there who have stuffingly dull jobs, interviews a National Journal reporter about the immense power and low profile of the Federal Reserve, and ends up outside the Reserve building itself, an imposing white colonial structure, deserted-looking but for a squirrel crossing its yard and vetting lawn.

Becker had scheduled an interview with someone at the Federal Reserve. He wanted to ask how the decision to print more money is made and how printing can go on 24 hours a day, seven days a week, without inflation reaching Brazilian heights. The interview, however, is mysteriously canceled. Becker storms the lobby of the Reserve Building, cameras running, and gets the FR man who arranged the interview, Bob Moon, on the phone.

Eddie: Maybe there's someone else who knows about it? — Bob (sighing heavily): No... Eddie: I don't think the Federal Reserve has just one person who knows how the decision to print money is made... — Bob (sighing heavily): Eddie — Eddie: Just someone who knows about it... — Bob (sighing heavily): Eddie, you've got to go... — Eddie: There can't be just one person. C'mon, Bob, be sensible. How many people work here? You have two huge buildings. They must be filled up with people. — Bob (sighing heavily): I'm going to hang up, okay? (continued on page 6)

# TWO FOR ONE

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6 passengers: \$190 Sun. \$225 Sat. \$275 Sun. \$265 Sat. \$295  
10 passengers: \$275 Sun. \$325 Sat. \$375 Sun. \$365 Sat. \$395  
"LET'S GET OUT" SPECIALS \$175 (SUN.-THURS.)  
8 hours (8 hrs. - \$225) 8 passengers (8 hrs. - \$225)  
MEGA-PARTY SPECIAL TOUR — (restricted only to true party animals!)  
Includes free admission, priority seating, and service to Plaza, Balboa, and more fun.  
The Vegas, Torrey Pines, Malibu, Santa Monica, and more fun.  
THE "REAL MAN'S TOUR" — (no game room, please!)  
Includes free membership and priority seating & service to Plaza, Balboa, The Body Shop, Free surprise gift pack.  
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**EARL WARREN MEMORIAL SYMPOSIUM — 100TH BIRTHDAY CELEBRATION**  
Dwight HOGS LECTURE  
featuring  
**ANTHONY LEWIS**  
Columnist for the New York Times, twice winner of the Pulitzer Prize, author of "Gideon's Trumpet" and "Portrait of a Decade"  
HON. RICHARD HUFFMAN Associate Justice, Court of Appeal, Fourth Appellate District  
SCOTT BICE Dean, University of Southern California School of Law  
KRISTINE STRACHAN Associate Justice, University of San Diego School of Law  
Moderator: Peter Irons, Professor of Political Science, UCSD  
**HOW THE WARREN COURT CHANGED PUBLIC LAW IN AMERICA**  
Tuesday, April 9, 6:00 pm  
Price Center Theatre  
Reception Following  
Presented by  
EARL WARREN COLLEGE, UNIVERSITY OF CALIFORNIA, SAN DIEGO  
Information: 534-1704





## READERS GUIDE TO LOCAL EVENTS

**High-Energy Dance,** the Philadelphia, Pennsylvania-based dance company will be performing a routine that combines jazz, dance, gymnastics, modern dance, ballet, the martial arts, and the vital energy of street dance, next Thursday, April 11, at 7:30 p.m., at the Power Center for the Performing Arts, 15498 Avenida Road, Poway. For ticket information, call 748-0501.

## FILM

**Animation Festival,** the 1991 Festival of Animation at the San Diego Museum of Contemporary Art continues through April 28. The show features 17 international short films. Show times are 7:45 p.m., tonight, Thursday, April 4; 7 p.m. and 9:30 p.m., Friday and Saturday, April 5 and 6; and 7:45 p.m. next Thursday, April 11. The program comprises shorts from 11 countries, which use such techniques as object animation, claymation, and computer animation. For more information, call 551-8242, or 454-2596 (toll-free). For ticket information, call 278-6467.

**"So This My Grandchildren Will Know"** Lumber Indian Linda Locklear will present her documentary video on Capote's older brother, Niquan, on Friday, April 5, at noon, in the administration building at the San Diego Museum of Man in Balboa Park. The 1985 film tells the story of the Capote brother's forced removal in 1903 from Warner Springs near Palomar Mountain to Pahr. You have to pay admission to the museum to see the film. Call 239-3201 for more information.

**"Tahiti: Music in the Life of Ball,"** a 23-minute documentary film of a rehearsal of the Tahiti guitar orchestra of Ball will be screened on Sunday, April 7, at 7 p.m., in the Warren Lecture Hall, studio A, at UCSD. The film was made by UCSD musicologist Jean Pader, who notes about the Ballense people that "the music is in this music is a metaphor for their lives—reflecting communal effort, making and shaping, adapting and sustaining." Admission is free and open to the public. Call 534-3229 for more information.

**"To Sleep with Anger,"** Charles Bassett's recently starring Danny Glover will be screened in the Price Center Auditorium at UCSD on Sunday, April 7, at 7:30 p.m. The film will be introduced by Professor Shirley Anne Williams. Admission is free. It's an outstanding film. Call 534-8277 for more information.

**At the Library,** the downtown public library's Monday Night Film series continues on April 8 with *Joe, Sam and Bob* and *Alan Charles* in a comedy-drama that takes a look at life

in the transient district of Bedford, England. It will screen at 7 p.m. in the third floor auditorium at the main public library, 820 E. Street.

**"Uncle Moses,"** the first San Diego Jewish Film Festival will open on Monday, April 8, at 7:30 p.m., in Sherwood Auditorium at the San Diego Museum of Contemporary Art, 700 Prospect Street, La Jolla, with a 1952 film adapted from a novel by Sholem Asch. The movie, one of the earliest Yiddish sound films made in New York, portrays the lives of Eastern European Jewish immigrants in an American city. For ticket information, call 457-3030.

**"The Man from Mainline,"** SDOCA Center for Latin American Studies Contemporary Latin American Film Series continues on Tuesday, April 9, with a 1973 Cuban film concerning espionage and counterintelligence activity during the early years of the Cuban revolution. It will show in Spanish with English subtitles at 7:30 p.m. in Hager Hall room 130 on the SDOCA campus. Admission is free and open to the public. Call 594-6665 for more information.

**"Theresienstadt Gateway to Auschwitz,"** a movie about the Theresienstadt, will be screened free of charge at the East County Jewish Community Center, 4079 44th Street, college area, Wednesday, April 10, at 7 p.m. Theresienstadt was a concentration camp used by the Nazis as a showplace of their "benign" treatment of prisoners. For ticket information, call 583-3300 for more information.

**"Las Chuladas,"** the San Diego Museum of Contemporary Art will screen a series of films by Luis Buñuel as part of the "Las Chuladas/Two Cities" project. On Wednesday, April 10, at 7:30 p.m., *Las Chuladas* (The Thing and the Diamond) (1952) will be presented. It tells the story of two homeless boys who are congealed and destroyed by the Mexican slum in which they live. It will screen in Spanish with English subtitles, in Sherwood Auditorium at the museum, 700 Prospect Street, La Jolla. Call 454-3341 for ticket information.

# THE 90'S

## WATCH IT!

"Easily the most important and innovative news show on the air, a show that does all the things television was born to do but never does."

—BILLBOARD

"A refreshing dose of television anarchy."

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"Bizarre. Unusual. Outrageous. The Best!"

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—Viewer, Waterloo, Iowa

TUESDAYS  
10:00 P.M.  
KPBS / CH.15



# PLAY ACROSS THE BORDER!

LIVE SATELLITE WAGERING  
OF THE SANTA ANITA DERBY  
Saturday, April 6!



AT CALIENTE  
THE TRACK WITH THE MOST GOING

Did you know the horses are back? There's nothing like the real thing. For example, at Caliente you can join the railbirds at the paddock and judge the horse's appearance for yourself. Real handicappers like to see their favorites and make betting more personal. And there's free parking and general admission. So don't miss the thundering hooves at Caliente every Saturday and Sunday. Post time 12:45 p.m. But wait, there's more...

You'll find our gourmet menu a delight while you feast on our simultaneous simulcasting from tracks across the U.S., along with your favorite baseball, basketball and boxing heroes. Catch all the action on any of our 100 overseas monitors. So if you're serious about sports and sports wagering, or just want to have a great time—come to Caliente.

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Caliente Race Track  
Downtown Tijuana  
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Santa Anita, Golden Gate,  
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## Year-round Dog Racing:

Nightly except Tuesday  
7:45 p.m.  
Matinees Mon. & Fri. 2:00 p.m.

Park at Gateway Border Parking in the U.S. and receive validation at any book location for 20% off.  
\*All books open from 5:00 a.m. to 10:00 p.m.  
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**Murder Mystery Weekend.**  
"...An evening that truly takes the category of one of a kind."  
—Ginger Baker, USA Today  
"...It's a night you'll remember the rest of your life."  
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**MURDER MYSTERY DINNERS**  
Enjoy a fine dining experience with a murder mystery dinner. Diners are \$19.95 and include beer, chicken, dress, etc. in a private, cozy and elegant setting.

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Be a part of an exciting NFL Dance Team!  
JOHN LEO  
APRIL 13, 1991  
9 AM - 4 PM  
USD GYM

Applications required and are available at:  
• Charger Ticket Office  
• Stadium Gate II  
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The Chargers Girls are produced by UFA Productions

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Instruction for group, individual & private parties  
**\$29 for 6 weeks (1 hr. lessons) plus 2 Dance Parties!**  
Bring this ad. (New students only)

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**DAVIS DANCE STUDIO**  
Near Hwy. 163 and Hwy. 52  
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Ballroom & Swing • Ball • Waltz • Fox Trot • Tango • Rumba  
Samba • Cha-Cha • Salsa • Freestyle • Hustle

Ballroom & Swing level II class in Rancho Bernardo starts 4/14/91.

**WELLS FARGO BANK**  
**'91 Spring Ride & Stride**  
(Saturday, April 13, 1991)

**POWER PERMANENTE**  
**California Light**  
**PowerBar**  
**HYDRATION**  
**PURE & FLO**

For details and entry forms, the 4th Annual Wells Fargo Bank Spring Ride & Stride, call 619-278-5151

**HOSPITALITY POINT**  
**QUIVIRA BASIN**  
on Mission Bay. Rain or Shine  
Staggered start times  
7:30 - 10:30 AM

**12 MILE WALK**  
**75 MILE, 50 MILE, 35 MILE**  
**and 12 MILE RIDE**

The Carl's Jr. Send-Off Breakfast  
The Carl's Jr. Cookout  
The Stars Brothers Band  
B-100's Danny Ramirez & Judy Puentes

All proceeds to benefit  
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**WIN! HOLIDAYS AT:**  
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(\*any day except Friday & Saturday)

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\*Prices do not include tip & tax

# READER'S GUIDE TO LOCAL EVENTS

**"The Eye of the Camel"** the San Diego Natural History Museum's WildCats 90 series of award-winning nature films will begin next Thursday, April 11, at 7 p.m., at the museum's auditorium located at 1768 El Prado in Balboa Park. The opening installment accompanies a family of Al Manah Redwings and their cubs on their annual migration across the Rub Al Khali, examining the unique adaptations and strategies employed by camels, gazelle, and other desert life and the implications for all wildlife that the effects of the oil spill have brought to the Arabian deserts. For ticket information, call 231-3821.

**Cruise this Sunday!**  
Thursday this Sunday!

San Diego's only computerized cruise ship.

**Catalina Cruise Weekend Hotel Packages from \$99**  
Per Night, Per Person

3-day, 2-night packages, double occupancy. Space is limited, call today.

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Waterfront Club & Restaurant  
At The Bahia Resort Hotel

SHOWTIMES: Wednesday, Thursday & Sunday 8:30 pm, Friday & Saturday 8:30 pm & 10:30 pm

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**SUSIE LOUCKS**  
April 3-7  
Sherman's - "Comedy Club Network"

**For Reservations, Call 488-6872**

**BEN CREED**  
Comedy's Darkest Dawn

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**"My Dinner with Andre,"** Palomar College's spring semester film series continues on Thursday, April 11, at 7 p.m., in room B312 on Palomar's main campus, 1140 West Mission Road, San Marcos, with Louis Malle's 1981 depiction of two old friends sharing their life philosophies over dinner. Admission is free to district residents and students. Call 744-1150 x240 for more information.

