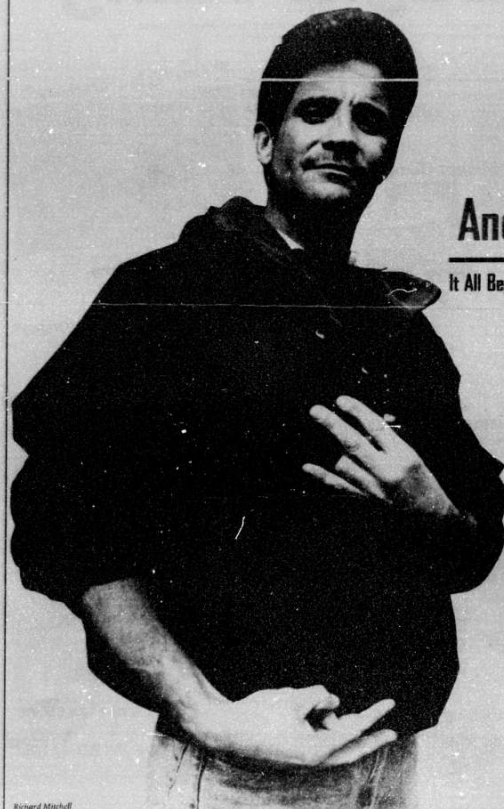


SAN DIEGO'S WEEKLY

# Reader



Richard Mitchell

## Aunt Pudge And The Bank Robber

It All Began With Twelve Brews And An \$18,000 Heist



Mitchell's arrest, 1980

I robbed my first bank out of sheer fear. But once I walked in with my gun, the fear was gone and I knew just who I was. It started in the Encinitas drug scene, where I was a local. Moved out there from the Chicago drug scene right after high school. I was what you'd call fully involved. I'd been buying eighthells and quarter ounces of coke from this loser and going out to Le Costa to purchase from this mobster guy I'll just call Carlo. And the loser was duffing my shit up, which I wanted stopped.

(Continued on page 14)

STORY BY RICHARD MITCHELL AND LINTON ROBINSON







**Beta-blocked border runs** U.S. authorities are creating a secretive Mexican law enforcement arm called the Beta Group for putting an abrupt end to the daily stampede of undocumented migrants through the Mexican border checkpoint at San Ysidro. The group, which U.S. lawmen say is a task force of Mexican federal, state, and municipal law-enforcement agencies, was created about 18 months ago, according to SDPD spokesman **Bill Robinson**. U.S. officials say the Beta Group was called out to halt the freeway runners after the border patrol announced it would sharply reduce the number of traffic lanes leading south into Mexico—a possible threat to Tijuana tourism. “All at a sudden, [the Beta Group] shut down the problem,” says one American. The plan, which Beta Group has also targeted drug dealers and glue sniffers who frequent the border, according to **Steve Kean**, a border patrol spokesman. Another law-enforcement source boasts that the task force has 5000 arrests to its credit. But the Beta Group also has its critics. “There are some groups in Mexico who perceive them as being overly aggressive and say they cooperate too closely with U.S. agencies,” says CHP spokesman **John Martinez**.

—J.S.M.

**Painting the slump red** Bob Davis is once again managing the Seattle Center and Pike's Peak Center in Colorado Springs, but his press conference last Friday drew only one reporter. The long-shot mayoral candidate made news anyway. Using the city's own figures, he argued that San Diego taxpayers lost \$9 million in the past year on the Convention Center, Golden Hall, and the Civic Theatre. The solution, he claims, is to hire a private contractor, like those who operate the Louisiana Super Dome and San Francisco's Moscone Convention Center. Those facilities, he made a sizable profit. Davis contends that the \$115,000-a-year salary of local convention center manager **Carol Wallace** is an example of the waste that could be eliminated if the city gave up day-to-day control of the facility. Would-be out-cutter Davis, a former Puerto Vallarta hotel owner, admits he knows all about red ink. He says he lost \$36,000 when “my hotel was basically stolen from me by Mexican City lawyers.”

—J.B.  
**One-minute lawsuit** Ron Blanchard co-wrote the best-selling *One Minute Manager* back in the '80s. Now the guru of capitalism is suing his former partners in a Rancho Bernardo golf school, alleging they stole away his best customers. It started in 1987, when Blanchard, along with golf instructors **Kip Paterbaugh** and **Douglas McIntosh**, set up Golf University, Inc. Last April, Blanchard and his wife Marie bought out Paterbaugh and McIntosh. A sales agreement signed by the parties gave the Blanchards full ownership of the golf school, including its customer list. The two instructors then founded a new golf school in La Costa, which the Blanchards say uplied off their best customers. An attorney for Paterbaugh and McIntosh dismisses the claim as “a case of jealousy,” and cites a roster of famous golf students signing affidavits for the defense, including **Charles Schuler**, **Michael Sells**, owner of San Francisco's *Farmhouse Hotel*, and **Keth Cullen**, USA Today's director of sports and events.

—C.S.

**Drivers' pipe dreams ruptured** An 18-member city school-driving team, made up of Lake Murray security rangers, won't be plying its trade along Point Loma's broken sewer, won't be “thorough of using them, but we need a combination of engineering and diving skills on the job,” says **Roger Truesdell**, deputy city manager in charge of water utilities. But according to one of the team's members, who requested anonymity, if a diving group was shot out of the sewer pipe work for a different reason. The crew has been under investigation for about a month by city officials for a number of alleged improprieties, including unauthorized use of city lakes at night, exceeding its limited law-enforcement authority, and problems accounting for state money used to build an anti-polluting fence around Lake Murray. The fence was removed last year after a public outcry.

Contributors: J. Stryker Meyer, John Brizzolara, Cathy Scott, Neil Matthews

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**“They promised to keep it in-house and not mail the report to anyone... They broke the agreement.”**

## Local Scouts Feel Slump, Blame Organization

By Colin Flaherty



Unhappy campers sleep in new Scouting messhalls.

Boy Scouts are loyal, everybody knows that. It's in the Scout Oath. But Boy Scouts are also honest. And sometimes it's hard being both. Ask the 20 or so scout leaders staging an unprecedented rebellion to topple the local Boy Scout establishment.

“We're not being disloyal, it's just the opposite,” said Chuck Smith, a former scout executive. “We would not be loyal if we did not point out shortcomings and deficiencies in the program.”

Smith and his co-conspirators, all themselves veteran Scouts for Better Scouting in San Diego. These unlikely rebels are led by National City businessman David Pepper, a volunteer troop leader. His fellow dissenters have also held leadership posts in local scout-

ing. Also among the mutineers are municipal judge Bob Cutler and three former heads of the local scout's board of directors.

In January, the group submitted to scout leadership a scathing seven-page critique called “San Diego County Council Boy Scouts of America in a Decade of Decline.” In it, they blasted the ruling clique for a decline in camping, fundraising, and membership. They called for the immediate firing of executive director Ron Brundage, criticizing him for abandoning adult volunteers.

“The authoritarian style of management by the Professional Staff has alienated the Volunteer to the council. The result is a complete lack of motivation, participation, and support for the Council by the

to retire. Later, the Equal Opportunity Commission awarded him \$60,000 in an age-discrimination lawsuit. Brundage crosshatched scout management by consolidating the number of districts from seven to two. “Now, it's a lot less bureaucratic,” said Don Templeman, executive vice-president for the San Diego Scouts. “Instead of having eight district commissioners, eight district commissioners, and eight district meetings, we only have to do two. Our purpose is to serve the scout troops. Not put on district activities that only take care of the leaders' ego.”

But the critics say this change produced fewer, less active volunteers. As a result, scout programs such as camping have suffered. “A decade ago, approximately 400 of our registered Scouts attended Long Term Summer Camp,” said the report. “Today, only about 200 attend Long Term Summer Camp.”

The Veterans Scouts claim that the decline of the youth group, whose annual budget is \$2.2 million, began when Brundage took over ten years ago. (The former director, Storm Smith, had been forced

continued on page 6

**Deborah Szekely, owner and founder of the Golden Door, gave \$1000, but the check was returned “Not Sufficient Funds.”**

## Niggards for Wilson

By Colin Flaherty

No wonder San Diego is not getting its fair share of state cash from Sacramento, as a local judge recently pointed out. We send up less, so we get less in return. At least that's the way it seems from looking at the latest list of **Pete Wilson's** campaign donors. Local contributions to Governor Pete are strictly small time. Out-of-towners contributed an average of about \$100 to the Gov during the last six months of 1991. That's 30 percent more than the average San Diegoan who invested in the future of Wilson's political fortune.

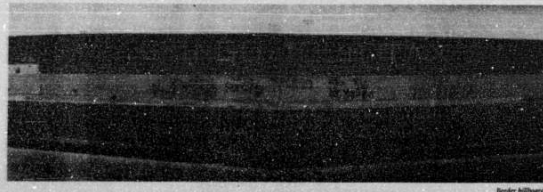
TV mogul and former owner of La Costa Mares Adelson, for example, sent Wilson \$15,000 last year. No locals came close to that. The only county gave \$250. Atlantic

Richfield ended up \$11,874. Cookie-meister Otto Sprinkmeyer out of L.A. sent \$500. Even the condescending Gallagher, he of the smashed watermelons and goatie game pieces, tickled the governor's fancy by \$100.

In the second half of last year, Wilson raised \$15,000 from San Diego—just 13 percent of his \$1.3 million total. Under these rules, a thousand bucks is not a large amount of money. Even so, it's more than most of the governor's well-endowed local friends kicked in. Anne Evans, owner of the Balboa Catteran Inn in Pacific Beach, spent a niggardly \$500. Same with San Diego's other waterfront hotel magnate, Doug Manchester. Mrs. Morley Gordon, wife of the county judge, gave \$250. Atlantic

and investors behind the

## Are the INS Boys Saboteurs or Just Plain Dumb?



Border billboard

**It is a bit dim not to remember the Vietnam War's dramatic proof that helicopters cannot interdict foot travel.**

## Need a Dog House? There's Some Nice Steel By The Border

By Linton Robinson



Chanting La Virgen again

article about the buildup, and says, “No fajan me, fajan olean.” He means, “You don't need more men, you need more brains,” and it's a hard point to argue. The biggest current problem is confronting illegal immigration may be the Dim Factor. The border runners love

the new steel man fence and see it as a badge of stupidity. “Here's how smart the mega is,” crow one prospective pole-walker by the fence at the area called El Bordo. “They built a fence they can't see through but with holes for us to watch

outside it. This way, trucks could swoop down on anybody climbing the fence instead of having invisible runners suddenly popping out for an unobstructed run. All you need is good sense. The kind of sense that says you hold your line at favorable terrain, not an arbitrary line.

If anyone doubts that the steel fence has prevented surveillance on the other side of it, they only have to ask themselves what happened to the old chain-link fence. All but a few scraps have been stolen. And the *Zona Norte* is sporting a lot of new dog runs and backyard enclosures. It does not speak well for a security force to have its fence stolen. Another reason for the new barrier's popularity is that signs can be posted on it. It has become a palette for political tagging, a redoubt more effective by the ugly, evil Empire look of the steel car-

tain. Most of the current graffiti is carefully painted in three-foot letters. The most imposing signs are rhymes signed by border poets Juan Angel y Ana Jaime. One says *El de Berlin Cayo Este por que un* (The one in Berlin fell, why not this one?). Another reads *Ni ilegal, ni criminal, Tequidando, comensalando* (Neither illegal nor criminal, but international workers). More precise epic poems include the somewhat circular argument “*Nadie nos puede agredir o dirigir legal o ilegal*” (Nobody can deny us as the legal right to work); “*No al maltrato de libre—comera a los Mexicanos*” (No to the free-trade,

## Dangerous Crossing

By Linton Robinson

When I suggested to the inspector at my gate that they put the car-pool lanes at the sides so drivers could exit cars themselves and go back to another lane, she decided I was a wise-as (you can't put anything over on these gimlet-eyed cops) and sent me to secondary inspection for punishment.

When I objected to the use of Customs as attitude enforcers, she (a bull-dyke bitch who it turns out is fairly famous for detaining pretty young Mexican-American women and going through their suitcases with particular attention to undergarments) called up some billy-boys for help and pounded on my truck with a flashlight all the way into secondary. Any time I told her to quit damaging my vehicle, the tough guys threatened to arrest me. I begged them to and they switched to threats of violence, backed up by a steel-eyed captain named Garza who arbitrarily (and falsely) charged that I had “been drinking” and therefore was liable for whatever I got.

I went in to complain about this treatment and was kept waiting an hour before being turned over to none other than Garza. Meanwhile, three other people came in to complain of rotten treatment and were run off—two were naturalized citizens (both pretty, young Mexican-American women and gentlemen from the bull dyke) who were told they were taking chances with their citizenship just being there. The other was a polite, nicely dressed Mexican matron who was told she had no right to complain. Finally, I was told to fill out my complaint on a piece of notebook paper but that it wouldn't do any good. The warden has no complaint form; maybe they aren't as dim as they seem.

It takes some doing to build a 45-minute line at 4:30 a.m. but it can be done by a combination of lachrymatory performance and indulgence in nuisance searches. At that hour, most of the people crossing are disco kids, who are easy to intimidate and force out of their cars to make them reveal their skinny outfits. There is also a hint that the graveyard shift is less aptly supervised (I offer the odious Garza as an example) and tends to be a punishment post for the most obnoxious and least competent of the officers.