## MUSIC

**Band Performance,** the nine-piece all-American around guitar duo Band Introducing Peter Phillips will perform polka, mariachi, and Elva Presley tunes on Friday, April 5, at noon, at the Community Concert, 202 C Street, downtown. Due to wind and rain, the event has been canceled twice. It's free and open to the public. It's sponsored by the South.

**Performance and Visual Art Gallery,** Call 231-8466 for more information.

**Guitar Recital,** classical guitarist Arthur Golden will offer selections by Barrios, Dowland, Bach, and Di Milano, Friday, April 5, at 7:30 p.m., in Room 204 at the Minicopa College's San Diego campus, 3333 Manchester Avenue, Call for ticket information, call 757-2211 x440 or website from San Diego, 755-5155.

**Pianist Peter Gack** will perform classical selections as well as works by contemporary composers in a recital on Friday, April 5, at 8 p.m., at the SDSL's (San Diego State University) Theater, One Fremont Drive, Outside the College Boulevard exit from Highway 78. For ticket information, call 755-5155 x435.

**Symphony Offerings,** the San Diego Symphony will perform Mahler's Symphony No. 2 in C Minor (Hawsworn), Friday through Sunday, April 5 through 7, at Copley Symphony Hall, 1245 Seventh Avenue, downtown. The symphony has been expanded to a 105-piece orchestra for the performance and will perform with accompaniment by the San Diego Master Chorus, soprano Michel Shami, and mezzo-soprano Donna Basso. Ben Trott will conduct and will also present a Words on Music lecture concerning the program one hour prior to each performance. Performance times are 8 p.m. Friday and Saturday and 7 p.m. Sunday. Call 278-8497 for ticket information.

**Jazz,** vocalists Stephanie Haynes will join the SDSL's Jazz Ensemble, directed by Bill Vagter, Friday, April 5, at 8 p.m., at the Don Powell Theater at SDSL's Department of Music and the San Diego Jazz Society. For ticket information, call 594-6031.

**More Jazz,** the San Diego Jazz Society's 1991 Jazz Masters Series continues on Friday, April 5, at 8 p.m., at SDSL's (San Diego State University) Theater, with a performance by Lady Soul and the Big Joe Band. For ticket information, call 278-8497.

**At the Store,** concerts at the Better World Bookshop and Art Gallery this week include a performance of East European folk music by the Electroacoustic, Friday, April 5, at 8 p.m.; classical music, including works by Handel, Mozart, and J.S. Bach, by a guitar quartet directed by Glenwood College Music Department chairman Fred Benedict, Saturday, at 8 p.m.; 20th-century and blues by guitarist Ben Horvitz, 4 p.m.; Sunday, April 7; original compositions in jazz and musical theater style by pianist Stu Shuman, 7 p.m., Sunday, April 7; classical guitar music by James Ian Lane, Sunday, April 8, at 8 p.m.; and Celtic music performed on the hammered dulcimer, guitar, and other instruments by Levy Delfield, 8 p.m., Wednesday, April 10.

**The Better World Bookshop and Art Gallery** is located at 4011 Colacich Street, Mission Hills. Admission to the performances is by donation. Call 260-8007 for more information.

**Bayside Bop,** Harvett and 52nd Street live will perform "50 and '60," swing, show tunes, "50 rock and roll, and Motown music on Sunday, April 7, from 1 p.m. to 4 p.m., at the garage in Sogon Village. Admission is free. Call 235-4031 for more information.

**Band Performance,** the Minicopa College music department will present the Pacific Coast Concert Band on Sunday, April 7, at 3 p.m., at the Caribbea Cultural Arts Center, 3557 Monroe Street, Carlsbad. The program is dedicated to the United States armed forces and will include a variety of patriotic music and marches by composers including Sousa, Bach, Erickson, MacMahon, Rautava, and others. For ticket information, call 757-2211 x435 or 944-7458.

**"There for the Price of Oats,"** Minicopa College's Music Department will offer three performances on Sunday, April 7, at the Minicopa College Theater, One Bernard Drive, Carlsbad (take the College Boulevard exit from Highway 78). The instrumental Jazz Ensemble and Big Band will perform from 4 p.m. to 5:30 p.m.; the Vocal Jazz group will perform from 5:45 p.m. to 6:30 p.m.; and the Spiritus Chamber Chorus will perform from 6:45 p.m. to 7:30 p.m. Audience members are encouraged to attend the portion or portions of the concert of most interest to them. For ticket information, call 757-2211 x435 or 755-5155 x435.

**Singer/Songwriter** Jerry Leggett will perform at the Flamingo Congregation and Church, 2020 Chestnut Avenue at San Diego, Carlsbad, Sunday, April 7, at 4 p.m. and 7 p.m. Friends will benefit the World and Church Music Service as well as to emergency programs in the Middle East and the Horn of Africa. For ticket information, call 754-3111.

**Woodwind Concert,** the Gnomest College Woodwind Ensemble will perform in the Fine Arts Recital Hall (room 220), at the college, located at 8800 Grossmont College Drive, El Cajon, Monday, April 8, beginning at 11 a.m. Admission is free. Call 465-1700 x254 for more information.

**More Jazz,** pianist Harry Pickens will perform a performance in a program of musical improvisation at the next San Diego Music Center on Monday, April 8, at noon, at the Lucan Theater in Horton Plaza. Admission is by donation. Call 454-6512 for more information.

**Pianist** Markham and Broadway will perform Mount concert for two piano on Monday, April 8, at 8 p.m., at Copley Symphony Hall, 1245 Seventh Avenue, downtown. The concert is sponsored by the San Diego Community Concert Association. For ticket information, call 284-8730.

**At SDSL,** free concerts include the following: a vocal recital with Richard Miller, April 5, at 7 p.m., in Smith Recital Hall; a performance by the SDSL Jazz Ensemble no. 1, directed by Ed Vagter, 9 a.m., Saturday, April 6, room 1111, Smith Recital Hall; a vocal recital with Richard Miller, April 6, at 1 p.m., Sunday, April 7, in Smith Recital Hall; and a performance by harpist/choral Elaine Thornburg, Sunday, April 7, at 4 p.m., in Montecito Hall. Call 594-6032 for more information.

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## READER'S GUIDE TO LOCAL EVENTS

**More Jazz.** Bob and Ellen Weller will offer original compositions on Tuesday, April 9, from 8 p.m. to 10 p.m., at the San Diego City College Theater, on C Street between 15th and 16th streets, downtown. Admission and parking (on lot 7 and 8) are free. It's sponsored by KSJB radio (88.1 FM), Call 734-6262 or 734-2485 for more information.

**As UCSD.** UCSD composition professor Will Ogden will perform at 8:30 p.m. on Thursday, April 11, in the Performance Lab (G30), at Palomar College, 1040 West Mission Road, San Marcos. Admission is free. Call 734-3229 for more information.

**Piano Music.** will be offered by Lynne Kulan on Thursday, April 11, from 12:30 p.m. to 1:30 p.m., in the Performance Lab (G30), at Palomar College, 1040 West Mission Road, San Marcos. Admission is free. Call 744-2152 x237 or 2316 for more information.

**Yes, More Jazz.** pianist Harry Pickens and bassist Marshall Hickman will perform music by Thaddeus Monk, on Thursday, April 11, at 7 p.m., at the Ashcroft Music and Arts Library, 1008 Third Street, La Jolla. It's one of the library's Great Jazz Composers series of concert series. For ticket information, call 454-5872.

**Big-Band Music Concert.** the Palomar Jazz Ensemble, directed by Dick Harvey, will offer a program of big-band music from 1940 to 1970, on Thursday, April 11, at 7:30 p.m., in the Palomar College Theater, 1100 West Mission Road, San Marcos. For ticket information, call 744-0136 or 744-2152 x2453.

## LECTURES

**A Lecture/Demonstration** on the principles of design as they apply to flower arranging will be presented by Marge Cavallaro on the Friday, April 5 meeting of the Vista Garden Club, at the Senior Service Center, 222 Jefferson Street, downtown Vista. The program will begin at noon. Admission is free. Call 738-0234 for more information.

**"Operation Desert Storm and the Future of the Air Force."** the World Affairs Council of San Diego will present a talk by General Merrill A. McPeak, Chief of Staff of the United States Air Force, Friday, April 5, in the Terrace Room at the Hardley Hotel and Country Club, 950 Hotel Circle South, Mission Valley. General McPeak will provide a review of Air Force contributions to Operation Desert Storm in the Persian Gulf and summarize the key lessons learned about the use of air power during the campaign. The meeting is open to the public, beginning with a lunch at 12:15 p.m. For ticket information, call 235-0011.

**An Orientation Meeting** of the Santa Club will be held on Friday, April 5, at 7:30 p.m., at the museum of the Natural History Museum in Balboa Park. The meeting will feature a slide show of the club's many activities, including hiking, backpacking, canoeing, sailing, and more. It's free. Please use the west entrance to the museum. Call 299-1744 or 299-1743 for more information.

**On Rock Climbing.** Todd Skinner will present a multimedia slide-illustrated show featuring extreme rock climbs from around the world, on Friday, April 5, at 7:30 p.m., in the Tenny Pine Conference building, at the REI Outdoor Gear and Clothing, 3025 University Avenue, North Park. For ticket information, call 295-7700.

**"Trees and the Drought,"** landscape architect Mark Watanabe from People for Trees will lecture on Monday, April 8, at 7 p.m., at the Friendship Center, 4425 Shattuck Street, Clairemont (next to the Clairemont Recreation Center, off Genesee Avenue, one block west of Clairemont Mesa Boulevard). Admission is free. Call 224-4423 for more information.

**"Development of Compassion,"** the basic foundation of Tibetan Buddhism, will be the topic of a discussion by Tibetan Lama Gendun Chopel, Tibetan Buddhist nun, on Sunday, April 7, from 3 p.m. to 4 p.m., in Forum Hall next to the Magi International Museum of World Folk Arts, 4405 La Jolla Village Drive, University Towne Center, La Jolla. For ticket information, call 453-5500.

**"Forecast of the Next Phase of the Persian Gulf."** Despite its People's Republic of China, the People's Republic of China will present a lecture by Joseph Chiu, Chinese journalist and ambassador to the Gulf nation of Qatar, Sunday, April 7, beginning at approximately 3:30 p.m., in Green Hall on the UCSD campus, 10455 La Jolla Village Drive, San Diego. Admission is free and open to the public. Call 953-4561 for more information.

**"Fossils from a Nativian Site in Israel,"** archaeologist Giveli Cope will discuss the origins of the Stone Age culture as evidenced through animal remains, Monday, April 8, at noon, in the administrative building of the San Diego Museum of Man in Balboa Park. You have to pay admission to the museum to attend the lecture. Call 239-2001 for more information.

**"Guitar Tuning Problems** will be discussed by SOUJ Community School faculty member Gary Turley on Tuesday, April 9, at 3 p.m., in room 213 at Maricopa College/Cosmo College, 3000 Maricopa Drive, Cosmo. Admission is free. Call 737-2121 x440 or toll-free from San Diego, 755-5155 for more information.

**"Borderline: A State of Mind"** the World Affairs Council of San Diego is sponsoring a series of four Town Hall Meetings that will explore the critical concerns of borders, including the geopolitical, ethnic, and physical, in the areas of education, culture, labor, and the environment. The first installment, "Physical Borders and the Environment," will take place Tuesday, April 9, from 6:45 p.m. to 8:30 p.m., at the Lecture Theater, 79 Horton Plaza, downtown.

Paul Gaudier from SOUJ's Center for Regional Studies will moderate the panel composed of Patricia Flanagan, education coordinator for the Tijuana Binational Management Authority, Larry Henning, SOUJ professor, and Jorge Vargas from USD's Center for Mexican Law. For ticket information, call 235-0011.

**"Dwelling/Traveling Late 20th-Century Internationalism,"** James Clifford, professor of history and director of the Center for Cultural Studies at USC Santa Cruz will examine the issue of the border in post-colonial societies, Tuesday, April 9, at 7:30 p.m., in the Court Room at the San Diego Museum of Contemporary Art, 100 Prospect Street, La Jolla. For ticket information, call 454-3541.

**"Proliferation of Nuclear Weapons: What Should We Expect Next?"** The World Affairs Council of San Diego will present a talk by Thomas Wallace Graham, academic coordinator for policy studies for the Institute on Global Conflict and Cooperation at UCSD, Tuesday, April 9, at 7:30 p.m., at the Chaparral School, 17250 Tinton Road, Poway. For ticket information, call 487-6800.