There is zero interest in the border guards policing their own behavior. They are Federal, and hence untouchable, and they know it. If the Rodney King incident had happened at the border, nothing would have happened. They point to little signs that essentially say you lose your rights as a citizen if you leave the country for an hour, quickly internalizing the modern version of the scoundrel's first rule: “A drug-free America comes first.”

will merely shut webchats to other areas. That this is happening is no secret to anybody who spends any time at the Imperial Beach pier. Dozens of illegals arrive there hourly, simply walking

up the beach from Playas de Tijuana in broad daylight, wading the river, hanging out in the public restrooms until a bus comes, then splitting into America on public transportation.

continued on page 10



—E.J. Conner







CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

resumed from page 4  
treating it very seriously," said Templeman. "But they promised to keep it in-house and not mail the report to anyone. Since then, they've mailed it to national headquarters. They broke the agreement."

Although negotiations are strained, at least one coup leader hopes that in keeping with the Scout's promise to be "friendly and cheerful," the dispute will be resolved in a peaceful manner by those involved. But I suspect this may not happen.

### Niggards for Wilson

continued from page 4  
long-time builder, was good for \$50, which, barely covered

the cost of reporting the donation. Wilson's former law schoolmate and official best friend, John Davies, gave \$1500. At least this was better than Wilson's other legal pals, Lou Wolfbrinner and Jim Milch, who gave \$1000 and \$500, respectively. But they bought in early, so they probably get a discount.

Many San Diegans seem to forget that Wilson is no longer a prisoner of the \$250 legal limit that hobbled his campaign accounts when he was mayor. Former Wilson staffer

and now successful lobbyist Paul Robinson gave a paltry \$250. As did city attorney suffer Leslie Gird, marketing mogul Rich Flannery, businessman Charlie Rodgers, socialite Barbara Luce, media flak Roni Hicks, Science Applications executive John Warner, Peninsula Bank president John Rehlo, and judges Dick Murphy and Michael Bollman. Pauler and congressional candidate Dave Pierce of Scripps Ranch only put up \$150, but he does have nine kids. In politics, if you can afford \$250,

you can afford a thousand. After all, even Marvin Pomerantz, a citrus farmer from Iowa, gave Wilson \$500.

At cheap as those contributors may be, at least their checks didn't bounce. Wilson's disclosure form shows that Deborah Starkley, owner and founder of the Golden Door, gave \$1000, but the check was returned "Not Sufficient Funds."

She was good for the cash, eventually. Which is exactly what Tom Hawthorne, of Hawthorne Machinery, told state officials last year when they dinged him for \$165,000. Hawthorne, a member of the state transportation commission, was fined after the state Fair Political Practices Commission caught him voting on projects in which he had a financial interest. According to Tony Perry of the Los Angeles Times, Hawthorne paid \$25,000 but promised to make good on the rest last month. However, he had trouble coming up with the dough and had to promise that he would pay \$10,000 a month for six months, then pay the rest with a ten percent penalty.

He might be too poor to pay the state, but his company squirreled away enough to give Wilson \$3500 last November. At least this year he'll have another San Diegan on the commission. Maybe they will

split expenses. Contractor Dean Dunphy, recently appointed by Wilson to the group, gave the Governor \$5500 last year. Bill Rick, owner of San Diego's largest engineering firm, also received a plum from Governor Pete a seat on the state Coastal Commission. He deposited \$500 with Wilson in 1991.

If some people contribute in the hope of receiving something back, others apparently give so that nothing at all will happen. Wilson refused to take sides during the debate over the SDG&SCE merger. In July, the utility gave the governor \$2500. That same day, anti-merger leader and ad man David Nuffer also kicked in \$500.

Others might give in the interest of good government. Why else would "historians" Sally Thornton (and wife of wine and high-tech financier John) give Wilson \$5000? And how else to explain the \$1000 donation of Mariano McDonald of Rancho Santa Fe, a self-described "self-employed Greek Cypriot" (sic)? Or the \$1000 check from Millicent Friedrich of Escondido, a "self-employed musician?"

But don't think that all of Wilson's war chest comes from millionaires such as Ernie Hahn and super-lawyer (and Democrat) Paul Peterson, who

continued on page 10

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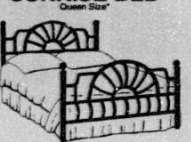
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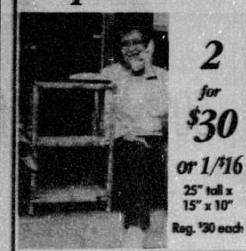
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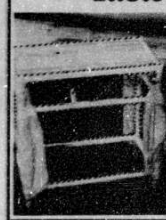
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continues from p. 8  
gave \$1000 and \$2500, respectively. The United Domestic Workers of America, a National City union of house-workers, let Wilson clean them out for \$600. ■

### Need a Dog House?

(continued from page 1)  
tion. Sometimes they stop in at

the Argo Market to ogle the new Playboy and get an ice cream cone. This is the luxury version of over-the-line — no need to raise a sweat or wet a back. The patrol is not unaware of it, bustling around all the International Friendship plaques in Border Field Park, heavily engaged in (you've probably guessed) mounting

big batteries of lights and improving the fence. This doesn't eliminate illegal crossings, since there are other routes to Imperial Beach, but makes the area between the border and river, where Mexican couples and kids used to stroll unhindered, into a vacant no-man's land — not the best of international relations, moves.

The Dim Factor enters in the very recent attempts to

extend the border fence down to the beach. Apparently, nobody realized that one can draw a line in the sand, but such lines don't stay put (recalling the biblical foolish man who built on sand). The new fence posts, boldly driven into the beach where no fence has gone before, have shifted and leaned out of true. So far no attempt has been made to hang fence on them even though there is a lot of cheap, American-made chain-link fencing around Tijuana these days.

Whether helicopters are effective in stemming border

crossings is beside the point: any police force or radio station that can have a helicopter will get one (and anyone who gets to fly one will do so at low altitudes over high-density population areas). But it is a bit dim not to remember the Vietnam War's dramatic proof that helicopters cannot interdict foot travel. Don't expect to see any statistics on how many webbacks get caught by helicopters. (Naturally, there will be a few webbacks are uneducated peasants, and a few would get caught by Mother Goose.)

The citizens of San Ysidro grumble impatiently about having to listen to live "Air-well" at rooftop level every night, but the pollsters actually love the moans, or "flus," as they call choppers. "It's a real public service," grinned one people-runner with a Chevy van. "You just watch the moans, then go over where they are and you'll find a bunch of mojados who are so freaked by the helicopters that they'll pay top rates to get the hell out of there. You don't have to be faster than the helicopters, just faster than the ground pursuit cars." ■

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## Bank Robber

(continued from page 1)

One time I happened to see Carlo walking his dog down the street outside the house, and the paranoid dude I was dealing with told me never to come there alone, but Carlo saw my face. Couple hours later I came over and knocked on his door, told him that the dude had been sniffing my coke, stepping all over it somehow before he came out of the house. Carlo said he liked my style, wanted me as an ounce of cocaine, and told me how much to pay him back.

Within a matter of weeks, I was driving around in my car dumping off kilos of cocaine, getting a quarter pound, walking around with thousands of dollars in my pocket. After a couple months I had a 1991 Porsche, jewelry, an early VCR, the whole nine yards.

This was around 1978, when freebase cocaine started entering the picture. Carlo decided to take a vacation or lie low or whatever. His newspapers were building up, and his gas was growing. This went on for several weeks. I held on to about \$400 that I owed him for four weeks just out of fear of him, but after about six weeks the four grand was gone. I snuck it up. Like I said, freebase was coming on and I was a son of a bitch.

After about eight or nine weeks, I was just jonesing, trying to collect money that people owed me, desperate for more rock, and there was a knock on my door. You know the kind. It was this grizzled strongman, Carlo's bodyguard, telling me I should get in touch right away. I asked him could I put some clothes on, and he just watched me up about my

selling pencils at Jack Murphy Stadium. That's what he threatened me with. Because he liked me.

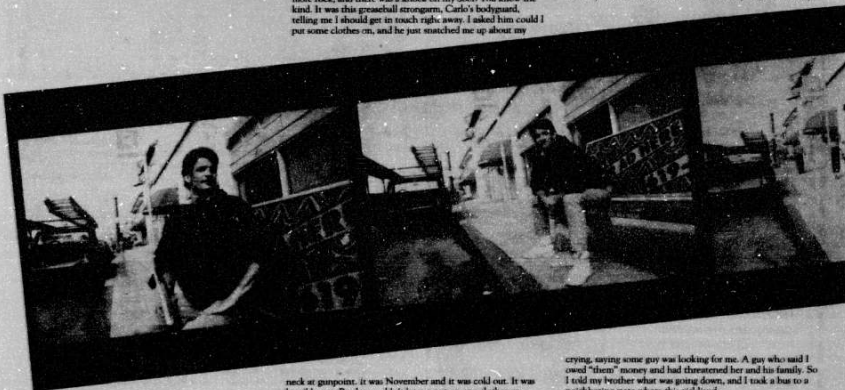
He said he wasn't going to kill me. He said, "You don't owe me money. You don't owe people like me money." I said, "I know that. I was trying to pay you." I was crying and shit.

Meanwhile, they're fucking smoking in front of me, sitting around their modest but elegant three-bedroom strip ranch house up on the hill in La Costa. Everyone smoking these big rocks in front of me except Carlo, who never touched it. He used to watch people get high and say, "Man, I don't know about you guys." They were doing it on purpose, blowing smoke at me. Then Carlo kicked me out the door and told me I had two weeks to pay him the four grand.

I had to walk all the way back to Encinitas from La Costa in the fucking rain, fucking freezing November night about two in the morning by the time I got out of there, which is about a five-mile walk, in my shorts. And every step of the way I was thinking, "What the fuck I'm gonna do, what the fuck I'm gonna do."

I spent the next two days trying to collect debts people owed me, which were in excess of \$10,000, which is the way the game goes. Nobody had nothing for me. But I had a girlfriend at the time in a Midwestern state, and I decided it might be a good time to go see her. First I flew back to Chicago and started working with my brother in the capy business, making about five bills a week.

After about two months of this, I came home one day, and my brother's wife was at the door with his newborn son.



rack or gunpoint, it was November and it was cold out. It was horrible out. But he wouldn't let me put on any clothes or anything. I had to go in just my shorts.

When we got to the house, Carlo's coke whore was sitting there—these are the people who really introduced me to freebase, by the way—waiting at me, and so were his doxies, who used to love me. They're at the end of a chain from this other little slimebag hit man. Soon as I walked in, the coke whore started spinning the hotel on a 357 and saying, "Just kill him, just kill him. He's a punk." Stuff like that.

Carlo tried talking to me real nice. Asked me, "Do you got my four grand?" I said, "Man, I've been coming over, I've been trying to..." He says, "That doesn't cut it, man. Look at you. You got a nice car. What happened to your car?" My car had just been stolen. Repossessed. It was paid for in cash, so I could prove who represented it. Because he asked the question with a chance of a smile. He said, "You had a nice car. And look at your jewelry." And he watched my jewelry off. My rings, my gold, all I had on besides my shorts.

He sat me down, and the doxies were like fucking four inches from my knapsack and fucking at the mouth. He told the goons to take them outside, then he told me that he liked me and we did good together, and even if I didn't pay him he wouldn't kill me. He'd bend my legs backwards and have me

crying, saying some guy was looking for me. A guy who said I owed "them" money and had threatened her and his family. So I told my brother what was going down, and I took a bus to a neighboring state where this girl lived.

I'd been making pretty good money, but not enough to even think about saving up four grand, especially since I was doing coke. But not nearly as much. And I'd already planned to see this girl who I'd been dating for a few years but hadn't seen for about six months. I was supposed to go the next day, but I ended up taking a bus there that same day. I caught her in bed with some dude. She ended up spending the night at his house, and I spent the night at her house, and I woke up the next morning to see the First National Bank across the street. I went out and bought a 12-pack of Red, White, and Blue and went back up there and watched a few soap operas while I drank it. I said, "I'm gonna rob that motherfucker."

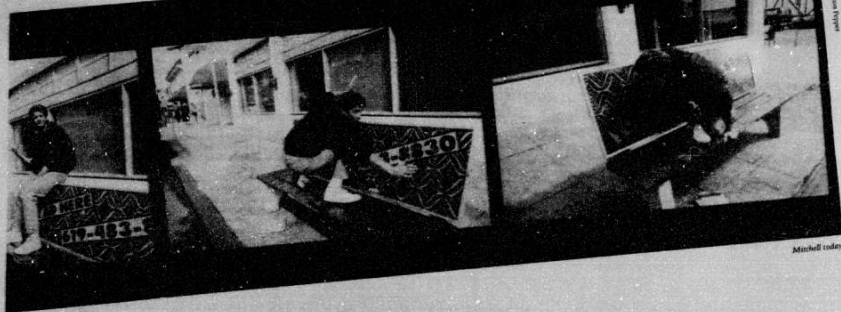
So, bank robbery is the all-American crime. Kids grow up watching *Hombre* and *Chile*, all those movies. Every bank robbery in movie ever made, they're glamorous, there's heroes. All through your life you hear, "When I you get that money? Did you rob a bank?" or "Shit, I'm gonna rob a bank." Jesse James was an idiot of mine.

So I'm looking at the bank. Now, I'd already done one armed robbery. When I was 18, I robbed a gas station with a ski mask on, so I already had that under my belt. I went into another room and started putting a disguise together. Understood that a disguise is part of a bank robber's... what

would the word be...code of ethics. I mean, you don't want them to see your face. Even Jesse James—they knew it was him, but he still covered up his knapsack and went in there with his gang, and they did their deal.