**Loving Down the Law,** syndicated columnist and two-time Pulitzer Prize winner Anthony Lewis will discuss how the Warren Court changed public law in America, Tuesday, April 9, at 8 p.m., in the Price Center Theater at UCSD. The lecture is part of UCSD's East-West Memorial Symposium. Admission is free. For more information, call 534-1704.

**Opera Information,** retired librarian and opera expert Van Wolf will preview Carlisle Floyd's *Passion of Jonathan Wild* to be staged by the San Diego Opera later this month, Wednesday, April 9, at 7 p.m., at the main public library, 820 E Street, downtown. Admission is free. Call 236-0770 for more information.

**"The History of the Jewish Community in Tijuana,"** SOUJ history professor Thomas Fogar will give a New Perspective in Jewish Studies lecture sponsored by the Lapsky Institute for Jewish Studies at

No. County classes starting soon

## DANCE CLASSES



**CLASSES START WEEK OF APRIL 8**  
Beginning Ballroom, Tues., April 9  
Beginning Jitterbug/Swing, Wed., April 10  
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## BOOK LOCATIONS

<b>TIJUANA</b> Pueblo Amigo Shopping Center: Border Sports Book Also: Jai Alai Palace Fiesta Americana Hotel	<b>TECATE</b> Corner of Avenida Juarez & Pte. Rodriguez #310 <b>MEXICALI</b> Corona Beer Garden
<b>ROSARITO BEACH</b> La Masia Restaurant (Hotel Quinta del Mar)	<b>ALGODONES</b> Algodones, B. Cta. <b>PUERTO PEÑASCO</b> Pte. Peñasco, Son. <small>Food and beverage service at all locations.</small>
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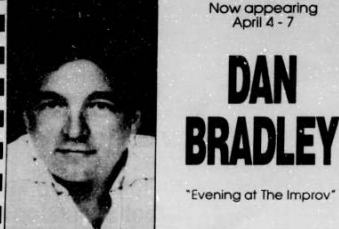
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San Diego Reader April 4, 1991



# READER'S GUIDE TO LOCAL EVENTS

participation of crews from colleges, universities, and clubs across the nation, from Britain, Canada, the U.S.S.R., and other nations will compete. The racing will begin at approximately 6:30 a.m. both days and end at approximately 4 p.m. Sunday, and 1 p.m. Sunday. Admission is free, but there will be a fee for parking in lots in the area. For more information, call 394-6424.

**20K Race**, the 26th annual El Cajon 20K Race will take place on Saturday, April 6, at 7:30 p.m., starting from the front of Geanette Hills High School in El Cajon. The 12-mile course will proceed through Rancho San Diego, Singing Hills, and over the challenging Debra Hill to a downhill finish. Two-thousand runners will begin at 6 a.m. Take the Second Street exit from I-8 in El Cajon, and go south one-fourth of a mile to the Madison Avenue light. Turn left 1.5 miles to Fourth Street. The event is sponsored by the San Diego Track Club. Call 444-3785 for more information.

**Car Racing**, the NASCAR Southeast short track car racing series will open the season Saturday's 1st season on Saturday, April 6, at 7:15 p.m., at the 3/8-mile paved oval located at 1875 Jon Cronen Drive, El Cajon (near to Gillette Field). The night-event race will feature a 100-lap race. For ticket information, call 445-8900.

**Gulls' Hockley**, the team finishes up the season against Salt Lake City on Saturday, April 6, at 7:30 p.m., and against Albany on Sunday, April 7, at 6 p.m. Both games will take place at the Sports Arena. Call 233-7873 for ticket information.

**10K Race**, the Colorado Bay Bridge Four Mile Run/Walk will take place on Sunday, April 7, at 8 a.m., beginning at the corner of Eighth Avenue and Harbor Drive (just south of the San Diego Convention Center). The course will proceed over the Colorado Bay Bridge and finish in Tulelake Park in Coronado. Day of race registration will take place from 6 a.m. to 7:45 p.m. Call 437-4667 for more information.

**Trisone Baseball**, UCSD's baseball team opposes University of Redlands on Sunday, April 9, at 7 p.m., at Triton Field at UCSD. Call 534-4211 for ticket information.

## SPECIAL

**Honey Dew**, the Shogun Home Club of San Diego County will host its 19th annual show on Friday and Saturday, April 5 and 6, at the Del Mar Fairgrounds. The event will feature many home decorating ideas, including home-made, carriage wheels, and many other items. Admission is free. Hours are from 7:30 a.m. to 9 p.m. Sunday, and from 7:30 a.m. to 5 p.m. Sunday. Call 379-5331 for more information.

**A Baseball Show** will be held at the Scripps Ranch Center, 1095 Camino Del Rio South, Mission Valley, Friday, April 5, from 6 p.m. to 9 p.m. Accessibility and facilities for the handicapped will be available. For ticket information, call 330-0857 or 691-9500.

**"In These Upstairs" Restaurant** sponsored by Faith America Restaurant Row will take place on Saturday, April 6, from 11 a.m. to 3 p.m. in an area of upper Hillcrest and Balboa Park from Hawthorne to Washington streets, including Third

and Fourth avenues, University Avenue, Balboa Avenue, Kalmia Street, and down to the Calabazas on University Avenue. Two double-decker buses will circulate the area to make it easier for participants to sample food from over 20 restaurants. For ticket information, call 483-1711.

**Info Fair**, information concerning the America's Cup '92 competition, will be offered free of charge on Saturday, April 6, from noon to 2 p.m., at the San Diego Convention Center, 111 West Harbor Drive, downtown. The event will screen videos tracing the history of the America's Cup and the sport of sailing and the 140-year-old America's Cup trophy will be on display. Call 233-0002 for more information.

**"Fifty Years Ago: From Terror to Systematic Murder"**, 26 black-and-white, postcard photographs depicting documented incidents of the Holocaust are on view at the East County Jewish Community Center, 4779 54th Street, college area, from Sunday, April 7, through April 22. Viewing hours are from 10 a.m. to 10 p.m., Monday through Thursday, from 10 a.m. to 4 p.m. Friday, and from 10 a.m. to 5 p.m. Sunday. Call 583-3300 for more information.

**Street Fair**, the eighth annual Old Escondido Main Street Fair will be held Sunday, April 7, on First Street in downtown Escondido. The event will be from 9 a.m. to 4 p.m. and will feature more than 450 arts, crafts, and food booths, as well as continuous live, rock and roll, swing, and rhythm music entertainment on two stages. There will also be a beer-burger garden and street dancing and the selling tour of historic downtown Escondido led by local historian Lloyd O'Connor for 11:30 a.m. Call 943-2950 for more information.

**Psychic Pals**, the Alexandra Institute offering a one-day Psychic Fair and Metaphysical Conference on Sunday, April 7, from 11 a.m. to 7 p.m., at Heritage Square, 501 South Main

Street, between Beech and Fallbrook streets in the center of Fallbrook. The event will feature a free lecture every hour on the hour from 11 a.m. to 3 p.m., and for a fee, tarot, astrology, and palmistry readings. Admission is free. Call 728-5511 for more information.

**Family Day at the Museum**, the San Diego Museum of Art in Balboa Park will present "Old Las Llamas" a family day that celebrates the different cultural expressions throughout Latin America in music, art, and performance. The event will take place from noon to 4 p.m., Sunday, April 7, and will feature Latin American music in Spanish and English from two groups and a display of eight pan-pipe ("Pine apple") horns arranged in a ring in front of the museum. The event is presented in conjunction with the museum's current "Latin American Drawing Today" exhibit. For ticket information, call 232-7931 x181.

**"Remembering Earl Warren"**, UCSD's Earl Warren College is celebrating Earl Warren's 100th birthday with a program at the Price Center Ballroom on the UCSD campus, Tuesday, April 9, from 6:30 a.m. to 12:30 p.m. The event will feature a video, slides, and group discussions led by UCSD faculty, staff, attorneys, and local law school faculty. At 8 p.m., New York Times author Anthony Lewis will lecture on "How the Warren Court Changed Public Law in America" (see Lecture listings). Admission to the event is free and open to the public. Call 534-1704 for more information.

**Wine Tasting**, over 90 different wines, champagnes, non-alcoholic wines, and sparkling wines from more than 50 wineries will be offered for sampling on Easter Sunday, "Share a Taste for Life" wine tasting, Sunday, April 9, from 6 p.m. to 10:30 p.m., at the Randon B. Law, 880 Harbor Island Drive, Harbor Island. For ticket information, call 541-0991.

**Plant Toss**, a tour of the Aqua Culture Plant at 3250 Camino del Rio North, Fashion Valley, will be offered by the League of Women

Men of Glenside-Carmel Valley, next Thursday, April 11, at 1 p.m. in the lower level of the National City Public Library, 200 East 12th Street, National City. Showing on April 12 will be Choke, based on the book by Nick Wess, which depicts a little girl for her new baby brother. Admission is free. Call 336-4280 for more information.

## FOR KIDS

**Puppet Show**, Keanu and Company will present "Old Las Llamas" at the Marie Hickock Puppet Theater, located near the Aerospace Museum in Balboa Park, Friday through Sunday, April 5 through 7. Showtimes are 10:30 a.m., Friday and 11 a.m., 1 p.m., and 2:30 p.m., Saturday and Sunday. For ticket information, call 466-7128. The shows are sponsored by the San Diego Park and Recreation Department.

**Bubble Making** at its most creative will be offered by Bubblemania! Saturday, April 6, at 10 a.m., at the Classroom branch of the San Diego Public Library, 2920 Bannock Boulevard, Channing. Admission is free. Call 490-0955 for more information.

**Youth Month Celebration**, KUSI-TV, Channel 51, will celebrate the official beginning of Youth Month on Saturday, April 6, from noon to 4 p.m. at the Old Ferry Landing, Coronado's waterfront specialty shopping center. The event will feature a variety of activities, including a parade, a performance of a musical comedy about peer pressure by the Christian Youth Theater group H2O.

**Spanish Story Time**, the El Cajon Library, 402 Fletcher Parkway, El Cajon, is presenting a series of Spanish story times on Sunday from 3:30 p.m. to 4 p.m., for children from 3 to 6 years of age. The program will be presented by Beverly Johnson, a bilingual reader and volunteer storyteller. Admission is free. Call 579-4454 for more information.

**Movie Time**, preschool, accompanied by an adult, are invited to attend public story time Wednesday morning from 10 a.m. to 10:30 a.m. in the lower level of the National City Public Library, 200 East 12th Street, National City. Showing on April 12 will be Choke, based on the book by Nick Wess, which depicts a little girl for her new baby brother. Admission is free. Call 336-4280 for more information.

**The Mingei International Museum** of Folk Art, now on display is the exhibit "Tiber: Art of the People from the Roofline of the World," which exemplifies three realms of Tiberian Buddhism, including the area representing the monastic life of Buddhism (ritual instruments, dance masks, prayer wheels, sutra scrolls, aprons, and sutras). A Tibetan lent, objects of everyday use, a saddle, and clothing from the nomads of Tibet will depict another realm. The exhibit will conclude June 2. The museum is located at 4405 La Jolla Village Drive, La Jolla. Viewing hours are from 11 a.m. to 4 p.m., and Sunday and Tuesday from 11 a.m. to 5 p.m., Sunday 4:35-5:00.

**Local Railroad Museum**, the exhibition now on display is called "Albion Conklin: Pioneer Model Railroad in San Diego." The longtime resident of Rancho Santa Fe pioneered scale-model railroading in San Diego from 1935 through 1941. He created authentic-looking dioramas of the Santa Fe Railroad's line across the Western United States and opened them in world's fairs in

## MUSEUMS

**Automotive Museum**, on view through June is "Playing in the Dirt," a display of rally, club, truck, hillclimb, sand, desert, and flat cars and motorcycles, as well as a permanent collection of vintage cars. The museum is located in Balboa Park. Hours are from 10 a.m. to 4:30 p.m., daily. 733-2896.

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**San Diego Museum of Art**, now on view is "Latin American Drawing Today" an exhibition of approximately 80 works on paper by contemporary artists of Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Guatemala, Peru, Puerto Rico, Uruguay, and Venezuela. It will conclude April 28.

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**NEIL YOUNG**  
April 23  
**DEEP PURPLE**  
May 10

**NELSON**  
April 12  
**GRATEFUL DEAD**  
April 27-28  
**ERIC JOHNSON**  
April 12

**TODD RUNDGREN**  
March 31  
**SISTERS OF MERCY**  
April 13  
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• Swing • Tango • Walts • Rumba  
• Fox trot • Cha-cha • Nite club & social

**Open Dance Party Every Friday Night!**

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This Friday - 7:35, Sports Arena

The Sockers thank San Diego for its great support this season and get ready for the playoffs by giving away over 50 great prizes to fans in attendance!

**SOCKERS vs. DALLAS at TV!**  
Saturday, Apr. 6th - 5:30pm  
**KUSI-TV 519**

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Edgemoor harmonies with an intensity and emotion that speak universally. Volume 3 features four of Bulgaria's top choirs, including the Radio and Television Choir, who will appear at SAN DIEGO STYMPORT BALL on THURSDAY, APRIL 11TH.

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MUSIC VIDEOS  
VIDEO SALES & RENTALS!













# READER'S GUIDE TO THE MUSIC SCENE

## CONCERTS

**New Band San Diego:** Polmar College Theatre, today, Thursday, April 4, 12:30 p.m., Polmar College 1140 west Mission Road, San Marcos, 744-1150 ext. 2317 or 2318.

**The Weinberg Quartet:** Thursday, April 4, through Sunday, April 7, Wednesday, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m. and 11 p.m., Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0541.

**"Great Jazz Composers: Duke Ellington"** with Harry Pickens: Athenaeum Music and Arts Library, tonight, Thursday, April 4, 7 p.m., 3008 Wall Street, La Jolla, 454-5872.

**Freddie McCreary, Wiley Dwyer, and Lloyd Parks and the Ws the People Band:** SONA, tonight, Thursday, April 4, 8 p.m., 552 Union Street, downtown, 238-7662.

**Gary Richcraft and Johnny Quest:** Bacharach, tonight, Thursday, April 4, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**Edgar Winter and the Crawling King Snakes:** Belly Up Tavern, tonight, Thursday, April 4, 9 p.m., 143 South Cedron Avenue, Solana Beach, 481-9022.

**Robbie Haskell:** Crow's Top Hat Bar and Grill, tonight, Thursday, April 4, 10 p.m., 818 Fifth Avenue, downtown, 233-4945.

**The Dharma Bums:** Off the Record, Friday, April 5, 4:30 p.m., 2402 Fifth Avenue, Hillcrest, 298-4755.

**Joe Lala Valle ("Chasque"):** Northside Dance Studio, Friday, April 5, and Saturday, April 6, 8 p.m., 828 E. Street, downtown, 254-7800 or 278733.

**Dino Lee and His Lee Johnsons:** Bunkies, Friday, April 5, 8:30 p.m., 328 F Street, downtown, 236-4998.

**The Dharma Bums, Eggplant, and Goodtimes:** Bunkies, Friday, April 5, 9 p.m., 328 F Street, downtown, 236-4998.

**Daveed Zapp and Talk Back:** Belly Up Tavern, Friday, April 5, 9 p.m., 143 South Cedron Avenue, Solana Beach, 481-9022.

## OF NOTE



STEPHEN ESMOLINA

**Stress and Funks:** Bacharach, Friday, April 5, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**The 12 Stagehands:** Guitars, Friday, April 5, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**Glenn Huff, Henry Cole, and Malfida:** Dean's Tenth Avenue Garage, Saturday, April 6, 8 p.m., 343 Tenth Avenue, downtown, 234-9025 or 272-1263.

**Barin Carr, Ray Hawk, and Barbara Magnus:** Del Mar Shore Auditorium, Saturday, April 6, 8 p.m., the Winston School, 220 North Street, Del Mar, 436-4830.

**"The Real Music Review"** with Emma Carmichael, Steve Wynn, and Gregorio and Callahan Backdoor: Saturday, April 6, 8 p.m., Astor Center, San Diego State University campus, 594-6947 or 278733.

**Superchick:** Drive Like John, and Semmes Cabal, Saturday, April 6, 9 p.m., 2812 Kettner Boulevard, 294-9033.

**The Pedalists and Jimmie Wood and the Semmes Cabal:** Belly Up Tavern, Saturday, April 6, 9:30 p.m., 143 South Cedron Avenue, Solana Beach, 481-9022.

**Rhino Bucket and Jet Misch:** Bacharach, Saturday, April 6, 9:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**Grant Gosselman and Sunny Relay:** Collection Wines, Sunday, April 7, 4 p.m., 3275 Rancho California Road, Temecula, 275-7333.

**"Duke Ellington's Concert"** with the Matheson Chamberlain Hall: Sunday, April 7, 8 p.m., 4685 Camino del Rio South, San Diego State University, Mission Valley, 581-4823.

**Gary Morris and Eddie Cunningham:** Bacharach, Sunday, April 7, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**BEKZ and the Swamp Dragons:** Sports Arena, Monday, April 8, 7:30 p.m., 124-4776 or 278733.

**Hammer Smith:** Elavira, Monday, April 8, and Tuesday, April 9, 8 p.m. and 10 p.m., Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0541.

**Diago Corrientes:** New Age Music, Wednesday, April 10, 7 p.m., 2053 Fourth Avenue, Hillcrest, 291-4095.

**Wynon Marshall:** Bacharach, Wednesday, April 10, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278733.

**Marie Mulhearn:** Elavira, Wednesday, April 10, through Sunday, April 14, Wednesday, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7905 La Jolla Shores Drive, La Jolla, 459-0541.

**An Emotional Flak:** Belly Up Tavern, Wednesday, April 10, 9 p.m., 143 South Cedron Avenue, Solana Beach, 481-9022.

**"Great Jazz Composers: Theolonius Monk"** with Harry Pickens: Athenaeum Music and Arts Library, Thursday, April 11, 7 p.m., 3008 Wall Street, La Jolla, 454-5872.

**The Parade with Little P:** El Torito Pub, Thursday, April 11, 8 p.m., 643 Pennington Avenue, Torrey Pines, 296-2473 or 611-52-46/84-07-01.

**The Bulgarian State Female Vocal Choir:** Copley Symphony Hall, Thursday, April 11, 8 p.m., 1245 Seventh Avenue, downtown, 278-7333.

**The Nashville Stringers Band and Old Blues:** Pomeroy Club, Thursday, April 11, 8:30 p.m., 1227 Old Pomeroy Road, Poway, 745-1135.

**The Parade:** Belly Up Tavern, Thursday, April 11, 9 p.m., 143 South Cedron Avenue, Solana Beach, 481-9022.

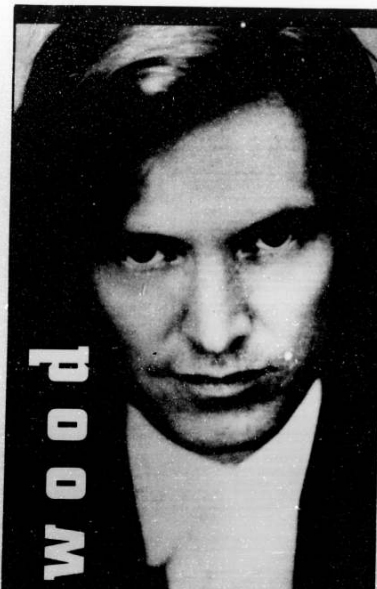
**"Helping Hands"** USO Benefit with Leo Greenwood and Joan Brown: San Diego Stadium, Friday, April 12, Nelson and House of Lords, Starlight Bowl, Friday, April 12, 7:30 p.m., Balboa Park, 278-7333.

**The Holy Love Snakes, Oblique, Falsified, Snakes from the Crypt, and Crankshaft:** SONA, Friday, April 12, 8 p.m., 555 Union Street, downtown, 238-7662.

**Eric Johnson with Tommy Taylor and Kyle Brock:** and Sara Hickman: Symphony Hall, Friday, April 12, 8 p.m., 1245 Seventh Avenue, downtown, 278-7333.

**Johnny Powers and Big Sandy and the Fly-Bite Strips Cabal:** Friday, April 12, 9 p.m., 2812 Kettner Boulevard, 294-9033.

**Black Cherry, Jet Black, Fuzzy, and the Black Cherry:** Saturday, April 13, 8 p.m., 1100 Bance Avenue, Bay Park, 276-3993.



Steve Winwood

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WITH SPECIAL GUEST  
**SOUP DRAGONS**

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**SAN DIEGO SPORTS ARENA**

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**LE MYSTÈRE DES VOIX BULGARES**  
The Bulgarian State Female Vocal Choir

"... earthy and angelic... continually astonishing."  
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—Newsweek

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**APRIL 11 - 8:00 PM**  
**COPLEY SYMPHONY HALL**

NEXT THURSDAY!

**JULIO IGLESIAS**

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the starry, starry night tour.

**SATURDAY - MAY 11 - 8:00 PM**  
**STARLIGHT BOWL**

Tickets available at OFF THE RECORD and the BELLY UP 481-9022

Thursday, April 4, 9:00 pm  
**EDGAR WINTER**  
BLUES BAND  
and guests  
CRAWLING KING  
BEARERS

Friday, April 5, 9:30 pm  
A warm-up for his first world tour!  
**DWEEZIL ZAPPA**  
and guests  
TALK BACK

Saturday, April 6, 9:15 pm  
**PAULY DUNE**  
with JIMMIE WOOD & THE IMPERIALS

Sunday, April 7, 5:00-9:00 pm  
**FREE ADMISSION**  
**BLUES PARTY WITH THE JOINT CHIEFS**

Monday, April 8, 9:00 pm  
**KOW**  
Non-stop country on the coast  
**SAVERY BROS. BAND**  
with KEN LAYNE AND THE ROADHOGS

Tuesday, April 9, 9:00 pm  
**COMMON SENSE**

Wednesday, April 10, 9:00 pm  
**GANGBUSTERS**  
**HATE ROMANCE**  
**BA YA YAGA**

Thursday, April 11, 9:00 pm  
**THE POSES**  
and guests  
DARK GLOBE

April 17, 18  
The only Southern California appearance!  
**THE DESERT ROSE BAND**  
COUNTRY CLASSIC 1988

UPCOMING  
EPSS presents African Dance party with  
Thomas Shamane, April 20 • Tangle, April 21  
Bobby Krings, April 25 • Steve Allen, May 3  
Sweeney Storm, May 24 • Wayne, May 31  
Duke Ellington Orchestra, June 16

EARLY EVENING SHOWS  
Ed Reed and the Woodmen, 8, Friday, 5:30-10:00 pm  
Tom Thibault, Big Band Swing, Saturday, 5:00-10:00 pm  
Sassy Mary and the Moon, Monday, 6:00-8:30 pm  
Robin Hood and Blues 90, Wednesday, 5:30-10:00 pm



The Sisters of Mercy, Lush, and Danielle Dax: Open Air Theatre, San Diego, April 13, 8 p.m., San Diego State University campus, 594-6947 or 278-TIXS.

Ciao Vannelli: b. ahaal, Saturday, April 13, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Tom Hall and Kenny Sultana: Del Mar Shores Auditorium, Sunday, April 14, 7:30 p.m., the Winston School, 215 North Street, Del Mar, 436-4531.

Laurie Anderson: Mandeville Auditorium, Sunday, April 14, 8 p.m., UCSD campus, La Jolla, 278-TIXS or 534-4559.

The Chris Cain Band: Elatio's, Monday, April 15, and Tuesday, April 16, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

The Desert Rose Band and Chris Caffery and the Cold Hard Facts: Billy Up Tavern, Wednesday, April 17, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

X-Clas and Professor X: Bacchanal, Wednesday, April 17, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Bobby Watson and Horikawa with Victor Lewis: Elatio's, Wednesday, April 17, through Sunday, April 21, Wednesday, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m., 10:30 p.m., and midnight, Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Booker T and the MG's: Bacchanal, Thursday, April 18, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

The Desert Rose Band and Heavy Mary and the Young Huns: Billy Up Tavern, Thursday, April 18, 8:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Rhythmatics, featuring Bass Freeman: Theatre East, Friday, April 19, 7 p.m. and 10 p.m., East County Performing Arts Center, 210 East Main Street, El Cajon, 440-2277.