So I was working with a stocking mask. I went over and just walked through the bank and came it out. There were no guns; there was no nothing. I went back up and got my disguise together, and I wrote about ten different bank robbery notes. "I've got a gun, gimme the money, gimme this, gimme that." I finally decided, "I ain't going to use a note. I'm just going to take the gun with me." I grew up in Chicago. I always know where to get guns. Especially around the scene in Encinitas, where I know everybody, I can buy guns.

I always carried an unloaded weapon, which a lot of people looked down on in the pen. It doesn't fit that code of conduct I mentioned. But I've got my personal code too, and it said that if I was going to do something so desperate and independent, I wasn't going to take a chance on having somebody when I was doing it. A guy in prison was wondering how I was doing it. I said, "I have never got caught down myself. I don't want to be anybody else, and I said, 'That's right. My name was a bank robber.'"



Spending my late 20s in federal prisons probably didn't do my social development much good, but I did get to meet some world-class bank robbers.

Anyway, I finished off the 12-pack, muttering up courage to go through with it. That time job and the last one were the only times I was ever under the influence of anything when I went to work. I had the stocking mask, which I knitted up to slip under my ball cap. So, my disguise was together, and I sat there for about two hours on the second floor of the bungalow. I had the curtains split open about two inches so I could see the bank.

I charted my escape route and tucked the stocking up under my ball cap, put on some jogging clothes. I always wore jogging clothes so in case I had to run. I ran at a jogging pace and look like I had a reason to be running.

As I went down the flight of stairs and here into the midnight sunlight, I was like a computer. Everything was like a time-hen, like freeze-frame photo gallery. Click, buzz, click, buzz. I was controlled by a faster robot than my own. I don't know what that would be. By some inner mind set on successfully doing it. I started feeling really confident. I don't know if I can describe it. It's like nothing in the tube, man. The way you remember every second of your best tube ride. Time-freeze photography.

I had a little sack, a little brown bag to stick all the money in. I began about that and just started stuffing stacks of cash down into my pants. Just stacks of money laying there. Real convenient shopping. I stuffed stacks of money down my pants until I couldn't fit any more, and she kept looking at me, where the alleged mask man was. I told her, "That's not looking

back that way." I told her, "Now when I leave, he's going to keep an eye on you until I tell him to split. For these minutes I don't want you to even move."

As I left, a lady looked up from her typewriter with a shocked look, and I burst through the door. I got about 30 feet away from the bank and rolled the stocking mask up into my hat and just crossed the street at a leisurely jog with my gun hanging down in the scabbard. I went back through the alley, came back upstairs, came through the door, and for the next three hours I was pinned against the back wall of the living room, staring out those two inches between the curtains, where I could see a little sliver of the front of the bank.

All that money was still sticking down in my pants like a basketball, and I couldn't get to it. I was, like, paralyzed. A couple of times I got up the balls to crawl over and peek out, and I saw cop cars of every color and description down there: news cameras, satellite dishes, SWAT truck, everything. For

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the next three hours, I was either on my knees peeking out the window or back up against that wall in a profane sweat.

Finally, I figured I'd better go turn myself in because I saw a couple of cops come across the street to where I was. With shotgun. I was almost out the door to turn myself in because I thought they were going to come up and kill me. But they just stood right in front of the building, then they left. Eventually everybody left, and the bank was back to business as usual. I said, "Fuck this, man. I'm going to go in the back room and count my money."

First of all, I took the gun and the disguise and the whole outfit and put it in the incinerator down in the basement. And I still had all the money in my pants. I opened them and it was just clump, clump, clump—all those big stacks of money falling out on the floor. I thought I had couple hundred, couple thousand dollars. Before I started counting individual bills, I was counting \$500 and \$1000 stacks, \$50 and \$20 and 20s. Came to a total of over \$18,500. I'd been in the bank less than a minute. Call it about a million dollars on loan. They didn't even get any pictures.

Well, the guy came home that night because she was going to take me to the airport. She was even going to pay my ticket back to Chicago, which I let her do because I didn't want her to know I had the money. Because, you know,

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## Bank Robber

(Continued from page 13)

catching her in bed with that guy and all. I had a little sports bag with my shit in it, and it was full of cash. I'd taken off all the identification bands and everything. But that was really the worst thing I could have done, going to the airport right then. I should have waited a day or two taken the bus, maybe. They take out the airports, the stations, looking for somebody that fits the description. But I was just fearing my trade at that time. I got on the plane, got to Chicago, took a cab home from O'Hare. Immediately hooked up with a coke dealer.

I was just sniffing it then, so I didn't have a really big problem. Because you can only get so high dealing. I told my

**There was a place called Besta-Wans Pizza, and I eventually talked to the owner and his son, who was instrumental in my getting nailed, and thanked them for tracking me down, because my career had to end at that point.**

Chicago friend Raymond what I had done, and he goes, "Why, you motherfucker," and I handed him a grand just... just because. He was beating for money, laid off from his refrigeration job, so I handed him a thousand. I went to my brother's house and told him I'd caught my chick in bed with that guy and was going back to California. He goes, "Well, bro, I don't want you around here, not with people threatening my family." I could understand that, and I left him \$500 just in case somebody came looking for me. He didn't want to take it, but he did — in case the guy from the Mob came over he could hand it to him. He never asked where I got it.

I left his house and stayed with my friend Ray, and we stored coke and talked about what I'd done. Up till now he's the only person other than another bank robber that I ever told about it. Oh, and the girl whose apartment it was. I eventually called her from the federal pen and told her what I'd done that day. She loved it. She was a little Midwest farm girl, but she got off on that sort of thing. A lot of people do. She said, "I wish you'd told me then — I could've used some money." I said, "Well, I didn't want to blow my cover, you know. I want you sure where they were at."

Instead of flying back to California, I went to Arizona, where I'd gone to college, and stayed with some coke people I knew who had Miami connections. I continued snorting coke, bought a motorcycle, partying up, you know — "I'll buy everybody a round, but the next night!" Everybody was my friend, everybody loved me. People on coke coming up saying, "I love you, you're so cool." Yeah, right, do another line and shut the fuck up. I was like, how people on coke me. "My dad used to beat me with a cane, sugar, man, but I feel like I can tell you this because it's here and now and this is what's happening." Shut like that.

Eventually I got bored of partying and rode the motorcycle back to La Costa and pulled up to Carlo's house.

He knew something was different about me, and he had always liked me. I was really reliable for him until I started smoking the rocks. He used to always tell me, "Don't be smoking that shit, Rick." He wouldn't ever let me smoke rocks in his house. He said, "It's a gonna be your fucking downfall." He looked me over, and since I'd just been snorting instead of smoking, I had half a life, you know, and my body looked like I had half a life. He says, "Looks like you're doing a little bit better, man."

He invited me in the house, and nobody was home, even the jobs were in the back, I gave him \$500, the original \$400 plus interest. Which he took. Then he asked me if I wanted to go back to work again. But I said no. I told him I was going to clean up. I didn't want to do coke no more. He said, "Fine. If you ever want to work again, just call me."

So there I was with my coke, six grand left over, and I started partying in North County. I'd go to a party with an

source of blow and dump it on the table. While everybody else was having in the bathroom doing little rials, I'd be dumping down on the kitchen counter and letting everybody get at it. Anybody at the party could just do it, fucking put it in a mattress, steal it, whatever they were doing with it. I didn't give a fuck. It was just there, go ahead and deal with it. Everybody loved me. And those same people, after I got busted, it would be, "Collect call from Rick? Rick who? We can't take collect calls from no prison." My fucking entourage. Shut, all I wanted was a Seifer magazine. That's all I was calling for, somebody to send me Seifer once a month. I'd say, "Dude, you said you loved me. Now I'm not good for a copy of Seifer."

At the time, I went back to working as a Carpenter around Encinitas and I didn't think about robbing a bank for six months. The next eight banks I robbed were not out of any kind of desperate necessity. I had plenty of money. What would happen, I'd wake up early in the morning and say, "I'm going to rob a bank today." I'd organize and clean my room, make sure all my laundry was done. For some reason, I don't know. It wasn't that I didn't want the C-men seeing my dirty under. I don't know what it was. I wasn't paranoid. I had enough money to fly wherever I wanted to go, so I'd just take off a day from work, fly to a different state, and do it. I was just flying out, doing one, flying back the same day.

I had a great new M.C. I was a master of disguise, and I'd really get into them. That was part of the whole thing. I'd go to truck stops and choose my disguise. I mostly tried to look like a real person. Other than me. I used latex masks sometimes, but mostly just personal disguises — false eyebrows and cotton in my cheeks, fake mustache, yep, pillow under my sweatshirt to look like a fat jagger. Mostly what I wanted was a fake face. Most of the time I just looked like a college guy with a

I always made sure I had a change of shoes, because shoes will give you away every time, either footprints or footprints on your shoes. I'd choose a college campus and go to a bike at it and purchase a ten speed. Then I would steal another ten speed. I'd park one at one end of the campus and lock it up, and I'd be riding the other ten speed. I'd have two bags, like the backpack that every college student in the world has. I'd have maybe a red one and a blue one. I'd choose a bank that was near the campus, then I'd put the bike by a 7-Eleven or somewhere around the corner where I could just hop on it and get.

Say they'd have identification of me with a black bike and blue backpack. But immediately the backpack was ridden at, so change where I'd park the bicycle and walk over to where I'd already have a gymnasium or bathroom picked out to change clothes, switch shoes, stuff all the clothes or disguise or anything with identity into the blue backpack. It wouldn't matter if they found it later, so I'd stuff it into a trash can or something, making sure to leave no fingerprints. I'd get rid of the gun. And I'd come out with the red backpack and a totally different look, the money in the gym bag. Then I'd casually walk to the other bike, parked over at the other end of the campus, then pedal back to the scene of the bank robbery. Because you know, fuck it — I always wanted to go back.

We always go back to the scene of the crime, or so they say. I just wanted to see it. I'd be there with 50, 100 other kids in their teens coming from school with their backpacks on, looking at what's going on. The cops, the news, all that shit — standing around saying, "Oh, look. The bank's been robbed." Meanwhile, I've got a couple of grand right there in my backpack, hanging around talking to all these people. And I'm the one who did it.

This went on for a period of about a year and a half. I was getting off on so much, the whole thing — the planning, the disguises, the feeling when I went through the door. It was a rush. It was something to do. It gave meaning to my life. Then I started smoking rocks again and flew to a Southwestern state and went into another bank, and everything came unraveled. I knew my career was coming to an end when this happened.

By then I was wanted, just hitting banks without the proper attitude or preparation, like so many unprofessional assholes. I wasn't getting the old rush anymore, nothing like that at all. It was nervous, upset, scared. I didn't want to be caught. My confidence was gone. It was gone because I was gone. For one thing, I was paranoid from smoking rocks again. For another, I was making good enough money where I shouldn't have been doing it anymore. And I knew I shouldn't be doing them anymore, but I couldn't quit. Bank robbers never quit until they're caught. I think I was just looking for a regular M.C., so I'd get caught, just someone who shouldn't be doing what they're doing anymore.

Anyway, what happened next really blew it all up. I had on this Alfred E. Newman mask, this goofy-looking fucking mask. I was really nervous, really had no plan of escape other than the bicycle that I was on, and I hadn't even chosen a bank with an outside teller window. I walked into the bank and handed my weapon, and the teller lady looked just like my Aunt Peg. That's my first aunt that was married to a Chicago cop and never took any shit from nobody.

I said my spiel, and the people hit the floor. I even

order anybody on the floor. They must have been robbed before or something. This far lady says, "Go ahead and shoot me, punk." I showed her the gun and spun the barrel, and she goes, "I don't think you have the balls. I think you're a pussy. Get the fuck out of here."

She wanted to hit me, and the other ladies were trying to pull her to the ground, saying, "Just give him the money." She goes, "I ain't giving him shit." I said, "Hey, lady, this is a goldmine bank robbery. You wanna get blown away right now?" She goes, "Blow me away," and, "You probably don't even have any bullets in your gun." Which I didn't, damn it.

She started to clamber over the counter to get at me, and she was big enough to kick my ass. So I just put my rail between my legs and scurried out the bank empty-handed.

What happened next is even worse. I got rid of my disguise and went to a drug store to steal some painkillers. I was pissed by then, and I was going to rob a bank if it was the last thing I ever did. So I was in there trying to shoplift these painkillers, and this, like, 300-pound Negro got after me. I ran out, and my bike and was pedaling out there, and she clawed down my back — I still have scars on my back from this lady's fingernails. My whole shirt got ripped off while I was getting up to get away from her. Then she sprayed me with some Mace. I got away.

Those people chased me, like, for three fucking miles. The fat bitch and a box boy in some sort of generic Chevy, chasing me all over the fucking desert. I rode like hell, but those cops, went to the other side of town, went to 7-Eleven, ripped off some painkillers, went directly to the first bank I saw, and took it off for about four grand. Just cowardly in me, man. Depends on what the fuckin' way.

I flew back to Encinitas, back to hitting the life of the party. I took off a few days after that debacle, got fired from my job. I didn't yet realize the psychic toll of the fucking with the FBI. I was back in Hell. I lost all the feeling. I wasn't going to work anymore. I bailed, dude. I went on the falls, down the elevator shaft. I lost it when that fat lady was going to hit me and drag me in by the hair and I probably gave it to me with a big black double-double 12-inch strap-on before she was done. That's what she wanted to do to me. That's when I started losing the thrill. It took all the macho out of it. How could I be Jesse James after that? Jesse would have bled her in the head with his gun. Things were a lot more gritty in those days. But I'm not that gritty, and I can't see hitting some woman or some old Uncle Red-looking bank teller after the head. You can hurt somebody like that.