No Means No and Roger Miller's No Means No: Bacchanal, Friday, April 19, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

CHARGE TICKETS  
BY PHONE  
560-8022  
OR  
278-TIXS

THURS., APR. 4  
FROM REO SPEEDWAGON  
**GARY RICHARTH**  
WITH SPECIAL GUEST  
JOHNNY QUEST

FRI., APR. 5  
**STRUNZ & FARAH**

SAT., APR. 6  
**RHINO BUCKET**  
WITH SPECIAL GUEST JET BLACK

SUN., APR. 7  
BENEFIT FOR THE ALPHA PROJECT  
JOB PLACEMENT FOR THE HOMELESS  
**GARY MORRIS**  
WITH SPECIAL GUEST  
EDDIE CUNNINGHAM

TUES., APR. 9  
DRAKONS  
**BLACKSMITH UNION, BABA YAGA**

WED., APR. 10  
**WYNTON MARSALIS**

**The Bacchanal**  
San Diego's Showcase Theater

THURS., APR. 11  
SMALL TIME-BIG TIME  
**GNETTO SCHEIST, BIG CITY**

FRI., APR. 12  
**BURNING HANDS, SAVINO SLEEPY HOLLOW**

SAT., APR. 13  
**GINO VANNELLI**  
WITH SPECIAL GUEST  
HANK EASTON'S  
EASTON WEST BAND

SUN., APR. 14  
**VAGABONDS, WISHBONE CRAWLING KING SNAKES**

TUES., APR. 16  
**OBEAH, SKA JA IGUANA LOUNGE**

WED., APR. 17  
**X-CLAN WITH PROFESSOR X**

THURS., APR. 18  
**BOOKER T & THE MGs**  
WITH SPECIAL GUEST THE WOOF!!

FRI., APR. 19  
**DIRTY LOOKS**  
WITH SPECIAL GUESTS SAM I AM, TOXIC BUNNIES

SAT., APR. 20  
**HAVANA 3 A.M.**  
WITH SPECIAL GUESTS FLAT DUO JETS

FRI., APR. 26  
**HEAVEN'S EDGE**

SAT., APR. 27  
**WILD HORSES**  
FORMER MEMBERS OF  
KINGDOM COME

THURS., MAY 2  
**INFORMATION SOCIETY**

SAT., MAY 4  
CINCO DE MAYO PARTY  
**WAR**

**UPCOMING CONCERTS**

MAY 6 - DAVE COZ RECORD RELEASE PARTY  
MAY 11 - BASTILLE RECORD RELEASE PARTY

MAY 12 - PGF FACE  
MAY 16 - KMFDM  
MAY 17 - MARK ISHAM  
MAY 18 - GOO GOO DOLLS  
MAY 24 - JOHN WESLEY HARDING

APR. 28 - LITTLE CAESAR  
JUN. 9 - CHECKFIELD  
JUL. 11 - LAURA NYRO  
AUG. 23 - AARON TIPPIN

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MIKE KENEALLY

Eleventh Dream Day, Pocket Venus, and Liquid Sunshine: Caboli, Friday, April 19, 9 p.m., 2822 Kettner Boulevard, 284-9033.

Thomas Napfman: Billy Up Tavern, Saturday, April 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kevan, Bittspon, and Marguchi: Iguala, Saturday, April 20, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TIXS.

The Debbie Davies Band: Blind Melons, Saturday, April 20, 9 p.m., 710 Carmel Avenue, Pacific Beach, 485-7844.

Havana 3 a.m. and the Flat Duo: Jete Bacchanal, Saturday, April 20, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Holly Dunn and Char Carroll and the Damage Band: Leon Little Bit of Country, Sunday, April 21, 4:30 p.m. and 8:30 p.m., 680 West San Marcos Boulevard, San Marcos, 744-4120.

Lit 'N' and the Blues Impetale: Blind Melons, Sunday, April 21, 9 p.m., 710 Carmel Avenue, Pacific Beach, 485-7844.

Twelve Thirteen: Billy Up Tavern, Sunday, April 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Lloyd Jones Struggle: Elatio's, Monday, April 22, and Tuesday, April 23, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Roger Martin: Spirit, Friday, April 26, 8 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Neil Young and Crazy Horse, Social Distortion, and the Rock Peter Sports Arena, Tuesday, April 23, 7:30 p.m., 234-4776 or 278-TIXS.

Little Caesar: Bacchanal, Thursday, April 25, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Jimmy Smith: Elatio's, Thursday, April 25, through Sunday, April 28, Thursday and Sunday, 8:30 p.m. and 10:30 p.m., Friday and Saturday, 9 p.m. and 11 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Roger Martin: Spirit, Friday, April 26, 8 p.m., 1130 Buena Avenue, Bay Park, 276-3993.

Heaven's Edge and Caetano: Bacchanal, Friday, April 26, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Wild Horses: Bacchanal, Saturday, April 27, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Liquid Jesus: Witter's, Saturday, April 27, 10 p.m., 5880 El Camino Boulevard, College Heights, 582-3823.

Roger McEldon and Dave Albin: Spectra Theatre, Monday, April 29, 7:30 p.m., 121 Broadway, downtown, 239-4560 or 278-TIXS.

Junior Watson and Leonard Silver: Elatio's, Monday, April 29, and Tuesday, April 30, 8 p.m. and 10 p.m., Summer House Inn, 7955 La Jolla Shores Drive, La Jolla, 459-0541.

Dave Litz with Rosty Collins and Tribal House: Iguala, Tuesday, April 30, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TIXS.

Michael W. Smith and DC Talk: Copes Symphony Hall, Thursday, May 2, 7:30 p.m., 1245 Seventh Avenue, downtown, 278-TIXS.

Information Society: Bacchanal, Thursday, May 2, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIXS.

Johnny Walker: Chino's Restaurant, Friday, May 3, 7 p.m., 10620 North Torrey Pines Road, La Jolla, 554-5693.

Dino Lee and Vin Lee Johnson and Johnny Monster and the Nightmares: Caboli, Friday, May 3, 9 p.m., 2822 Kettner Boulevard, 284-9033.

Tim Phillips, Spider Jack Korman, and Ramblin' Jack Elliot: Del Mar Shores Auditorium, Saturday, May 4, 8 p.m., the Winston School, 215 North Street, Del Mar, 436-4180.

Los Lobos, Sergio Arana y los Minisinos Angeles, and the Instituto de la Juventud y el Deporte: Saturday, May 4, 9 p.m., Tijuana, 278-TIXS.

Pop Will Eat Itself and the Lineamentations: Iguala, Saturday, May 4, 9 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 278-TIXS.

Mark Williams Jr. and the Desert Band: Cato's Spawls, Sunday, May 12, 8 p.m., Bradley at Wing Avenue, El Cajon, 278-TIXS.

ON SALE THIS SAT. 10 AM!

AN EVENING WITH...

**JON ANDERSON  
BILL BRUFORD  
STEVE HOWE  
TONY KAYE**

**TREVOR RABIN  
CHRIS SQUIRE  
RICK WAKEMAN  
ALAN WHITE**

Seating In The Round.

**Shows '91**  
ROUND THE WORLD IN EIGHTY DATES.

Produced in association with  
Creative Treasury Concerts.

SAN DIEGO  
SPORTS ARENA

8:00  
TUE  
MAY

14

FIRST TIME IN SEVEN YEARS

**THE SISTERS OF MERCY**

WITH **lush** AND **DANIELLE DAX**

NET SATURDAY

8:00  
SAT  
APR

13

ON SALE NOW!

**Oric johnson**  
with Tommy Taylor  
and Kyle Brock  
and introducing  
Sara Hickman

AUSTIN'S ACE AXEMAN RETURNS!

SAN DIEGO SYMPHONY HALL

NET FRIDAY

8:00  
FRI  
APR

12

**DEEP PURPLE**  
WITH SPECIAL GUESTS  
**WINGER**  
AND **VIXEN**

SAN DIEGO 8:00  
SPORTS SUN  
ARENA MAY

12

SPECIAL LOW DOUGH SHOW! TICKETS ONLY \$12.50

Tickets available at all **ROCKSTAR** ticket centers including May Co., Jack's, Tower Records, Music Plus, Civic Box Office, Perkins Book Worm, Arts Tix and the Astor Center Ticket Office. To charge by phone call 278-TIXS. Open Air Theatre's events are produced by Avalon Attractions for Associated Students/San Diego State University. No containers of any kind or alcoholic beverages on or around the facility. SDSU student discount available at the Astor Center Ticket Office. 455-752992

**Avalon**





Wednesday Afternoon Concerts: Ed Reed and the Streetbeat 5, 5:30-6:30 p.m.; Sam Thomas's Big Band Swing, swing jazz, 5:30 p.m. to 8 p.m.; Saturday: Stacy May and the Noise, country rock and roll, 6 p.m. to 8:30 p.m.; Monday: Robin Herkel and Blues 10, vintage blues and rhythm and blues, 5:30 p.m. to 8 p.m.; Wednesday

Band/Work/Pantheon Coffeehouse, 2070 Via de la Valle, Flower Hill Plaza, Del Mar 755-3725. The Bill McPherson Trio, jazz, 9 p.m. Friday

Beverly's Back Room, 2077 Vista Way, Oceanside, 755-5400. Vaughn Miller and Authentic, contemporary, Tuesday through Saturday

Raggy's Spinache, 340 East Grand Avenue, Escondido, 743-6005. Live rock and roll, nightly call club for information

The Cavalier Inn, 687 San Marcos Boulevard, San Marcos 744-1332. Stronge Woods and an Irish music, singing on Friday; live music, Saturday, call club for information

Carles Murphy's, 281 East Via Rancho Parkway, Suite A1 on the North County Fair shopping mall, Escondido, 489-0832. Perfect Strangers rock and roll, Wednesday through Saturday; the Stover Singers, audience participation, singing and dancing

The Current Highland Golf and Tennis Resort, 14455 Palmdale Drive, Rancho Palmdale, 472-0101. In the Clubhouse, Double Eagle Room to Host, The 40 Double Room, 8:30 p.m. to 10 p.m.; Friday and Saturday, Amateur raffle, complimentary dinner, nightly from 6:30 to 8:30 p.m.

Copie Bar and Grill, 300 Carlsbad Village Drive, Carlsbad, 725-4444. Carlsbad's Ca-Motion, Saturday, Dale Armstrong on keyboards and blues, jazz, The 40, 8:30 p.m. to 10 p.m.; Monday and Saturday

The Del Dios Country Store, 2054 Lake Drive, Escondido, 743-2753. The Chatterbox, country music, 9 p.m. to midnight; Friday and Saturday

Del Mar Plaza, 1555 Camino Del Mar, Del Mar 755-7280. Kelly Hines, variety, music, 1 to 3 p.m. Friday and Saturday; DJ's, 1209 Carlsbad Avenue, Carlsbad, 434-0000. Amateur singing with Judy Ames, Wednesday

The Escondido Cafe, 1020-110 San Marcos Boulevard, San Marcos, 473-1222. The Courtes, vintage rock and roll, 8 p.m. to midnight; Thursday, in Chico's Island Sounds, also, cello, and reggae, Wednesday

**FINE LINE**  
entertainment

**DHARMA BUMS**

Plus special guests EGGPLANT & GRANFALLOON BUS  
Friday, April 5, 9:00 pm • Casbah 2812 Kettner Blvd.

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**SUPERCHUNK**

with special guests SEAWEE & DRIVE LIKE JEHU  
Saturday, April 6, 9:00 pm • Casbah 2812 Kettner Blvd.

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**RHINO BUCKET**  
with special guest JET BLACK  
Saturday, April 6, 9:00 pm • Bacchanal 8022 Clairemont Mesa Blvd.

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**BAVANA SAM**

(FEATURING GARY MYRICK & PAUL SIMONON FROM THE CLASH)  
with special guest FLAT DUO JETS  
Saturday, April 20, 9:00 pm • Bacchanal 8022 Clairemont Mesa Blvd.

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**BLITZSPEER**  
and  
**MORGOTH**  
(From Germany)

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**DEEE-LITE** "with Booty Collins on bass"  
Tuesday, April 30, 8:00 pm

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**ISUANAS**

**BAJA'S PARTY PALACE**  
(18 & older with ID)  
Doors open at 8 pm  
in • Pueblo Amigo Shopping Center  
Tickets at Lou's Records & all three Of The Record locations

**OF NOTE**



**GINA ARNOLD**

My friends and I want to start a campaign to have every member of Portland's *Burns* issue their names to the *Book of the Dead*. It's a tradition that goes back to the 19th century and the book is a collection of names of people who have died in the city. The *Burns* issue is a collection of names of people who have died in the city. The *Burns* issue is a collection of names of people who have died in the city. The *Burns* issue is a collection of names of people who have died in the city.