And yeah, I took a lot of fuck in the pen for not having bullets in my gun, for doing my first bank with a cap gun. Jim Buck, one tough motherfucker, he would mess with me and say, "Yeah, you're one of those punk fucks, huh? The kinder, gentler California peace-quester bank robber, huh?" I ended up with around two grand and moved into this house with a little surf rat and his father. I'm just surfin', getting pretty healthy, staying away from the coke. Then I hit the La Jolla Federal on Cardell.

When I was back to my old M.C. of the phantom sniper at the drive-up, the Jesse James bandana over my lower face, that I didn't cover my eyes, and it was eventually my eyes that got me convicted. I went in there, though the other told them, then I cut out the back, through the alley up to Birmingham, and

to a friend's house. I went up from Manchester, to where I had a change of clothes in the alley. I had the money in my pants, maybe \$2500, \$3200, something like that. I just went to my friend's house and said, "Can I use your car, dude?" He had no idea what was happening; he was working on his truck parked on the street.

Next thing I know, the mailman comes up. "Hey, the bank got robbed." I was under the hood with the other guys by then, were working on the truck, telling him we'll keep our eyes on Sheriff's up and down the street, Highway Patrol. I knew I'd gotten away with it. I asked my friend for a ride to the coke dealer's house.

The dealer, coincidentally, was the guy who introduced me to the mother in the first place, the guy who was duffing my stuff. He got me an ounce, and I played guitar for two days at his house, ended up in downtown with some slats in some bare-light-bull-on-a-string room, that type of shit. I got away with it. I got into the surf rat's old man's good graces, bought them a dryer they needed for their washing machine in the garage. I bought a couple hundred dollars' worth of food, bought the old man a case of Scotch.

I'm still not working, about five months of no working — I was living that kind of life. Selling a little blow for the money I had, so I could make my stash. I was just snorting it, but then I started smoking again.

On April 29 of 1980, we were watching the news, and there was this bicycle handle in San Diego and Arizona, mostly in Arizona. He kind of fit my M.C., but he kind of didn't. He'd pulled off 10, 12 banks on his bicycle. I think it was mostly in San Diego — "Bicycle Bandit Hits Again."

The old man is talking to his drinking pal, "Goddamn, I've always wanted to rob a bank. Let's rob a fucking bank. Look at this guy on his bicycle, he's done it a dozen times." And I said, "I know a guy used to rob banks." And he goes, "You don't know shit. You don't get the balls to know

**My judge was on a guest gig in Alaska — the fairly honorable William O. Enright. Good judge to have had, because Thompson or one of those might have given me the adult ten years.**

anybody who'd rob a bank." This is what the guy is saying to me. I go, "Yeah, I know the guy. He's pulled off more banks than this bicycle guy." He goes, "Ah, bullshit."

So I was having an affair with the girl next door, this divorcee, and I had access to her vehicle. This was the first time I'd ever used a vehicle. I got my same disguise but had no gun. And I took a lot of fuck for this in the pen too. I had this plastic cap I shoplifted from a five and dime.

I asked to borrow her car, and I was going to get some coke. It was fine with her. It was going to get some pet or coke, that was fine. I took the car, the same make, the same clothes, the same bank, two blocks away. But this time I was desperate — I was pissed off at the old man. So I went in there and they remembered me. Hey, here he is again. Same red bandana. I had no escape route. I should've went out the back door. Had I gone out the back door, I would have never got

caught, but if I hadn't got caught, I'd probably be dead. Because of the lifestyle I was leading. Fucking around and doing this type of shit.

So I went out the front door and started jogging down the street. There happened to be a guy from National Cash Register there fixing a machine, and he started chasing me on foot. There was a place called Besta-Wans Pizza, and I eventually talked to the owner and his son, who was instrumental in my getting nailed, and thanked them for tracking me down, because my career had to end at that point. They hated me at first, but I said, "I just wanted to thank you guys," and then they brought me a beer and said thanks for coming in.

But anyway, this is what happened with them. I'm jogging down the street, this NCR guy in short and tie is chasing me, yelling, "The bank's been robbed." He didn't care if I had a gun or not. If I saw a bank being robbed these days, I'd nuzzle the motherfucker. Chances are 99 percent that the bank robbers aren't going to shoot nobody. They're mostly middle-class people with good moral values. I would say that from the hundreds of bank robbers I've met. They come from good families and are driven to bank robbery under a desperate situation, whether it be drugs, or, like, I've met a man whose mother needed life support that her insurance couldn't pay for. But after the initial one, they keep doing it until they get caught. Usually there's a desperate thing on your first one, but after you do it, you keep doing it until you get caught. It's an addiction. It's all for the rush. It's all for the thrill.

So I got in my car, and I see a Corvette pull up on the corner with the pizza parlor owner's son in it, and he gets out of his car and hits me. CBs were still sort of happening in those days. He's on the CB, and I took my fake gun, drew into a stance, and pointed it at him. He dropped the CB and I got in my car and drove. He chased me in the Corvette — I was in a little Datsun B210 or something like that. I lost him, though.

I'll never forget the look on the lady's face at the drive-in window at Jack In The Box. Thank God there was nobody in line, because I went through there sideways, and I remember her freeze-frame, just about to flip out. That's where I lost the Vette. Because he ended up on the bottom of Birmingham, waiting behind a bus and a couple of cars, which I saw when I skidded through the Steak 'N Shake.

I pulled up in the driveway next door, where the chick's car belonged. The driveway right in front of the guy who lived back in the duplex with a full field of marijuana in his back yard. I'd thrown the gun out by the railroad tracks and dusted my prints off the car.

I went into the duplex and showed her a wad of cash and said these dope dealers wanted to kill me and the cops were after us. I tried to give her some money, but she didn't want to

(Continued on page 19)

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## Bank Robber

(Continued from page 17)

take it right then. I told her if the cops came, just tell them she didn't even know the car was gone. Then I went next door and changed clothes, getting ready to head to the beach on my beach cruiser. All I wanted to do was get some blow, go be on coke. Mellon out.

If I could have gotten on my bike and down the street, I could have gotten rid of any kind of incriminating evidence. But they would have eventually got me anyway. So I went to go out the back door, and my dog is there. He thinks he's going to the beach. I let my dog through all this, a canyoned Australian shepherd I had for six years. Best frisker dog in the world. A cat killer. He would kill a cat if he could catch it. He was a primo pup.

But just as I am about to go out the back door, I see this rifleman in fatigues perched on a garage, not looking at my house but at the house next door. Where the car is. This is a half hour after the heist, and I thought I'd got away. But a sheriff had just happened to see the car in her driveway and made it from the basic description over the air. I see the guy who lives in back, who more or less matches my description, our watering his pot plants and getting tackled by these two sheriffs. They never even busted him for his plants, they didn't even look at his pot. They were after a bank robber.

He's lying in the mat getting handcuffed, and I go out the front door and they'd already started putting up yellow ribbons next door, condemning it off. There's already, like, this golf gallery starting to accumulate, the neighbors rubber-necking. They knew there was something going on there. I went to go out the door, and the old man, his drinking buddy, and the little surf rat come off with, "What's going on here?" I said, "I dunno. I think they're hitting. Don't need door for his pot." But I knew they were after me. I mean, the big black SWAT truck was there and everything.

So I went back to the house and took the three grand and stuffed it in the split in a mattress and stuck it under the surf rat's bed. Then I went up in the attic. In all the commotion, nobody even knew I was in there. They were all looking out the door wondering what was going on. Next thing, there's a big knock on the front door, the back door gets kicked in. "Where is he?"

They had gone to the check house car I'd used. She told

them, "Yeah, he flashed me a big wad of money and said the police were after him. He used my car. He lives next door." But the old man covered for me. "I ain't seen him all morning." He didn't know what was going on, but maybe he figured there was some money in it somewhere, so he stalled them. "He's down at the beach somewhere." He almost got himself charged with aiding and abetting.

Then finally they got the surf puppy and just packed him up, and he said, "Last I saw him, he was fucking with the attic entrance." I was up there itching from all the fiberglass and cobwebs and shit, going back and forth, looking out this little air vent at a guy with a ballroom coming on like, "RICHARD MITCHELL, YOU HAVE TWO MINUTES TO COME OUT. THROW OUT YOUR WEAPON." The whole fucking Jimmy Cagney nine yards. When I did, I replied in kind, "Fuck you motherfuckers. Bomb me, kill me, I don't give a fuck. Fuck all of you pigs." I was that movie too.

Then it got down to about 15 seconds, and I saw about six deputies with pepper guns cocking their weapons and coming in the house. I went back to the other side of the attic and saw them coming through the other way. They were going to give me a horriofic. You know, up through the floorboards. Said, "We're going to open fire if you don't come down." I said, "Well, okay."

They said, "Approach the attic access and lift the cover with your feet and stick your feet out." And dig this. They were using my surfboard to batter the door up. The coolest cut of all, you know. I could see the nose of my favorite band crumbling and shit.

Man, I never used bank money to buy anything that I kept. I never used bank robberies to pay any debts. I never used bank money for anything else than to do what I had to do. No personal items. Just clothes and parties. I couldn't have been out in the water and knowing that the board I was using I bought robbing a bank. So this board I bought with my own working money and they crumpled the nose up on it. I knew I was busted.

As soon as I stuck my feet out, they matched me down — my chin snapped on the door frame as I went through. They pulled me down and wrapped me up in about ten yards of that plastic restraint shit. My dog's jumping all over me, and I had two sheriff lifting me under my arms. I looked like Magnum, P.I. when they were leading me out. I had a bushy mustache and a flower shirt and the shorts and shit.

They took some of the nylon off me and calmed me down a little. I told them, "Yeah, I'm guilty. I'm glad you're

here. My number's up." They put me in handcuffs and led me out. I was barely walking, more like they had me under my armpits, mostly dragging me. And my dog's jumping around thinking we're going to the beach. Because just before I left, I was going to use my dog as a little additional cover. I'd said, "Want to go to the beach? And you say 'beach!' to that dog and he'll be run until he got there. So when they stuffed me in a Fed car, he jumped in the back seat. We're going to the beach, right?"

This big fuck-faced sheriff or SWAT guy, he had big combat boots on, heads me day out by the scruff of the neck and kicks him right in the balls so hard he runs off screaming. Went all the way down to the beach by himself, and he would never leave me like that. I watch him run all the way down and across Valdez. And I was incensed. I went off. Just then, comes a little dickhead photographer from the paper, coming up right in the window of the car taking my picture, ten seconds after the dog got kicked. He says, "We'll see you in 25 years, bank robber."

He's that faggy little shit. But he takes my picture just as I started kicking the window. They had my feet taped together, and I started kicking with both feet and kicked the window out at the photographer, and that was on the front page, me kicking out the window.

So they put me in another car and right away started Matt-and-Jeffing me. Good cop/bad cop, you know. I believe they took me down to the sheriff's substation in Escondido, but everything for about five days after that is a kind of a haze. I didn't know where I was. I'd never been in jail before; I knew nothing about the jail system.

They kept on Matt-and-Jeffing me. The Feds were being real nice to me, like, "We think you're responsible for some other bank robberies. We think you were at that bank once before." I knew enough to stick to the story that I hadn't done it. Kind of tough to, though, after telling them, "Thank you for finally busting me" in the car. They said, "We know you did one, and the other one we got a picture of you wearing the same shit. Why don't we just clear everything up right now? Tell us about all the bank robberies you've ever done." I told 'em I wanted a lawyer.

Just time I turn around I'm in MCC. Menopoli Correction Center. I didn't know it was MCC. I thought it was county jail. They put me in an orange jumpsuit; there's all the guys in red jumpsuits, blue jumpsuits. I thought each color meant a different thing, and they put me in

lockdown for three days, then arraigned me. I was facing 50 years, since they were charging me for both jobs, even though my lawyer fought tooth and nail to get me out of the first one. He was a public defender — a real good guy, who now runs Federal Defenders of San Diego. Name's Mario Conza, Jr. Almost got himself a contempt charge for me. Solid guy.

Meanwhile, I still didn't know where I was at, held in solitary, thinking I was in county jail. Then they took me over to county jail for a lineup. They put me in a holding cell there, and right away I knew I'd hit an even place, cause the guys were saying, "Oh, you with the Feds, man? You got it made, homes, over at that MCC. A.K.A., Mexican Country Club. Looka this, they give you a pack of cigarettes."

These were the co-stars of my lineup. The Feds gave us each a pack of smokes and a red blanket. All five of them had striking blue eyes like mine, blonde hair. So we're all working on our story, you know. How to talk, what not to say, how to act more like me than I did. They're all trying to help me get through the lineup. It wouldn't have mattered, because on a flea bazaar I would have got the same time if I'd told 'em about all 12 banks I did. But it was quite the little rehearsal.

Well, we trooped on in there, and everybody looked just like me. With the handcuffs and the blue eyes. Trouble was, everybody had different blue eyes. And she remembered my fuckin' eyes. Three times we went by, half turns, quarter turns. "Give me all the 50s and 100s," I said talking like an East Coast Puerto Rican when I said my line. And I'd coached the other guys to say it like a coke-out snarl, like I would have. But she still picked me out, and I'd bearded for two counts bank robbery. And while I was dealing with that, the DEA came in and indicted me for conspiracy to distribute 22 kilos of cocaine. So now I'm facing 150 years in the pen — 150 years, man. I never felt so young in my life.

So I was getting a lot of visitors because the DEA was coming in asking me questions. The FBI was coming in showing me pictures of old men looking like I'd look when I'm old, saying, "Come on, Rick, let's clean up the whole picture." Within a month I was under the Grand Jury for an organized crime beef, the coke hit. Federal RICO act beef, coming from the La Costa mobster bank before the bank business. Another one of my dudes had rattled all of us out. He got a \$500,000 lawyer and beat it all, the guy pulled up his whole dowling.

I kept my mouth shut and they dropped the coke charge. I pled guilty to one count of unarmed bank robbery because they never got a picture of the second one. I told them about the plastic gun, was pretty open about the whole deal.

But I just couldn't bring myself to snitch off my previous jobs. I just couldn't do that to myself. I was proud of my abilities. Years later, I'd be looking off these jobs, knowing that they were up there looking at pictures and videos of me taking off a bank and not being able to charge me with it.

But they weren't bearded me anyway. This means they can't get an indictment on you for something, but the judge sees it anyway. So there I was, 26 years old, no previous convictions, college graduate. But I didn't get a five-offense-type thing like most people in a camp, which would have been a 90-day study and nine months in a camp, the way they did it in the '70s, when they wrote into doing studies and finding out why you went from shoplifting cheese to bank robbing. Nowadays they don't give a fuck; they just give you

**I was playing in several bands, but my main group was called 211, which is the code for bank robbery. An all-bank-robber band.**

ten years, you do right, and that's it, you're done. See, the silent beef kind of accelerates your classification, as though you'd had previous prison. They gave me Youth Act, which I shouldn't have taken, because with all its stipulations I ended up doing five years. The Youth Act was for felons under 26 with no prior convictions, and technically I could have done 22 months, 4 more months in a halfway house, then had my whole record expunged after three years of good parole.

But what I did was, when I got to the pen, I talked, I got in fights. I had an attitude, went to the hole, got a high classification, got an attempted-escape charge for kicking the door of a holding cell. That type of shit. I ended up spending five years locked up out of a six-year sentence.

Initially did almost a year at MCC because they lost the records of my 90-day study, and my judge was on a guest gig in Alaska — the fairly honorable William D. Enright. Good judge to have had, because Thompson or one of those might have given me the adult ten years. So I did another study, went back to court, all that shit. They gave me the time and sent me to Terminal Island. It was great. Just

to be out of that stone fuckin' moonolith museum of MCC, man. To get to see some grass, see the harbor.

And I ran into a friend of mine. I first met Damon Owens sitting at the Swami's, Half-black, half-Hawaiian type of guy, had this afro. This was at the height of my bank-robbery career in Encinitas, and we used to see each other parting. But the first time I met him I'd lost my beard in a pretty heavy surf and would have been gashed on the rocks there at the Swami's, but here comes Damon with his big white teeth and bleached-out Afro and I leach in his teeth. "Hey, I got you one board, guy." We became friends.

**I was playing in several bands, but my main group was called 211, which is the code for bank robbery. An all-bank-robber band.**

He always had money, I always had money, but the funny thing was neither of us knew that the other one was robbing banks until we met in the slam. He got caught in Cardiff now, by the way. He'd been doing banks all up in Orange County. Did like 20. And as soon as I hit MCC, there he was, "Hey, you wanna surf room, broddah?" So we ended up rooming for three months. It was a good mansion.

Me and Damon were the real surf bank robbers, come to mention it. Point Break was a totally jive picture, man. Surfer knew it, bank robber knew it. That "Bill and Ted" dickhead thinks he can paddle out to Santa Cruz, and after two weeks with him, he's up there doing all these backside tube slides and shit. And at the end, when old Patrick Swayze, whatever his grant name was in the film, is paddling out to the big 50-year swell he robbed the banks to finance the surf to New Zealand to ride, he's paddling like a cock. Maybe some chicks liked his butt or something, but he looked like a cock.

The bank robberies were pretty bullshit too. I mean, they were in these four days. They got a lot of money, but they

(Continued on page 20)

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## Bank Robber

(Continued from p. 19)

had people lying around all over the floor, yelling and creating too much energy. They were in the bank so long. They were in there for an eternity. They could have done the vault in that time. Going in with four guys, they could have done the vault, should have been to get in the vault. But they were better robbers than they were surfers.

Of course, they had real surfers like Archibald doing the surfing. They should have got some real bank robbers to do the robbing. Stand-in thing, you know, technical consultant. If you like surfer bank robbers, fuck that Kenau twink, check out me and Danne. We were out there doing real jobs, bank backs paying for our own real surf trips. Hanging loose. Financing psycho trailer park needle parties. All on the real.

And as soon as I hit the yard at Terminal Island, look who's there with a big joint in his pocket. "Let's go to the big yard, brah, and burn one." So we smoked a joint, and it was so beautiful out there, slips and yachts cruising by in the harbor. I thought, "Yeah, I could do some time here."

Then he goes, "Yeah, the Police are playing tonight, broddah." I thought he meant the guards were having a concert. Hell, see the damn Police were playing. Singing and the boys. And Chuck Berry was doing his community service for the Feds. He had to play, like, 20 free gigs for his stay-off on George Kirby. Kirby got a 15-year sentence for the heroin deal he had going with Berry. Kirby was up there too, playing MC and doing impersonations. Didn't even seem pissed off at Chuck.

The Police left some of their equipment at Terminal Island, so I immediately got into the music scene, since I had a background playing in rock bands. I was playing in several bands, but my main group was called T.I., which is the code for "bank robber." An all-bank-robber band. There was me and a bank drummer named Maurice who had been a studio drummer, very John Bonham influenced, the best Led Zeppelin-type drummer I've ever heard. He initially robbed banks to pay off some medical expenses in his family. This big, giant Samson named Junior was on bass, a stone-cold heroin addict, but you'd never know it. All through his time in the pen, he'd go in the gym and press 400 pounds, that shit. This white guitarist named Jimmy had been doing bank up in West Covina.

Then we had this undercover homosexual — the kind

that doesn't tell the classification interview about it so they can get in with the real men — but we threw him out of the band when we noticed the Rolling Stone he was always reading really had these nasty S&M, enema bag, scatological pages from San Francisco inside it. Turns out he was the "son" of some hard-core gangster from LA, taking it up the butt. And trying to keep it a secret. In a fuckin' prison.

I got a job in landscaping, cutting the warden's grass and shit. He had a nice little garden. Fact is, I never had it so good on the caci. But I kept getting in handles and my security level raised, and I ended up at Longmead, which is a hard-core pen. I got out, spent about eight months on parole, got revoked for a dirty test, and finished up two years at Englewood, Colorado. I got out and went back to Encinitas to walk in drugs for a while and think of an interesting line of work.

Spending my late 20s in federal prisons probably didn't do my social development much good, but I did get to meet some world-class bank robbers. I've met hundreds of them. Good ones, bad ones, Brinks guys and reprobates, you name it. I got fascinated into the federal system where all the bank robbers end up. A lot of them were Youth Acs. Most of them, whether it be from Latino, black, or Caucasian backgrounds, are from better families, two-parent families — good guys gone bad. So they'd end up with Youth Acs. It was a peer group.

See, crimes make cliques. You hang with guys your own weight and attitude. Your own taste, you know? Like in the feds, you've got your white-collar criminals cliqued up, playing tennis. Even at Longmead, which is hard core, you've got your tennis courts. And you get your so-called elite coke dealers who feel they've committed no crime other than hiring incompetent lawyers and aren't really common crooks like those other cons.

And bank robbers hang together because they're the only ones who really understand the other guy's trip. Just like people who do the same kind of drugs. Which is not a bad way to understand it. The money is the bottom line. Having big wads of cash, flying around, doing the lifestyle. But the subliminal thing is the thrill and activity of doing it, of casing it, of preparing your act, the changes in your metabolism and consciousness when you walk in that door. Only other bank robbers really understand. So there's that. And the big topic is "How'd You Get Caught?" And everybody tells their tale.

Check out Lamoni, this black kid I knew from the 40th and University area. Good little dude — football star at

Lincoln High School in the Marcus Allen mold, honor-student type, a bright and future star. But he just would get caught up with the wrong people, started gang-banging. Then he and his partner went into a bank down in Southeast San Diego. His pal had the dogtag and spray-painted the camera just like in *Day After Tomorrow*. Lamoni got his 9mm and goes to the counter. They had his masks on; they had a little bit of cash about them. But some old lady hands off and slaps Lamoni in the back of the head with a fuckin' handbag. He does the tighten up on the trigger, the shot ricochets off this big pillar and kills his partner. What time is it then? Time for the police to take you off for 25 to life, murder in conjunction with a robbery.

Another favorite topic of disingenuous people who fucked up jobs or got away with doing them stupid. The robbers all hang out together, and all the "fah," the new recruits, get scrutinized. It's shop talk, but there's an edge, you know. Take the "A's Bards," for instance. The guy's a punk. I heard from some good sources at MCC that that "AV" asshole got stressed for his booby up at the pen. Which means they were going to take him because he was such a weak punk — a sniveler and whiner.

Like I said, there's a code of conduct. You don't just go to the bank every day wearing the same hat. It's just like asking to be caught. It's not done. He had no gun. He was a punk. He was getting the money, but he had the skin of his teeth. It's a testimony to the way things are in these days. Nobody keeps up the standards. If I was a damned bank teller and this guy had already robbed 20 goddamned banks and he walks in with his fuckin' AV cap, I'd be scrutinizing his ass. I don't know how he ever got by.

But now he's segregated out of the general population and will have to do the rest of his time in protective custody. PC'd out like any other punk for something that people were hating him. And I know the reason he was hauled — because he was a very unprofessional bank robber. The "same fuckin' hat every fuckin' day" give me a break. I mean, people get pissed off for lots of bullshit reasons in prison, but think about it: if you were a master of disguise and got caught on your second job, and here's this asshole pulling off 20 banks with the same fuckin' hat. Would you be pissed?

Of course, there's a sort of pecking order of cliques and within each clique, bank robbers tend to look up to the guys who were most successful or the toughest or the hardest to capture. The most radical capture I ever heard was this friend of mine, the funniest guy I ever met in prison, Jim Brock. He went in a bank in Santa Monica, had successfully perpetrated

the money, and was coming out when a female bank guard came out of the coffee room and shot him in the back with a .38-caliber revolver. The round exited through his stomach. He fell through the plate glass window in a pile of money, blood, and gunsmoke. He was gathering up the money just in time for the lady to come through the door and shoot him again. He picked up his gun and took a shot at her, and she fled back into the bank.

But there happened to be a Brinks delivery pulpit at the time. Both Brinks guards opened up on Buck. He took three more bullets in his stomach and out his back. So he's taken five

got to get inside the vault for retirement-class money.

Most robbers these days are desperate crackheads going in without knowing what to do, and they don't get any money and they get big time. They don't give you decent money in a bank anymore. The only place for any real money is in the vault, and I know people who've gotten into vaults. Sometimes with inside help. But to try to tackle his ass and be a hero. It's not really a promising field at all anymore. My recommendation to the young gun breaking in would be to go rob a drug dealer. There's more money, and chances are you won't get caught.

But the main reason is that once you start talking banks, you don't stop until you're caught. I'm not just talking

whole career.

I wouldn't advise anybody to get into robbing banks, not with the 1990s and the anti-crime climate in this country. It was really downplayed in the '60s and '70s; you'd see *Darry Fears* out and on talk shows. But now, in the '80s and '90s, it's looked down upon and they give you big time. If I saw a robber coming out of a bank, I'd try to tackle his ass and be a hero. It's not really a promising field at all anymore. My recommendation to the young gun breaking in would be to go rob a drug dealer. There's more money, and chances are you won't get caught.

## It's not really a promising field at all anymore. My recommendation to the young guys breaking in would be to go rob a drug dealer.

rounds by now, through and through his midsection. He's gonads, but he's picking up the money. He returns free enough to make the Brinks guys take cover and snuff as much as he can in his coat, runs into Santa Monica Boulevard, where there's this 1972 black Fleetwood with some skinny little nigger driving it. He matches the nigger out by his hair through the driver's window, gets in the car. By that time, every window in the car is shot out because the sheriff's LAPD showing up all over the place, getting into the car. He took off on a high-speed chase for five miles, and he got away.

If he hadn't been dying, he'd have made it. His whole career was hanging out, and he had to go to a hospital. The Feds made him wear a colostomy bag for a year, just as a lesson. But it paid off because he ended up making a lot of dope in with that colostomy bag, because there ain't no guards want to dig through shit when he comes back from the visiting room. Finally, the Feds were going to fix him, send him up. But he didn't want to because he was making too much money. He kept the bag for another five months until they made him take the surgery.

The all-American bank fantasy is pulling down a big score and taking off to Brazil or somewhere, just New Zealand, retire. But it never happens. Two big reasons why. For one thing, they never make that big a score. Nowadays, most bump-and-run bank robbers are going to get anywhere between 150 and 300 bucks. My biggest score was the first one, \$18,500, and that was just because they happened to be coming out with the cart. You've

about the maybe thousand bank robbers I've met and talked to. You can look at the FBI statistics. They know what I'm saying. Over 92 percent of bank robberies are solved. Which means, like, over 99 percent of the perpetrators get caught. You always get caught. You just won't stop until you do.