**GINA ARNOLD**

22 Grand, 12445 Pines Road, Poway, 486-0102. Greg Hartline, contemporary music, Friday, happy hour, Dave Horne, pop variety, Friday and Saturday

**FLUIDE LOUNGE**, 420 West Washington Avenue, Escondido, 743-8053. That contemporary, Tuesday through Saturday; the Greg Hartline Group, featuring David Murray and Greg Patton, contemporary, Sunday and Monday

Saturday call club for information; the Kelly Hines and Sam Thomas's Big Band Swing, swing jazz, 5:30 p.m. to 8 p.m.; Saturday: Stacy May and the Noise, country rock and roll, 6 p.m. to 8:30 p.m.; Monday: Robin Herkel and Blues 10, vintage blues and rhythm and blues, 5:30 p.m. to 8 p.m.; Wednesday

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The Grossmont-Cuyamaca College of Extended Studies,  
**THEATRE East** and **FM98 KIFM**

presents "An evening with"

**THE HAMPINGTONS**  
featuring Russ Freeman

Friday, April 19

TWO SHOWS 7 & 10 p.m.  
Doors open at 6 and 9 p.m.  
All ages welcome

For tickets call 440-2277  
Noon - 6 p.m.  
Monday-Saturday  
NO SERVICE CHARGE  
Visa, MasterCard and  
checks accepted.  
Free Parking

**TICKETS ON SALE NOW!**

**THE FRENCH CONNECTION**  
DINING • DANCING • COCKTAILS

**Night Life**

**Aubrey Fay Band**

Thursday  
April 4 & 11  
Starting at 8:00 pm

Friday  
April 5 & 12  
Starting at 9:00 pm

Saturday  
April 6 & 13  
Starting at 9:00 pm


Every Tuesday  
**Fashion Auction Show**  
by Gabriel • Starting at 6:30 pm

Every Day  
**Try Our Large Appetizer Selection**

Join us for Sunday Brunch - 10:00

LESS THAN 10 MINUTES FROM R.B. OR DOWNTOWN  
9823 Carroll Canyon Rd.  
East corner of I-15 and Carroll Canyon Rd. exit  
(619) 566-4000

**The Flamingo Hilton**  
Laughlin sounds like  
the place to be.




**Kentucky Headhunters - April 20**

Our "Concerts Under the Stars" series begins April 20 at 8 p.m. You'll see top groups performing in our amphitheater right on the banks of the Colorado River. Tickets are available at the Flamingo Hilton Laughlin or by calling TicketMaster at (619) 278-TIXS. Your ticket is redeemable for a commemorative casino souvenir. Which when you consider who's playing, sounds too good to miss.

**Flamingo HILTON LAUGHLIN**

For more reservations call 1-800-FLAMINGO. Tickets available at TicketMaster and selected May Company, Jack's, Tower, and Music Plus locations. In AZ call (602) 230-9112. In NV call (702) 474-6000. In LA call (213) 460-3332. For ticket club info, call 1-800-626-2260.

**UCSD POP EVENTS**  
PRESENTS AN EVENING WITH



**LAURIE ANDERSON**

CONVERSATION & MUSIC

APRIL 14 • SUNDAY • 8:00 P.M.  
MANDEVILLE AUDITORIUM

UCSD BOX OFFICE  
534-4559

**CLUB**

**No Leo's**

Presents

**Top Entertainment for April**

Funk 'n' Rock 'n' Reggae 'n' Fun!



**RUBY!**  
Every Wednesday-Saturday

Every Wednesday  
\$1.00 drink specials after 8:30 pm  
5302 Napa Street • San Diego 542-1462

**Wine Flavors**, 6009 Plaza Delicias, Rancho Santa Fe, 756-3095. No cash, please show items, Wednesday through Saturday.

**Minsky's Cafe**, 1952 San Elijo Avenue, Carlsbad, 443-7633. Live acoustic country music, Friday and Saturday nights, 8:30 p.m. to 1:30 a.m. Wednesday through Saturday.

**The Windows Inn**, 502 East Highway Road, San Marcos, 471-2039. B Natural, contemporary, Thursday, live music, Friday and Saturday, call club for information. Saturday, 8:30 p.m. to 1:30 a.m. Sunday, 11:30 p.m. to 3:30 a.m.

**Oakvale Lodge**, 14800 Oakvale Road, Encinitas, 754-2300. Rockabilly, country, Friday through Sunday, call club for information. Sunday, 11:30 p.m. to 3:30 a.m.

**Orion Restaurant**, 362 South Rancho Santa Fe Road, Encinitas, 632-0072. Live music, classical guitar, music, 6:30 to 9 p.m., Friday.

**The Picking House Restaurant**, 125 South Main Avenue, Fallbrook, 726-5458. Live music, country, Friday and Saturday, call club for information.

**Pala Mesa Resort**, 2001 15th Highway, 765-2666. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m. Sunday, 11:30 p.m. to 3:30 a.m.

**The Ponderosa Club**, 12271 Old Ponderosa Road, Poway, 745-1135. The Big Stone Band, country music, Tuesday through Thursday, 8:30 p.m. to 1:30 a.m. Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Portland Restaurant**, 108 First Street, Encinitas, 942-8442. Live music, piano, variety, 7 p.m., Thursday through Saturday.

**Producers**, 225 West Grand Avenue, Encinitas, 754-2300. Live rock and roll, nights, call club for information.

**Poway Wine Company**, 12275 Poway Road, Poway, 745-2296. Live music, Friday and Saturday, call club for information.

**Ralph and Eddie's**, 290 Grand Avenue, Carlsbad, 726-2085. Live rock and roll, music, Friday and Saturday, call club for information.

**Rancho Bernardo Inn**, 17500 Bernardo Oaks Drive, Rancho Bernardo, 727-2146. Live music, Tuesday through Saturday, 8:30 p.m. to 1:30 a.m.

**The Sand Bar and Restaurant**, 3878 Carlsbad Boulevard, Carlsbad, 729-3270. The Nightcrawlers, rock and roll, Thursday, 8:30 p.m. to 1:30 a.m.

**San Luis Rey Dunes Golf and Tennis Resort and Country Club**, 1474 Golf Club Drive, Rancho, 756-7702. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Shepherd's Cafe**, 1226 First Street, Encinitas, 753-1124. Live music, Thursday evening and during the Sunday brunch, 8:30 p.m. to 1:30 a.m.

**Smiley's Downtown**, 129 East Broadway, Vista, 724-0010. The Red Riders and the Semelhous Band, country music, Friday through Sunday, 8:30 p.m. to 1:30 a.m.

**Stonewall Country Club**, 17500 Stonewall Country Club Lane, Poway, 482-2136. The Joni Wilson Duo, live band and Top 40 music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**That Place Place**, 2622 El Camino Road, Carlsbad, 434-3171. Live music, Friday and Saturday, call club for information.

**Trison Restaurant**, 2230 South Highway 101, Carlsbad, 434-6877. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Venue's Four Seasons Restaurant**, 721 South Highway 101, Solana Beach, 481-1141. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Wall Street and All That Jazz**, 14606 Bernardo Center Drive, Rancho Bernardo, 727-2146. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**The Lawrence Walk Street Restaurant**, 1990 Lawrence Walk Drive, Encinitas, 754-2300. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Beaches**, 1474 El Camino Road, Carlsbad, 434-3171. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

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**Blind Melons**, 721 Grand Avenue, Pacific Beach, 434-3171. Live music, Thursday, call club for information.

**Cafe Mocha**, 754 Grand Avenue, La Jolla, 434-6869. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Carlos Murphy's**, 4603 La Jolla Village Drive in University Towne Center, La Jolla, 434-6877. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Cherry's Pub**, 714 Grand Avenue, Pacific Beach, 434-3171. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**The Catamaran Beach Hotel**, 2099 Mission Boulevard, Mission Beach, 434-3171. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

**Cherry's Pub**, 714 Grand Avenue, Pacific Beach, 434-3171. Live music, Friday and Saturday, 8:30 p.m. to 1:30 a.m.

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**ROCKOLA**  
PUB AND GRILL  
Friday & Saturday, April 5-6  
Jam Session every Sunday • 7:00-11:00 pm  
JUSTICE  
8622 Lake Murray Blvd. • 697-4457

**The Trojan Horse**  
8179 University (College & University) 582-1878  
Apr. 5 & 6 - NOT GUILTY  
Apr. 7 & 10 - SCANNERS  
Apr. 14 & 17 - 3RD DEGREE  
Apr. 19 & 20 - CHUCK DEAN BAND  
HAPPY HOUR 3-8 PM  
Bud Pitchers \$2.75 • Quality Shots \$2.00  
Kenna Kazzes 75¢ • Well Drinks \$1.25

**COMPACT DISCS!**  
4 collection, get 1 free CD + 2 CDS, get 1 free CD + 2 CDS, get 1 free CD + 2 CDS  
Largest used CD inventory in U.S. • Lasting tones  
MUSIC TRADER  
3228 El Camino Blvd. 265-2274  
FREE Member 845-9514-69  
MORE CASH PAID FOR CDS AND TAPES

**CANNIBAL BAR**  
POWERHOUSE Thursday, April 4  
THE FABULOUS MAR DELS Friday, April 5  
DR. CHICO'S ISLAND SOUNDS Saturday, April 6  
NO COVER CHARGE on Thursday, Friday & Saturday nights in the Cannibal Bar when you have dinner in our award-winning restaurant.  
CATAMARAN RESORT HOTEL  
3999 MISSION BOULEVARD 488-1081  
VALIDATED PARKING (Just ask for Frank!)

**CLUB MICK'S**  
FLASHBACK THURSDAYS!  
ROCKOLA  
FRIDAYS - \$1.50 ICED TEAS ALL NIGHT!  
SATURDAY HAPPY HOUR 8 PM-10 PM ALL DRINKS \$1.00  
NOW OPEN MONDAYS!  
MONDAY NIGHT BAND  
TUESDAY NIGHT LIVE REGGAE PARTY  
SHILOH  
\$3.75 PITCHERS OF BEER  
REFILLS ONLY \$2.00  
5100 74th Avenue, La Jolla • 581-6164

**Live Music**  
RISING STAR  
ROYALTY  
MARK MEADOWS & CLASS ACT  
Anthony's Harborside  
Acoustically rated as one of the finest for live entertainment  
Live entertainment 7 nights • Validated parking  
For more information: 232-4358

**CARGO BAR**  
Store Up Your Happy Hours At The Cargo Bar.  
"Siers Brothers"  
Thursday, April 4  
7:00-11:30 PM  
"People Movers"  
Top 40 Dance Band  
Friday & Saturday  
April 5, 8:30 PM-1:00 AM  
April 6, 9:00 PM-1:30 AM  
SAN DIEGO HILTON  
BEACH AND TENNIS RESORT  
1775 E. MISSION BAY DR. (OFF I-5 AT SEA WORLD DR.) 276-4010

**WINSTONS**  
1921 BACON STREET • OCEAN BEACH • 222-6822  
REGGAE EVERY THURSDAY  
DRINK SPECIALS EVERY NIGHT  
TONIGHT, THURSDAY  
SHILOH  
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REBEL ROCKERS  
SATURDAY  
COMMON SENSE  
SUNDAY  
4-8 PM EARL THOMAS & THE BLUES AMBASSADORS • NO COVER  
TRAVEL AGENTS  
MONDAY • ORIGINAL BAND NIGHT 5 PM FEATURING WILD TRUTH • SHALAKSKIN • AVANT GARAGE  
THE LEHNS BROTHERS  
TUESDAY  
FISH & THE SEAWEEDES  
WEDNESDAY  
SKA JAH & CITIZEN X  
COMING  
APR. 11 & 13: AZZ 122 APR. 12: TALK BACK  
APR. 16: CRAWLIN' KINGSLIMES APR. 17: JAM BAY











[illegible]

**Barry Craig:** Mexican Village, Co  
*Roy Moro*  
**Bill Cratty:** Hilton Hotel/Del Mar  
**Wesley Curry:** Princess of Wales

# PARA

J.J. Frank: *Cafe Alma*  
Ferris Wheel: *the Last*  
Freefall: *Hennessey's*  
The Bill Harris Ensemble  
*Grand Cafe at the B*

**The Ghostriders: Del Dios Country Store**  
**Gold'n West: the Country Club**  
**Good Times: the Packing House**

**Midnight Stage: Hutch's Gary Morris: the Bacchanal**

Olsen Anderson: *Blind Melons*  
Bad Dog: *Patrick's II*  
The Blonde Bruce Band: *Joel Murphy's*  
Dr. Chico's Island Sounds: *B Street*  
Cafe, Gambler's at the Reuben E.