Good case in point: This middle-class kid from Golden Hill had a pretty good scam going and got away with it, then fucked it up at the last minute. He had the whole bank schedule down, and he straggled some dynamite to his back and went in with a device, a pushbutton in his hand. He picked the time when the bank vice president was opening the bank up and showed him the dynamite and told him not to turn on any alarms.

A lady showed up early for work, and he took her in the vault with him. Almost got a kidnapping rap for that. He cleared out about \$450,000 from the vault into a duffel bag and took off. This is a kind of goofy-professor-I'd who would do something like that, a teen-aged mad-scientist type, big black glasses — big-time *Rearrange of the Neds*.

He went out and paid cash for a new Corvette, headed for Vegas. Then he ended up turning himself in because he was afraid he'd get killed. Too big a dipshit to split the country or anything. Turns himself in. Real genius. You know, they take dynamite fairly serious. But by turning himself in, he saved them a lot of money and court costs. Probably saved them another half million, the way they saw it. So they only gave him a nickel. Traded half a million for five years getting shit from better bank robbers who never saw that much in their

It used to be a sort of middle-class, good-guy kind of field. Now there's street people and stuff getting into it. Like that guy who held the bank downtown in his wheelchair because he couldn't afford medication. Now that's a great escape plan. I'd look great in a lineup, though. Or that street guy who did a bank because he said anything was better than living on the street. Then after six months inside, he recanted and said, "I don't want to be here, the streets would be better than prison." Sorry, dude. Too little, too late.

That's all been ten years ago, but I still get respect and recognition for my bank robbing career. People buy me drinks. Nobody ever gets scandalized, like I'd been dealing drugs or pimping or anything — I get admiration. It's a kind of vicarious identification, I guess.

Look at my own family. Everybody in my family is rebellious by nature, but sometimes I feel like I've been the designated rebel. Like, my mother always wanted to split Chicago and come out to the Coast, but she never did. So she would talk to me about California, I'd send her cards and shit. She was, like, loving her fantasy through me. Does that make sense?

Each one of my brothers has told me that at some point in their lives, they seriously considered robbing a bank, and they admired my black sheeps, in a way, for going out and doing it. I've gotten the same thing in a lot of places from a lot of people — they've always wanted to rob a bank. It's always been the all-American crime. It still is. ■

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Abby Odam (left) at a home birth in 1988

By Jeannette De Wyze  
Photographs by Robert Burroughs

# baby

Once the most notorious midwife in San Diego County, Abby Odam now dispenses advice to a growing number of mothers and fathers.

Consider Kathi, 35 years old, a Claremont resident who had her third child in December. She was visiting with Odam one day last July, accompanied by her six-year-

old daughter and two-and-a-half-year-old son, and they were arguing, grabbing toys from one another, taking swipes at each other. "I was whining and Rosa was crying," Kathi recalls. "Finally, Odam asked the mother if she'd like a suggestion." When I said yes, Abby basically told me just to butt out, to let them solve their problems them-

selves. Kathi says at first she was taken aback by the thought that she'd been doing the wrong thing, gently admonishing them to share, to take turns, not to hurt each other. But the children were ignoring her. Fights were escalating. So Kathi says that night she discussed Odam's recommendation with her husband. "He agreed to try it out for a week, and we were both really amazed by what happened."

For a while, Rosa continued to turn to her mother for intervention. But Kathi reassured her. "You're capable of handling this yourself. You can do it. And she would say, 'Oh, it's too tricky, I don't know how!'" Shortly, however, the little girl began to devise solutions. When Rosa's brother grabbed a book out of her hands, she began yanking it back and then offering to read it to him. "A lot of times he'll go along with that, and then they're both happy," Kathi says.

She says the family reached a turning point about two weeks into the experiment, when the children began to bicker over toys during a visit from Kathi's father. "My dad started to make a suggestion, and my daughter turned to him and said, 'It's okay, I can handle this myself.'" Now, under the new policy, Rosa has begun snatching her little brother occasionally, but Kathi says, "They don't hit each other very hard."

Odam crows over this sort of testimony. At 48, she is a tall, sturdy woman with graying hair and thick, expressive eyebrows. She favors skirts and sweaters, casual but well-made outfits somehow suited to Del Mar. There she and her husband built an architecturally eclectic house in the mid-'70s. Odam says she bitches about the neighborhood. "I don't relate to any of my neighbors. They're upper-class yuppies. They don't have any of my values. Blah, blah, blah. But I'm here."

She says she can remember the precise moment some 22 years ago when she realized the proper way to handle sibling rivalry. She and her husband John had been married only a few years. They had one son, Caleb, 18 months old, when their second child Seth was born. One night a few days after his birth, the baby sat in an infant seat on the kitchen table while Odam cooked supper. She says she saw Caleb toddle over with a toy, but before she could react he had smashed it down upon the infant. As Seth howled, "Caleb looked at his brother with the most awful expression on his face, and I knew at that moment I didn't have to say a word. Caleb's pain was so bad. My pain was terrible and Seth's was terrible. I was crying. I thought I had sacrificed one child to another." But at the same time Odam says she knew she didn't want "to make a victim

of that baby.... I mean, he weighed ten pounds. He wasn't a weekling." She also felt that to castigate Caleb might alienate him from his brother. "Caleb obviously was in pain in the first place, or he never would have done it. So we all sat down on the sofa and cried together. Seth calmed down and nursed, and he was okay."

Odam claims that never afterward did one of the boys seriously injure the other, though throughout the years they fought almost con-

tinuously. She says selfishness reinforced her decision not to referee squabbles. "I wanted to do my own thing. I didn't WANT to be in charge. And as the boys grew up, because I didn't interfere with them, they didn't need me constantly. They'd get up in the morning and play blocks together. John and I

## "It was torture for me teaching students how to get the newborn boys ready for circumcision, how to drug mothers in labor."

used to sleep in. They'd wake us up when they were hungry."

Also, Odam's nonintervention enabled her boys to learn each other's limits. "If you're always interpreting those limits, then they can't feel them." Children whose parents intervene in all their interactions grow up "other-directed," in Odam's view, always putting their trust in experts and authorities, rather than developing self-reliance. When they grow up and get married, "They run into trouble because mommy isn't there, always interpreting." When they have their own babies, the results are often even more disastrous.

Much of Odam's theorizing leads her back to this point: to childbirth.

Her own birth, 48 years ago, was the kind of event that now appalls her. Odam's mother was unconscious (anesthetized by ether) and awoke to find newborn Abby, as she did her three subsequent children. Abby was unaware of any alternative approach to childbirth until after she graduated from Iowa's Grinnell College (with a bachelor's degree in American Studies) and went to Europe to work for two years. Living in Holland, where the infant mortality rate is one of the world's lowest, she was struck by the Dutch attitude that birth was an unremarkable event. Odam listened with amazement when a Dutch midwife acquaintance would mention various people being born in the neighborhood (even today home birth remains commonplace in Holland). Odam later moved to England (where she met her future husband), and there she heard further casual references to home births. But when she returned to America and became pregnant, she never seriously considered not having her own baby in a hospital.

She did take a Lamaze class, "which at the time was fairly far out." But complications in her eighth month led her obstetrician to

begin to think more seriously about going back to school to become a registered nurse. Five years later, she had completed most prerequisites for that when she became pregnant again. And events during this last pregnancy led her down a different path.

Odam says initially she only wanted to find

a hospital that would allow her boys to be with her and her husband for the delivery. But none permitted that, and Odam turned to the two San Diego County physicians who were then (in 1975) delivering babies at home (none do today). She wasn't entirely satisfied with either man, and in her seventh month she met a lay midwife who agreed to assist her. "I had a home birth right in that bedroom," she says, gesturing to a room in her Del Mar home, "with the boys around me and John holding me up." Odam remembers sitting in her living room the next morning, cradling her ten-pound, four-ounce daughter, thinking, "I could do this myself! I just felt such joy. I was transformed. And I remember sitting there thinking, 'I've got to help other people experience this.'"

She started nursing classes at Palomar College one year later. "I would breast-feed Alison in the car, driving up there." After being graduated in 1979, she started working in the obstetrical recovery room at Mercy Hospital. "And I just remember the sadness I had. These women would be wheeled in there, looking at the ceiling, wondering what their babies looked like. And I would be giving all the medications to the cesarean moms, morphing 'em up. I would try to talk to them about their births, but only lasted six months."

Accepted into graduate school at the University of Michigan, Odam and her husband rented their Del Mar house for \$900 a month and moved with the three children into a \$250-a-month student housing in Ann Arbor. "They thought I was the wild California woman, but I actually got more of a boost for my progressive ideas from them. They had a whole course in the politics of birth. We studied how women give away their power by the hour."

When she and her family returned to San Diego in 1981, Odam spent a year assisting the lay midwife who had attended her

She was happier when she began working for Midwife Services of San Diego, a private birth center started by certified nurse-midwives. (Such individuals receive training that enables them legally to deliver babies.) In 1982, Odam began teaching childbirth classes for this group (which still exists but is now called Best Start Birth Center). She also began assisting midwives at home births. "I probably went to 250 of their births," she says. "It was the greatest learning experience possible for me!" But after a few years, she began to want an independent career as a midwife, and by 1985 she had found a way to do this without formal certification.

At that time, a somewhat obscure provision of the state law permitted registered nurses to deliver babies at home if they followed procedures established by a supervising physician. Odam arranged to do this, and in little time, she began attracting as many as eight, nine, ten pregnant clients per month. She was often the only midwife in the county who would take certain cases: home births for women who previously had had cesarean sections, for instance. For this and other reasons, she acquired a reputation as being courageous (in some eyes) and dangerous (in the view of others).

The two views finally collided publicly in 1988, following the still-birth of a ten-pound San Clemente boy whose mother had initially planned a hospital birth with an obstetrician. She hired Odam only for prenatal instruction and labor coaching. This woman later testified that by the time she went into labor (more than a week overdue), Odam had pressured her into attempting a home birth (she previously had had one child born by cesarean section, and a subsequent miscarriage). She labored well in her home for a while, but after about nine and half hours, her contractions stopped. Odam by then had gone to attend another birth in Rancho Santa Fe, leaving the San Clemente woman in the company of another lay midwife called in by the couple. The San Clemente woman's labor restarted the following morning, although by mid-morning the lay midwife noticed some "golden meconium" (fetal excrement) being discharged. Odam arrived on the scene around noon, and two hours later, she couldn't hear the baby's heartbeat. Paramedics were called and transported the woman to the hospital, where her obstetrician performed a cesarean section around 3:00 p.m. But the baby was already dead, and the attending doctors judged that it had probably expired a few hours earlier.

The woman's doctor reported this incident to state authorities, who launched an investigation. A 20-day administrative hearing resulted, with state nursing officials arguing

that many of Odam's practices were dangerous and inappropriate. She never should have agreed to do a home birth for someone who had a previous cesarean, they charged. She should have called the woman's obstetrician sooner, she erred by not sending the woman to the hospital at the first sign of meconium.

To these and other accusations, Odam and her attorney offered specific defenses.

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# baby

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and they also argued that although Odum had failed to follow some procedures, her actions had not caused the death of either the Orange County baby or that of another newborn whose mother had been under Odum's care in 1986. During the hearing, dozens of women bearing placards took to the street in Odum's support, but the judge nonetheless found the Del Mar midwife negligent and incompetent, and the state board of registered nursing stripped her of her nurse's license.

She was told she could appeal to get it back after a year, and throughout those first 12 months Odum was obsessed with doing that. "I did 133 hours of nursing education units," she says. "I went to counseling. She got a psychologist to sign a paper saying she was fit to be a nurse, she won acceptance into a Ph.D. program in nursing. But she says her heart sank when she stood before the board in 1990 and heard a representative from the state attorney general's office declare that she was a criminal who shouldn't be let loose upon the public. Odum made a short speech, but not only did the board refuse to restore her license, the members wouldn't even offer any suggestion as to what she could do to get it back. It was



Odum at a birth in 1988

clear, Odum says today, "I was seen as a guru. I was a threat. It was a devastating experience, and it took me a long time to recover." Odum says the psychological wounds did heal, in fact, she now declares that she brought the chain of events upon herself. She explains that she took much pride in being a registered nurse. "I remember telling clients I was a nurse and feeling that in some sense that made me a more valid midwife," she said. But on the other hand, "I'm not in the medical model. I don't look at the symptoms and prescribe a cure. I look for the roots of problems. So I was living in a lie trying to be a nurse. When you think of a nurse, what comes to mind? Deferring to the doc-

tor. Taking orders. Passing out drugs." Odum now believes that she "created the whole scene to show myself who I really am and make myself stronger. It forced me to say, 'Abby, this is who you are apart from that license.'"

She says now she wouldn't accept a nursing license if one were offered her. For one thing, in 1990 the state nursing board rescinded the rule under which Odum had been doing deliveries. Today only two types of midwives exist in California: the legally certified nurse-midwives, and lay midwives, who operate completely outside the law. At least a half dozen of the latter work in San Diego County, risking criminal prosecution for practicing medicine without a license. Last year, State Senator Lucy Killea introduced a bill that would have legalized midwifery, establishing standards for such practitioners, and setting up a licensing procedure. Opposed by the California Medical Association, this legislation was defeated in committee in January. But Killea says she'll submit it again next year. If she's re-elected.

Should such a bill pass, Odum says she

would welcome the chance to be licensed under its provisions, to deliver babies once again without fear of prosecution. Midwifery, she says, "is my mission." Midwives rescue women from what Odum sees as "the ultimate toxic environment"—the hospital.

I think it's pretty amazing that women do birth in the hospital! Being outside one's normal environment, be that tent or mansion, is simply unsafe during childbirth, she contends. Odum says when women aren't in familiar surroundings they worry about pleasing other people. "In my own home, if I puke on the floor or poop on the floor [during labor], I'm not going to feel as embarrassed or like I have to clean it up. I'm not going to say, 'I'm sorry.' That alone is going to change my labor." At home the woman's labor also might be expedited by standing in her own shower, sitting on her own toilet. "What could compare to my own toilet if I'm having trouble opening up down here? Nothing! Because the smells in there are what I know. They're not antiseptically cleaned with a germicidal. I believe those smells are going to



Odum today

change my metabolism, since every substance in the environment is immediately inhaled." Other factors too—hospital lighting, being surrounded by strangers in uniform—all will affect the woman's body, Odum suggests, and will change her ability to open up and push her baby into the world.

Odum says in hospital newborns emerge into an environment in which cleanliness is valued more than human touch. She herself used to teach young nursing students "how to clean the baby up so it would look cute for the mom." The rationale being that mothers and babies would bond better. "It was completely reversed!" she explodes. "Instead of smelling like mom, it had to smell like

Hebicans. Then you had to fluff up the little hair with a comb and wrap it up really neat so that it looked like the hospital product."

She does realize that most Americans don't see hospitals the way she does, and reluctantly, she allows that any woman who believes she only will be safe giving birth in the hospital probably ought to be there. "But in my mind-set, with counseling and true understanding, that person could get to a point where she'd feel differently," she adds quickly.

Counseling and educating have consumed a greater percentage of Odum's time since she lost her nursing license. She still conducts prenatal classes for people planning home births; couples who've been

traumatized by past hospital birth experiences, a few nonconformist first-timers, many born-again Christians. "[The fundamentalists] are anti-traditionists in that most don't go to any formal church," says Odum. "Also their belief in God is so strong that they turn their power over to Him, rather than other people's gods—doctors. And they're more willing to believe that whatever outcome happens [in a home birth] is God's plan." Odum says she holds a similar conviction, albeit one that she phrases somewhat differently. "My philosophy is, 'We create our own births. If the baby chooses to die, that baby wanted it that way.'"

Odum also teaches the parenting theories that she's developed over the years. Some of that instruction takes place in private sessions, but last year Odum got so many requests that in the fall she assembled a group of nine couples who gathered in her living room every Sunday for eight weeks.

The group came to the first class armed with many of Odum's basic assumptions: disposable diapers were the exception, nursing two-year-olds the norm. Most of the mothers were either home-schooling their offspring or planning to. But the questions that surfaced cut across cultural lines. One evening, a mother wondered if she could have prevented her daughter's minor injury had she been more vigilant.

"Accidents are caused by our intervention! I swear by it," Odum says. She offers the example of the child who walks toward a glass door. "Mom yells [preventing], 'Watch the door! and what happens?' The kid walks right into it. Because that mother took that child's cognizance away from its body. Odum contends that, in contrast, children who aren't given directions about safety tend to be in touch with their own limits. "They become inner-directed."

Odum often recalls something that occurred on the day of her daughter's birth. One of

the boys (Odum isn't sure which, but they were six and seven at the time) wanted to hold his newborn sister, and Odum asserted "I don't say, 'Be careful. She's little.'" Instead Odum says she watched, scared but silent, as the little boy plunked the newborn down into an infant carrier, then grabbed the handle, and exuberantly tumbled it out onto the patio, whereupon he began playing ball. "That made such an impression on me that I yelled [him] from then on. He just wanted her to be with him. And like kids can defend themselves even when they're newborns. Alison would have told me if she was unhappy out there. I didn't have to check on her, did I? She had a loud voice."

Odum is always talking about trusting in childbirth. "Trusting that babies are meant to be born and that it all will work, unless we interfere either mentally or physically." And she says she came to feel that trust also underlies successful parenting. "The biggest problem that people have is that they don't trust their children. Parents should trust their children like totally conscious beings...no different than you and I would treat each other." Parents do have to use common sense. Odum says years ago when her family lived on Torrey Pines Road, she ordered her young sons not to play in front of the house. "But you've got to be really selective, so they don't run you out."

In some cases, children may even feel that they're pleasing a parent by doing the very thing they were told not to do. Odum asserts, "Just live in childhood. If a doctor labels someone high-risk, she will have a complication. Because she's been programmed. We want to please our providers. We let our kids. Honey, don't climb so high or you're going to fall, and then if they fall they allow us to be right. We can say, 'I told you so.'"

All this reminds Odum of an argument she recently had with one mother who was

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# baby

(continued from page 25)

feeling the stress of full-time confinement with her son, whom she is home-schooling. When Odam suggested that the woman arrange for him to spend time playing at her neighbor's house, the mother protested that she could never do that because the neighbors are Twinkies and watched TV all day. Odam rolls her eyes. "All that mother is responsible for doing is living in her own house the way she wants to. ... You've got to trust the child. He can go over there and sort out what he likes and he doesn't like. And you don't have to tell him Twinkies are bad. If he eats enough good food, he's going to taste that they're bad. He's not going to want to eat 20 Twinkies. But if we put the neighbors down, we're making our children more

Odam says she's never seen spanking as beneficial. "Now sometimes you may want to spank 'em out of pure frustration. WHAO! I've had it today! That's fine. That's human nature." But she decries more calculated paddings as being "very adult" and merely teaching the value of physical force, while blocking the child's mind "from understanding the moral principle."

Temporary banishment, on the other hand, is fine. "Say, I don't like the way you're behaving. I want you out of the room right now." Or selectively ignore the transgressor, as when a child balks at going to bed. Odam suggests telling such a child "that after eight at night you're not going to read any more stories, or play any more games, or bring any more glasses of water. Tell them, 'That's my time, and I've got things to do for myself.' If you stick to it and sit there and read your book or whatever, they won't bother you. But it's our lack of clarity about our own boundaries that drives [children] crazy."

**Odam preaches that "having your kids eat off the floor is far safer than immunization! The more germs in their food the better."**

dependent on us. Then when they're totally dependent, we can't handle it. And who sets it up?

"See, I'm talking about liberating women. And I'm not talking about not setting limits. I totally believe in limits. For example, if you don't want your children to be drawing on the wall, tell them [sternly]. I don't want you to draw on the wall! Period."

Odam acknowledges that many of her insights came too late to benefit her children. Both her boys were circumcised (this she can't even mention dry-eyed). Although today she denounces cribs as "prisons," all her children slept in them, rather than sharing the communal night space that she now idealizes. Both boys were immunized, and Odam's daughter also got some of her

shots before "the light dawned." (New Odam preaches that "having your kids eat off the floor is far safer than immunization! The more germs in their food the better.") She says that's a variation on the theory held by the medical establishment — building up the immune system by allowing the body to fight off germs — "only I'm using it in the rear sense. In other words, if someone has a cold, I believe it's a gift if they give it to me. ... But immunizations don't come in through a natural orifice of the body, whereas anything natural is going to be perfect."

Odam also speaks ardently about children and food. Mothers should breast-feed on demand, a "wonderful" process because "they can't see how fucking much milk there is. So women don't get into the number game, which they're into in everything else in their lives. Their baby decides when it's full and when it wants to nurse again." Older babies should never be spoon-fed. "They have to be in control of what goes into their mouths. Give them anything. They reach for it, they put it in." From then on, feeding children is simple, Odam says. Let them eat whatever you have in the house, whenever they get hungry. "If we don't put an emotional power trip on the food, they won't get the idea that any one thing, be it vegetables or dessert, is good or bad. But as soon as you say, 'You have to eat your vegetables,' or 'If you finish that, you can have — he-he — the sugar, what does that mean? Ice cream is love. The ENERGY that mothers put into this stuff is so destructive! They exhaust themselves and make themselves tired. They could be doing creative writing! Composing symphonies!"

Odam claims that sometimes her own behavior embodies her principles perfectly. Then there are other times when theory and practice don't come together. Odam mentions that her second son Seth (now 22) still doesn't like vegetables. "And I still give him

a bad time about it. I don't know what I did wrong. But I obviously put too much emotional value on it. He was always thin. I must have some guilt. ... She also admits to nagging her daughter Allison (who is not overweight) about her eating patterns, a reaction that the mother attributes to having herself been overweight as a teenager.

Alison converted to an interview about her mother but later asked not to be quoted, citing her own shyness. However, Odam's eldest son, who got a bachelor's degree in anthropology last summer and is now living with his parents while he looks for a job, was less inhibited. "You want to see how desirous we are?" he asked with a grin. Calabrian numbers being at his little sister's birth. "I was freaked out by the whole thing. I hid under the blankets." Yet he says that if he has children, he would probably invite older ones to witness the birth of a younger sibling. "I think I was glad to be there. I just didn't watch."

Calab says he also has vivid memories of his parents' reaction to fights between him and his brother. "It was very clear that they weren't going to intervene." And the two fought quite a bit, Calab says, something that he regrets today. "We got along great now, but I feel bad, because I was bigger. ... I usually would end up winning the wrestling matches, and it was kind of mean. So I don't know, if [my parents] had intervened more, maybe that would have helped to stop it. ... I think there's got to be a certain limit."

Generally, Calab agrees with the conclusions his mother has come to. "I think she's on the right track. She takes a stance that's quite extreme, and, at times her positions get a little bit too simplistic." But he's not sure he would do anything differently as a parent from what he knew while growing up. Which is, his mother says, the way things generally turn out. ■

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# Spring's Her

Story by Judith Moore  
Illustration by David Diaz

Somebody I look up to once told me I should always try to write as if I were writing to someone who had six months to live. Think of your reader, I was told, as a person not unlike yourself who is on her or his deathbed. Don't imagine a romantic, dreamy, happy ending. The real thing. Truth that doctors, cats, and chewers are at. Death that hurts and smells bad. "Somebody like you, kitten," he nudged me, "somebody in pain, somebody all alone. Because pain," he said, "does more than hurt flesh, pain cuts you off."

Select — what one wrote about — he went on to say, made little difference. Heart did. "Lead with your heart, not with your head," he laid his hand on my wrist. The light caught on the hairs on the back of his arm. The hairs glittered. Even though we were in a crowded restaurant, a hush seemed to have fallen across the tables. "Facts, how many minutes we have tucked away in Nevada or what makes the combustion engine work, a reference librarian can tell you that." He took a sip of the dark reindeer wine he had ordered. Made a few snacking noises. Took a deep breath. "You should always try to tell something, our about yourself." I knew I flinched, that some music in my arm, on which his long fingers lay lightly, must have fluttered and pined that I flinched, because he went on to put my arm and say, "Don't be embarrassed. And," he added, beginning to laugh so wildly he choked for a moment on the wine, "give hope."

This talk (because it was "talk," speech, not conversation) came back to me because it was trying to write about spring and how happy I'd been out in the patio under bright sunshine, cats, and chewers away at flesh. Death that hurts and smells bad. "Somebody like you, kitten," he nudged me, "somebody in pain, somebody all alone. Because pain," he said, "does more than hurt flesh, pain cuts you off."

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That omission may be precisely what the piece needs."

I had left out something. I'd left out the old man who seems to have taken up residence on my block. He's maybe 60, maybe as old as 65, white-haired, blue-eyed, sturdy and muscular. He's always wearing the same navy-blue slacks, a tan windbreaker. He carries a plastic garbage bag. Different days the bag's different color, depending I guess, on what he's gathered and been given. Unless you'd seen him, at my next-door neighbor and I had, rising up early on several mornings out of the muted vines at the side of my neighbor's house, leaning against the house's red bricks and hunching over, drinking water from the hose, you'd not identify him as a person who lives on the street. He doesn't seem to drink, or at least we never see him with one of those paper sacks wrapped right around a bottle. I'm scared of him. He looks angry, like someone whose mood could change on you any second. When I'd gone out to the patio to begin work that morning, the old man had walked out from behind the seven-foot-high board fence that separates my patio from the house next door. His windbreaker and trousers were soaked, from drinking from the hose, and a thin veil of pinkish blood, blood oozing out a cut on his forehead and diluted by the hose water, fell

down over his face. I walk quietly. I'm sure he'd not known I was there until he saw me. We stared. We did not speak. His eyes blazed. He reached past me, down the street. For a moment, I felt sick to my stomach.

I had also left out my father. I never wore gardening gloves, and out in the patio that morning, the soil under my bare hands felt busy. When I was a child, my father, turning the plot for his World War II victory garden, used to tell me that were I to put an ear right against the ground and were I to listen very hard, I would be able to hear, through static, all the way to China.

What would I hear? "Chinese music."

Well, what would Chinese music sound like? Rolling his eyes, my father would recite on a string song about spring. "Chop Chop, Chang Kai-shih, Chue Mein, Shanghai, Madame Chiang, Foo-yung." My father would be huffing and puffing from the effort of breaking rough dirt and bawling clouds. He'd put his red rubber-boots down on the turning fork, grip the fork's handle, and then, big head held high, big sweating body wading with heat and fun, he'd say, "Whereas, were a Chinese child to put his ear to the ground, the Chinese child would hear our music." And then, throwing back his

head the way opera houses do when they're ready to belt it out, he'd toss aside the turning fork, throw out his arms, and from deep in his belly sing, "May have a little lamb, a little lamb. Then he'd laugh and laugh."