**in Jazz Ensemble**  
pm

Call for

**TIM WEISBERG**  
April 3-7

**SHOWTIMES:** Thurs. & Sun. 8:30 pm - \$10.00, 10:30 pm - \$7.50, Fri. & Sat. 9:00 pm - \$12.50, 11:00 pm - \$10.00.  
Advance tickets on sale at *Summer House Inn* 459-0261

**Mon.-** **MARIA MILDAUR**

**JIMMY SMITH QUARTET APRIL 25-28**

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**HAPPY HOUR** 11 am-7 pm Mon.-Fri. Enjoy our ocean view & super sunset hour. Free Taco Fiesta Bar 4 pm-7 pm. \$1.75. *drinks, well drinks, house wine and daily drink specials.*













# Reader Phone Matches Success Stories:

## Jennifer and DeMelvin

**BLACK CARIBBEAN PROFESSIONAL**, 32, seeks loving, loyal, hopeless romantic Prince Charming type for special friendship. 12

**Jennifer:** It was last March. I was recently divorced, and one day all the singles at my advertising department got together with the Phone Matches and said, "We've got to do this."

**DeMelvin:** I'm in the construction business and also divorced. I was just browsing through the Phone Matches one day and saw Jennifer's ad. It intrigued me.

**Jennifer:** The last part of his phone message to me was, "And I'm Prince Charming. Where have you been hiding?" I thought he was arrogant.

**DeMelvin:** I knew she was going to get a lot of responses ...

**Jennifer:** I got 85.

**DeMelvin:** ... And I was trying to be different.

**Jennifer:** It worked. After three weeks of phone calls between DeMelvin and I, we finally met at the Rusty Pelican in Mission Valley.

**DeMelvin:** When she walked in the door, I said to myself, "Oh my gosh! She's beautiful!" I had no idea how

attractive she would be.

**Jennifer:** That's one of the great things about Phone Matches. You get to know someone from the inside out, first.

**DeMelvin:** By the time we met face to face, we already knew about each other's kids, our likes and dislikes.

**Jennifer:** Phone Matches is so safe! I used to go out to jazz bars, but if I met a guy in there, I didn't care *what* they said ... *how* good-looking they were ... I didn't want anything to do with them.

**DeMelvin:** With her being in advertising and myself in construction, Jennifer and I didn't travel in the same circles. If it wasn't for Phone Matches, I never would have met her.

**Jennifer:** He really is my best friend.

**DeMelvin:** I feel she's the most beautiful person I've ever met.

**Jennifer:** Because we met through Phone Matches and spent all that time on the phone, we got to be

friends first.

**DeMelvin:** And should we get married, we'll have that as a foundation.

**San Diego Reader  
Phone Matches**

**1-900-844-6282**

98¢ / minute





**HAIRY WANTED** Hair Color Expertation...  
**NEW BUSINESS IDEAS** The business opportunity...  
**ATTENTION ATTORNEYS** I have 1000...  
**PART-TIME** Work from home...  
**PART-TIME TELEPHONE SERVICE** Earn \$5.00 per hour...  
**PART-TIME PHONE HELP** or delivery driver...  
**PART-TIME TELEMARKETING** \$5.00 to \$10.00 per hour...  
**PART-TIME SALES** Commission based...  
**PART-TIME** California Manager...  
**PART-TIME** Full-time...  
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**FREE & PAID CLASSIFIED ADS**  
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**THIS SATURDAY, APRIL 6**

Come watch San Diego's best guitarists battle it out for **thousands of dollars in prizes!** Support your favorite guitarists by voting for the winners of the **2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th** place prizes!

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*By Lin Jakary*

What's the greatest challenge facing you as a forthe



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**O**n other graduated students there weren't going to be any more graduation ceremonies or nursing classes. It was just a matter of time. There's a lot of people here who come from all over the world to get an education and make much money. I don't know if you think you're just a kid, but you're not. You're a high schooler. I just had two years of high school and maybe this was the last year. I was a white. Go to school and think that you could gain from it, but it's not as valuable as you know I feel of next spring. I might like to go to the radio or TV. I want to see

**I** worry about the fact that I'm not worried about anything. I guess I don't go to school. Probably start at Mesa. I still don't know what I want to do exactly. I like a good party. But I seriously, I can't party all my life. I don't know. A lot of my friends seem to have a pretty solid idea of what they want to do in life. How can you really know? There's a lot of pressure to go to college. When I was young, he dropped out of college when he had to help support his parents, then he never went back. He did okay. I mean, really okay. There wasn't any great stigma if you were right or work. Still, he keeps going to the bookstore in the school. It's a subtle pressure. To tell you the truth, I don't like school that much. I never have. I do okay, but I've never really been a very serious student. I have a very good aptitude for sciences and mechanical things, but may just get into more trade classes and then just take it from there. Did I prefer he making money that sitting in a classroom? I'm not getting married or anything like that, until I'm at least 20. I mean, I don't

**W**ell, for me personally, I've met a guy two years ago who's been older than me. My parents were against it at first, but since he was just over in the Gulf, they're come around. Now he's like this big big guy. I want to get married, and my parents think it's a great idea. Okay, I'm in love with everything and I believe in marriage, but I think, "What's the hurry? Why don't we live together first?" To my grandparents, that's a real sin. Actually, everybody's freaking out. My father's all for it, my going to college. I could go to Southern for two years and then transfer to a four-year school. I could go to some kids, but not for six or seven years. I'll be 18 in May. I don't really see those images and in my future. My mom was married three years, and now she's very happy. The circumstances just were going on the first time. I don't want to do that the first time. I want to be sure everything is right. I don't want to know I'm guaranteed in life, but I don't think you can get it along. So that's my big

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San Diego Reader April 4, 1991 13















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bedrooms, nice pool  
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wake preferred to share 1  
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lot, 100' wide.  
Call: 371-1882.

bedroom in 2  
or actual quality near  
state-of-the-art 1400 sq ft.

bedroom, 2 bath house  
with fireplace, \$300.

**LIN AREA:** Remodeled  
open 2 bath house free  
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bedroom, most beautiful  
view, 2 bedrooms, 2  
bathrooms, 2 car garage,  
granite, stone walls.

open in large home. Nice  
big yard, single units.  
\$200.

on stone, off-garage big  
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granite, contemporary  
bare stone home - 1 and  
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**THE PARK:** Share 2  
bedrooms -  
wood, granite on fire  
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John Houseford yard,

one full bathroom, great  
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for large 3 bedroom  
house with 2 car garage.  
Call 262-5964.

newly remodeled open 2  
bedroom, security laundry

**AS**

**Giant Parking Lot Tent Sale**  
**Thursday-Sunday, April 4-7**  
 Thursday, Friday & Saturday **10-7** Sunday **10-5**

**Save 7%-30% on in-stock bicycles**  
**10%-50% off on cycling clothing & cycling shoes**  
**10% off Look & Time pedals**  
**Cateye Cordless Cyclometers**  
 Reg. \$83 Now \$59 with free installation  
**Hundreds of other bargains**

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**3020 Adams Avenue**  
**283-4500**

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	EL CAJON BLVD		













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# \$9<sup>95</sup> TRANSMISSION SERVICE SPECIAL

- New fluid (synthetic dash 4000)
- New gaskets
- Adjust shift linkage
- Check module & fluid
- Check condition of application
- Check for leaks

## AUTOMATIC TRANSMISSION OVERHAUL

### \$259<sup>95</sup> (12 months or 12,000 mile warranty)

Includes: 12 months or 12,000 mile warranty, all oil, all gaskets, pan and drain, as required, bearings, bushings, oil filter, front and rear pump, as required and as needed. Includes 12 months or 12,000 mile warranty.

700's & 400's series  
Call for individual prices

### CLUTCH SPECIAL

Includes 400's & 400's  
\$109 (new plus pan)

### SHRIVE

Includes 400's & 400's  
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### CERTIFIED TRANSMISSION 474-4485

2301 W. 23rd St. • Midland City • Houston, TX • 6:00 AM - 6:00 PM

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**CHEVY CHEVETTE**, 1978, 4-door, black, 4-speed AT, automatic, excellent condition in great condition. Reliable, low maintenance. 2000 miles. Call for info. \$1000-1400. 943-7493.

**CHEVY CORVETTE**, 1976, 57K or less miles, metallic midnight blue finish, power windows, stereo, power locks, power door locks. Excellent condition. Some tender loving care. \$6500. 270-2780.

**CHEVY EL CAMINO**, 1980, V-6, air conditioning, four wheels lock, cruise control. Very clean. \$2500. 483-6860.

**CHEVY ESTATE HUNTER**, 1984, Air, power windows, steel locks, 87,394 miles. In fine condition. 3rd seat, leather upholstery. New tires. New paint, brakes new. \$5500. 457-0790.

**CHEVY MALIBU**, 1982, 4-door, power windows, three speed, four wheel drive. Excellent condition. Must see! \$1895. Virginia. 222-7465.

**CHEVY NOVA**, 1977, excellent condition, automatic, air conditioned, cruise, metal body maintained, have all receipts. \$1500. 450-1293.

**CHEVY NOVA**, 1985, automatic, air conditioning, power steering, brakes, new tires, full tank gas, excellent condition, must see. \$2300. 682-4804.

**CHEVY PICKUP**, 1984, 4-door, 4-wheel drive, 100,000 miles, good condition, ready to resale. Extra parts available. \$2500 or call. 483-7493.

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10

**Beach Cities Import Auto Service**  
**FOREIGN CAR EXPERTS**

- ★ Brakes
- ★ Clutches
- ★ Cooling Systems
- ★ Fuel Injection
- ★ Tune-ups
- ★ Transmission Work
- ★ Preventative Maintenance
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**Specializing in:** Toyota • Nissan • Honda • Mazda  
 Mitsubishi • Subaru • Suzuki • Acura • Hyundai • Isuzu  
 Daihatsu • BMW • Volkswagen • Volvo  
 with over 15 years' factory-trained experience

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**SUSPENSION  
PLUS**  
SPECIALTY CENTERS

**FOUR-WHEEL  
BRAKE SPECIAL**

**\$2995**

**24-Thousand-Mile Warranty**



**Most cars**

Expires 4/18/91

**Computerized Front End Alignment**

For maximum safety and to meet the manufacturer's specifications, we use computerized front end alignment. **\$24<sup>95</sup>** **Most Cars**

Includes tire rotation  
and oil change  
(Tires to wear extra)

**Strut Package Special**

Car cartridges... **\$109.95**  
Super struts... **\$159.95**

Free alignment with purchase.  
Most cars • Expires 4/18/91

**Front End Alignment**

**\$14<sup>95</sup>** **Most Cars**

(Tires to wear extra)  
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**Front Wheel Drive Service Special**

**\$69<sup>95</sup>** **Most cars • Expires 4/18/91**

CV-Joint inspection  
and 200 on more than 2.7 p.p.

**FREE • Alignment Checks**

With oil & filter. **Most cars**

**Oil Change Special**

**\$14<sup>95</sup>** **Most cars • Expires 4/18/91**

Includes Lube, new filter, up to 25 ounces of Valvoline.

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Most U.S. and foreign cars.  
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If you own a late model Buick, Oldsmobile, Pontiac, Saturn, or Volvo, you need to be having timing belts instead of the cheap plastic belts that are not replaced every 60,000 miles. They are risking a broken belt, needlessly costly repairs. We have Broken Belt Clearance valves. When the belt starts to bend, escalating the cost from as much as \$1,200.00. Don't let investment and time go to waste. Call for an appointment. (Most best prices under \$1,000.00)

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**SHEEPSKIN**  
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CAR ACCESSORIES  
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My Car Accessories Store

ean (300ZX) models of the re. These cars chains, and if 000 miles, you bill and in cars do not (BDC) for the the valves will \$220.00 to as mble with your ty.

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\$220.00)

**ARE**  
re - 464-5115

**20 years' experience**

**ONE-STOP SOURCE FOR YOUR MAINTENANCE OVERHAUL 12-MONTH WARRANTY**

# IN WINDOW TINTING

## \$79<sup>95</sup>

• Bronze  
• Silver  
• Carbon  
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**WORKMANSHIP**

**DO YOU WANT**

- One in four cars are stolen
- A car is stolen every 4 seconds
- "The Club" can be beaten
- Flameless controlled car alarms from \$99
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**ALTEC**  
GET IT DONE **FAST**  
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# COMMON SENSE

**PROBLEM:**  
Car is good shape, but engine stut? • Frustrated with new car prices?

**SOLUTION:**  
Replaces old engine with C-M ENGINE CENTER'S RE-MANUFACTURED ENGINE. C-M Engine Center sells, rebuilds and retails 19 BEST performing engines, offering you the COMMON SENSE ALTERNATIVE to beat the high cost of a new car in truck, duplication in resale and insurance costs.

**Complete Engine and Installation**  
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Financing available  
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Subaru.....starting at \$450\*  
Toyota.....starting at \$360\*  
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\* Engines are COMPLETE engines - We guarantee a 2-YEAR WARRANTY\*  
flation extra

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Subaru.....starting at \$300\*  
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**FREE**  
towing  
within  
10 miles

3770-B HANCOCK ST., S.D.  
(Behind Sports Arena, next to Kobey's Swapmeet office)

FROM: Peach Can.  
 7:30 am-5:00 pm  
 Exp. 4/11/91

5.000 1.000 5.000  
 7 1/2 inches from 1.000, 9 1/2 inches from 1.10

5.000 1.000 5.000  
 7 1/2 inches from 1.000, 9 1/2 inches from 1.10

**Compare what our special includes:**

- Semi-metallic front disc brake pads
- Machine front rotors
- Torque wheels to factory specs
- Repack 4 front bearings
- Exterior caliper hardware as required
- Adjust & road test
- Most American imports & light trucks

*\*when applicable*

**\$59.95**

Semmetallic-Stops faster & lasts longer  
Includes parts & labor

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Offer valid with coupon through May 4, 1991.

**YOU MAY OWN A BMW, BUT**

**BMW MOTORCYCLES**  
**WORTH THE RISK**



**BRATTIN MOTORS**  
**4952 EL CAJON BLVD. • SAN DIEGO • 206-1971**

**TUNE-UP SPECIAL \$34.95**  
Save \$30.00. reg. \$65.00 (4-cylinder cars)

Lube, Oil and  
Filter Change  
**\$14.95**

Car Care Check **\$22.50**

Don't miss our new mile plus of Interstate 5  
and I-78.

Call 376-1601 or visit us at [www.via.com](http://www.via.com)

## CLUTCH SPECIAL \$90

Plus parts. (Labor, most rear wheel drive cars)  
 Front wheel drive, 4x4s and trucks extra.  
 Reg. \$125/Save \$35 One-day service (in most cases)

**\*20% OFF ON  
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Servicing done with courtesy only  
 Free towing on major work • Written warranty on  
 all major. Nationwide warranty  
 \*See owner's book, etc.

**Miramar • 7629 Carroll Rd. • 596-0654**  
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MESA M/C

**SMOG CHECK**  
  
**\$16.95\***  
 Call for  
 appointment  
 or drive in  
 Plus 16 certificate • Cash only, please  
 Coupons must be presented before we drive  
 during the lunch hours

**ALPINE AUTOMOTIVE INC.**

\*RVs & motorhomes  
 45¢

**273-0440**

4444 Alhambra Blvd., Pacific Beach  
 Between Grand & Carmel • Opposite of Liquor Barn  
 Open Mon.-Sat., 8:00 am-5:00 pm  
 Ask about our check, license, transmission & driving specials

**WINDOW TINTING**

**\$69.95** Reduces: • Heat  
 • Glare  
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per sq. ft. Three and sometimes four windows included

Ask about our **Lifetime Warranty**—Excludes labor! • Dealer/Owner/Technician/Consultant

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**FREE Estimates**

Exposure 426-811 291-6779



Foreign • Domestic • RVs  
Automatic/Standard Clutch

**10% off**  
any major internal transmission repair

**Transmission Service \$995**

- New fluid • New pan gasket • Adjust belt
- Check modulator & U-joints • Clean oil sump

Exp. 4/14/91

(Eligible cars, trucks and accessories detailed above)  
Foreign & Import vehicle owners call & light trucks and vans  
We may refuse to perform these services if a transmission shows a

**Free towing, Free road test & Free transmission fluid change**  
Call for appointment

**Miramar Area**  
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**Downtown S.D.**  
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Financing available  
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Most extended warranties honored

# Automotive Specials









Excellent references from our satisfied customers!

---

## Minor Tune-Up Special \$29\*

Our tune-up includes 61 most basic services:

1. Spark plugs
2. Distributor points
3. Water pump
4. Adjust timing
5. Check engine
6. Check belts
7. Check oil
8. Check coolant
9. Check battery
10. Check hoses
11. Check brakes
12. Check tires
13. Check steering
14. Check suspension
15. Check exhaust
16. Check oil filter
17. Check oil level
18. Check oil pressure
19. Check oil leaks
20. Check oil pump
21. Check & replace oil
22. Check electrical
23. Check alternator
24. Check fan belts or fan
25. Check fan motor
26. Check clutch
27. Check brake pads
28. Check brake shoes
29. Check brake master cylinder
30. Check brake slave cylinder
31. Check brake lines
32. Check brake fluid
33. Check brake booster
34. Check brake master cylinder
35. Check brake slave cylinder
36. Check brake lines
37. Check brake fluid
38. Check brake booster
39. Check brake master cylinder
40. Check brake slave cylinder
41. Check brake lines
42. Check brake fluid
43. Check brake booster
44. Check brake master cylinder
45. Check brake slave cylinder
46. Check brake lines
47. Check brake fluid
48. Check brake booster
49. Check brake master cylinder
50. Check brake slave cylinder
51. Check brake lines
52. Check brake fluid
53. Check brake booster
54. Check brake master cylinder
55. Check brake slave cylinder
56. Check brake lines
57. Check brake fluid
58. Check brake booster
59. Check brake master cylinder
60. Check brake slave cylinder
61. Check brake lines

36. Check & replace alternator, if necessary
37. Inspect fan belt
38. Check fan motor
39. Check fan belt
40. Check fan motor
41. Check fan belt
42. Check fan motor
43. Check fan belt
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46. Check fan motor
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60. Check fan motor
61. Check fan belt

(reg. \$55)

---

## 35-point Major Service Special \$69\*

Extra for labor included. Our major tune-up includes:

1. Comprehensive tune-up
2. Water pump replaced
3. Replace fan belt
4. Check fan motor
5. Check fan belt
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36. Check & replace alternator, if necessary
37. Inspect fan belt
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61. Check fan belt

(reg. \$150)

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Toyota Specials include 35-point Major Service Special with a tune-up, plus \$35

## Complete Clutch Job \$169\*

1. Transmission input shaft and (except Hondas) pressure plate replaced
2. Clutch disc
3. Clutch cable
4. Throttle linkage
5. Pilot bearing
6. Release bearing or fork
7. Press fit

Note: Hydraulic parts are not covered. Not for 4x4's. For 4x4's, add \$100.

---

## Brake Job Special \$39\* (reg. \$80)

Front or rear. Brake job includes:

1. Inspect complete brake system and brake master cylinder
2. Check brake fluid level
3. Adjust master cylinder
4. Replace complete brake system
5. Adjust master cylinder
6. Check brake fluid level
7. Check brake master cylinder
8. Check brake slave cylinder
9. Check brake lines
10. Check brake fluid
11. Check brake booster
12. Check brake master cylinder
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17. Check brake master cylinder
18. Check brake slave cylinder
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21. Check brake booster
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91. Check brake booster
92. Check brake master cylinder
93. Check brake slave cylinder
94. Check brake lines
95. Check brake fluid
96. Check brake booster
97. Check brake master cylinder
98. Check brake slave cylinder
99. Check

## Automotive

**P**hoto classified ads cost \$12 each for two consecutive weeks or \$20 for four weeks and are available in print editions of 500 or more. On-line editions are available at no charge. The deadline for making photos is 5pm Friday for the following Thursday's edition. Call Monday through Friday, 255-6866. Photo orders are valid via MasterCard only.

**MALINDA NEEDLE:** Photo classifieds can be brought in by hand the following Wednesday before 7am. Send your photo days prior to the issue. Reader Photo Classifieds, PO Box 58051, San Diego, CA 92161.

**WALKER IN DEADLINE:** Photo classifieds may be brought in the Reader office, 1705 India Street, between 1pm and 5pm, Monday.

 <p><b>BUCK REVERA</b> 1994, 4000's, 5 speed manual, heater, air/heat, new tires, 100% clean approved truck. Highest value. \$17,995.</p>	 <p><b>CARILLAC</b> 1994, 3600's, 70,000 miles, leather, heater, 5000's. May pay more! Many features plus 4-wheel drive. 17,995. Make offer.</p>	 <p><b>CARILLAC SEVILLE</b> 1994 model, 4000's, 70,000 miles, leather seats, leather interior, heater, 100, 5000's, 4000's/2000's only serious buyers. Make offer. 776-1700.</p>
 <p><b>CHRYSLER CAVALEN RS</b> 1991 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>CHRYSLER CORONA LT</b> 1994 model, 4000's, 60,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>CHRYSLER CORONA LT</b> 1990 model, 4000's, 100,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>
 <p><b>CHRYSLER S10 BLAZER</b> 1994 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>CHRYSLER S10 PICKUP</b> 1994 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>DOODIE CARGO</b> 1994 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>
 <p><b>DOODIE VAN CONVERSION</b> 1991 1/2 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>FORD AEROSTAR</b> 1994 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>	 <p><b>FORD AEROSTAR</b> 1994 model, 4000's, 40,000 miles, air conditioning, 100% clean. Call for details. \$16,995. See Dealer. Chevrolet/Chrysler, 476-1204.</p>



**Buick Electra**  
1983 model, 102,000 mi. Full service, garage, oil, conditioning. 12 ways to enjoy. \$28K. Bill Dierks Chevrolet, 474-1528.

**Chevy Astro Van**  
1987 passenger, 82,000 mi., for conditioning, trades, like new. 20 mpg. For info: Bill Dierks Chevrolet, 474-1528.

**Chevy Corvair**  
1981 4-door, automatic, power, air-cond., 110,000 mi. For info: Bill Dierks Chevrolet, 474-1528.

**Chevy Corvair**  
1981 4-door, automatic, power, air-cond., 110,000 mi. For info: Bill Dierks Chevrolet, 474-1528.

**Dodge Stealth**  
1981 4-door, automatic, power, air-cond., 110,000 mi. For info: Bill Dierks Chevrolet, 474-1528.

**Ford Bronco II**  
1984, 102,000 mi., 100,000 mi., 100,000 mi. For info: Bill Dierks Chevrolet, 474-1528.



**BRAKE SPECIAL**  
**FREE INSPECTION**  
**Front Disc Type**  
 Install front pads, repack wheel bearings, machine rotors, bend and adjust brake system.  
 Semi-metallic pads additional!

**UPS**

ULTRA PROTECTIVE SYSTEMS

*Setting the standards of quality since 1969*

**6-YEAR  
TEFLON  
PAINT  
SEALANT**

**SAVE  
\$50**

**UP-ROQUE  
METALIZED  
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**SAVE  
\$25**

**Residential & Commercial  
Window Tinting Save 10%**

Ask about our  
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**42 months or  
41,370 miles**

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**\$279<sup>27</sup>**  
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Includes: 5-spd., air cond., P/S  
\* Plus tax, 80 mo. closed end lease with option to buy  
Zero dollar down. \$4,938.88 monthly fee, \$1  
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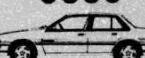
**\$296<sup>56</sup>**  
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Includes: V-8 auto, air cond., P/S, & windows, cruise control  
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Zero dollar down. \$4,476.66 monthly fee, \$1 of \$15,251.36.  
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### Tune-up Special

• Install genuine Nissan spark plugs • Perform electronic scope analysis • Adjust timing • Set engine speed • Check air filter, distributor cap and rotor	4-cyl. <b>\$39.95</b> (4 spark plugs)	6-cyl. <b>\$43.95</b> (6 spark plugs)	4-cyl. <b>\$49.95</b> (4 spark plugs)
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### Lube, Oil & Filter Special

• Install genuine Nissan oil filter • Add motor oil (per specifications) • Check differential, transmission, pwr. steering, brakes, clutch, battery and radiator fluid levels • Inspect windshield wipers. • Check safety belts	<b>\$18<sup>95</sup></b>
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V-6, vans and diesel additional. Nissans only. Coupon must be presented at time of write-up. Expires 5-31-91.