My father, for me, was spring's hero. Yearly, he planted huge gardens, and after he retired he built a greenhouse to which he stored flowers and vegetables for bedding out into his garden. I think of his body underground — he'd always said he wanted his body to be worm food, and he'd left a letter of instruction, ordering that no autopsy be performed on any embalming (and in the state where he was buried, to not be embalmed was not illegal). His doctor, a close friend, took him out of the gardening club, he'd said, and dressed him for burial. He was buried in a pine box. By now worms and beetles will have eaten his fine features down to bone and his hands and feet, chewed his many blue



I didn't want to write about this old man because I didn't want to face how much his presence clouds the pleasure of my garden.

I had lined up the six red clay pots, filled the pots with soil mix, and buried one hyacinth bulb, nose up, halfway into that mix in each pot. Now, ten weeks later, green leaves and pointed buds swelled out of the dirt.

I'm particularly fond of hyacinth for its colors (I prefer Delft Blue, Pink Pearl, and the white I, Innocence) and perfume, which is strong and sweet and also fleshy and musky, even unpleasant. There is something vulgar about the hyacinth. A teenager who's picked up a few Freudian clichés might observe that the vulgarity follows from the phallic shape the flower takes, as hoarsely in a warm sunny room, the flowered spike rises up and swells between the thick blade-shaped leaves.

tree across his slim hip while I separated the last of the tightly coiled roots, said he wasn't scared of the man. He was, he said, comforted by the man's urinating up against his house, because his bed, he asserted, is right above the vines in which the man has been sleeping. So he knows this man's the one who does this, late at night, maybe three in the morning. "A catarrh of piss, against the wall. Like a stillborn phallus. And when it gets hot out there, it's going to stink, like a pissor."

But what can we do about him. I asked, helping my neighbor tip the tree into the hollow I'd made in the soil. We shook the tree's roots, then, into the billowy humus. I got on my knees. I patted down the soft dirt around the

my neighbor concluded, "we have to accept there's nothing we can do."

When writing's not going well, I think it's true that you do well to look for what you're leaving out. There is also the opposite, more obvious tack: You may need to cut part of what you've written. Trying to write about how happy I'd been out in the patio, I hadn't wanted to write about my father, because I don't enjoy feeling how much I miss him. But at least my father fit into the scheme of the piece I was trying to write. I didn't want to write about this old man because I didn't want to face how much his presence clouds the pleasure of my garden. I didn't want to read and re-read in my own words my lack of generosity, my

Greek mythology has it that Hyacinthus was the youngest son of a Spartan king. His great beauty attracted Apollo, who killed him accidentally when teaching him to throw the discus. Another version has it that Apollo's rival, the wind god Zephyrus, out of jealousy deflected the course of the discus in such a way as to strike Hyacinthus and kill him. In both versions, Apollo, sick with grief, caused a hyacinth to grow out of the pool of Hyacinthus's blood (similar stories have violets, roses, and anemones growing from the blood of the dead).

I'd had to call over my neighbor to help me transplant the root-bound Christmas tree. I knew better than to ask him if this was pine or spruce, because he's one of those entirely urban types whose areas of expertise have little to do with botany. While he held the tree in a horizontal hold, rather like the hold one uses to carry a toddler on one's hip, and I examined and then pulled apart the tree's hairy roots, we talked about the old man. He looks healthy, we said. We agreed that someone he's getting meals and haircuts more often than he should. We were more about what would make me, for at least a few hours, feel less selfish. "Maybe,"

the longer he's been dead the less I remember what we argued about and the more often I remember what I liked, admired, loved about him. He did not beat his head.

Nothing that comes out of my mouth equals what's in my heart. Back to that morning. I hustled into the house, two at a time, the half-dozen small pots of hyacinth. Last fall,

increasing hardness of heart toward people who have no home. The old man didn't fit in the story I was telling: the scaffolding of text my story produced was not strong enough to carry him. I am not morally strong enough to make myself do what's right. I know what's right. I do not do it.

So I took out the old man. The piece was taller. Writing about spring, I'd also wanted to bring in some allusion to the cycle of dying and rebirth. Reference to that cycle shows up so regularly in greeting cards and Protestant hymns that when it appears those of us who are cynical smile a rat.

Then I put the old man back in. He has made himself part of my garden. I want to leave him out. I need to leave him out. I know I shouldn't. Nothing that comes out of my mouth equals what's in my heart. The crook-necked squash seed I planted, by July will be drooping yellow fruit. The other stems will be fir with pods. Next Christmas the Christmas tree will have grown a foot. I will learn its name. I will buy a star for it. My father, beetles perhaps even now are chewing your shoes. I am remembering you, planting and hoping.

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Tom: I had run my own Phone Matches ad before, but never followed up on the calls. I don't know why. Maybe I was clearing my space.

Susan: He was getting ready for me.

Tom: Something compelled me to get a Reader from the Circle K that day.

Susan: He talked me into meeting him for a late movie.

Tom: "Flatliners."

Susan: First we met in front of a yogurt shop.

Tom: She was parked ahead of me. When I saw her license plate, I knew she really had her priorities together.

Susan: It says: "LUVZNSR." Get it? Love is the answer.

Tom: It was like we knew each other for a long time. It was unbelievably natural.

Susan: The next day he had a breakfast date—which he kept.

Tom: But I couldn't wait to get it over. We started talking about marriage three months later.

Susan: He took me in his arms and said, "I'm going to marry you someday."

Tom: We got married on September 22, 1991, exactly one year after we first met. Our wedding was on the water at Lake Tahoe. It was really magical.

Susan: Between us we have seven kids. I have four girls...

Tom: ...and I have two girls and a boy.

Susan: Our child-rearing attitudes were very different so you can imagine the challenge we've been having working toward creating a healthy, happy environment for everyone.

Tom: Everybody's learning a lot.

Susan: We believe we're all exactly where we need to be in our lives to be learning the lessons we're here to be learning.

Tom: So we just remember to keep being grateful for everything.

Susan: I'm 45 and Tom's 46. I think this proves that it's never too late to find your knight in shining armor.

Tom: She really is my "dream girl."

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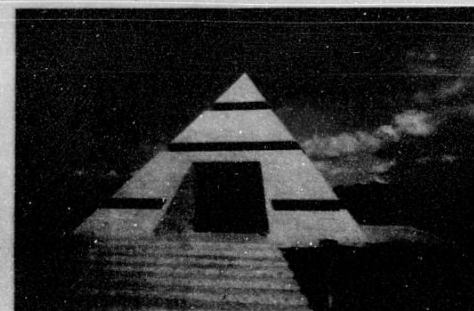
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Imperial Folly

## Imperial Folly

### Why Not Journey To The Center Of The Earth?

You get to the Center of the World by taking Interstate 8 out past Alpine, through the Cleveland National Forest, beyond the pistachio-colored Jacumba Mountains. You speed eastward through the vegetable fields of El Centro and soon reach a landscape almost lunar in its austerity. On this approach to the Arizona state line, a pyramid can be discerned, tiny in the distance, against the Chocolate Mountains looming to the north. It stands at longitude West 114, 43, 55.39; latitude North 32, 45, 1.38, the global centerpoint established by Jacques Andre.

It was Andre who realized that any point on a sphere can be considered its center. It's all a matter of how you view it. And Andre made a career out of looking at the planet from unusual vantages. The son of an illustrious French banking family, he immigrated to America at 11, attended Long Island's Stony Brook academy and Princeton, served in Korea as a Marine, and turned his back on a career in investment banking to start a sport parachute manufacturing company; then he almost single-handedly developed the sport of skydiving in America. By the time he turned 30, that accomplishment made him the subject of a lengthy 1959 New Yorker profile.

New 63, Andre sold his company in 1984 and began to think about living in the Sonoran Desert, a part of the world where he had acquired about 2000 acres in the '50s. This would be a great place to found a village, Andre decided, but life there would be more interesting if it were also the legal center of the world.

So he wrote a children's book about a kindly, chocolate-loving dragon who burrows up from the molten heart of the earth at Felicity, California. (Andre's wife happens to be named Felicia.) In May of 1985, Andre asked the Imperial County Board of Supervisors to use the story as inspiration for declaring that the Center of the World falls within its realm, a suggestion the politicians accepted. May is thus the birthday of the center of the world, but by that time of year, daily temperatures have begun to soar. Andre and his wife take off for New York or Paris or Ireland.

Instead, the couple flies the birthday of the town of Felicity on March 11, 1986.

For this year's party, the sixth anniversary of the town's founding, Andre has scheduled a number of special events: a rib and chicken barbecue, "desert bowling," music, birthday cake, and so on. All of Felicity's regular attractions also will be open: the airy "beanoes" (where sandwiches and homemade soups are served up daily at lunch hours); the post office and general store stocked with pyramid crystals, pyramid candles, and other bric-a-brac (though Andre has been known to warn browsers: "Do as I tell my wife,

don't buy anything"). And there's the central pyramid itself, which more than 15,000 visitors have toured for a \$1 fee since its inauguration five and a half years ago.

"I could have put up a plastic dragon, right?" says Andre. Instead, he built an 18-foot-tall, 30-foot-square structure that feels truly monumental, clad in pink terrazzo marble, supported by thick steel beams, surrounded by an island of luxuriant grass. The pyramid's two carved wooden doors are aligned with true north, in the manner of the great Egyptian pyramids, and once inside the mirrored interior, tourists are invited to step on a cast-bronze plaque set into the gleaming marble.

Andre has more plans for other building projects at Felicity, for establishing other centers of other places. The official Center of France has been set for several years in the little town of Vaudan. Andre had nothing to do with that, but along with Vaudan's mayor he has organized an international federation of centers, which plans to take on center-setting worldwide. "We've got a waiting list. I've got a letter from Lithuania. I've got letters from some of the administrative parts of Paris. They want their centers set. We've got towns that want their centers set. We've got architects that want their centers set. As soon as we really get rolling, we've got enough center-setting to keep us going forever."

The moment you establish the legal center of something, a large percentage of humankind feels it needs to touch it, states Andre. And there's a reason for this, he suggests. "One is religious, the center of centers is God... What is the center of one's being? It's the soul."

**Sixth Birthday of Felicity, Official Center of the World**  
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Saturday, March 7  
One Center of the World Plaza,  
Felicity (Skidawater Road exit  
off Interstate 8, nine miles  
west of Yuma)

572-0180

Andre, Felicity has garnered recognition from far-flung quarters. Representatives of several foreign governments (including Norway, Canada, and China) have acknowledged the center, and in September of 1989, France's official Institut Geographique National accepted Felicity's legal claim and furthermore notified all the comparable government agencies in Europe. The American National Geographic Society announced that it plans to put Felicity on all its maps (albeit without any notes about world centers). Last spring Andre and his pyramid made both National Geographic magazine and the front page of the Wall Street Journal.

Andre hasn't retired. In 1990 he took further steps to make Felicity a real town, building a two-story villa for himself and his wife, plus 12 apartments where tenants reside year-round. He also spent about \$100,000 for one 25-foot-tall section of the spiral staircase removed from the top of the Eiffel Tower during a 1983 renovation. "Most of the other sections are on exhibit in museums in Europe, such as La Villette and the Musée D'Orsay (in Paris)," Andre boasts. His section reigns in oddball cylinder over the southern end of his development.

Andre has more plans for other building projects at Felicity, for establishing other centers of other places. The official Center of France has been set for several years in the little town of Vaudan. Andre had nothing to do with that, but along with Vaudan's mayor he has organized an international federation of centers, which plans to take on center-setting worldwide. "We've got a waiting list. I've got a letter from Lithuania. I've got letters from some of the administrative parts of Paris. They want their centers set. We've got towns that want their centers set. We've got architects that want their centers set. As soon as we really get rolling, we've got enough center-setting to keep us going forever."

The moment you establish the legal center of something, a large percentage of humankind feels it needs to touch it, states Andre. And there's a reason for this, he suggests. "One is religious, the center of centers is God... What is the center of one's being? It's the soul."

**Sixth Birthday of Felicity, Official Center of the World**  
10:00 a.m. to 7:00 p.m.,  
Saturday, March 7  
One Center of the World Plaza,  
Felicity (Skidawater Road exit  
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## Broad Humor

### Ladies Of The Evening Are Not All Professionals

In the 1988 film *Punchline*, Sally Field plays a mother of three children who tries to juggle her domestic life with her longing to be a stand-up comic. Her husband is a man, and so is her relationship with her husband, mother, her comic routines are deadly. At a comedy club during open-mike

night (you can try), she encounters Tom Hanks, whose style and material she envies. In fact, she offers to buy some of his jokes.

Hanks gives her a basic lesson about comedy (what you know), and soon she's standing on a comedy club during open-mike

before audiences offering observations on her husband, children, and daily life. Eventually, she wins first prize in a comedy contest and a prestigious contract. She turns down Tom Hanks, who has come in second, because he needs the prize more than she. After all, she still has her family.

In any of this grounded in reality? I spoke to three San Diego women comedians, part of a seven-woman stand-up performance called "Ladies of the Evening." Each is struggling to make it into the big time. Would any of the three give up a comedy job, even for the likes of Tom Hanks? They answer with a resounding no.

Take Debbie Tate, for example, the headliner of "Ladies of the Evening." Raised in Tulsa and married at an early age, she had two children and worked as a bank teller. During a consciousness-raising group session, she was asked the question, "What kind of job would you want if you were a man and had a guarantee of making money at it?" She realized at once that she didn't have to be a male to do so. Five nights a week, Tate visits

comedy clubs in Houston. There she took her turn at open-mike nights. "I thought, 'He laughs,' but I helped me realize that I had to use my psychological insights in talking about children, my children, the Catholic Church, and the craft of what we do in relationships. I didn't want to be the kind of woman who wraps herself in Saran Wrap before her husband comes home for dinner, just to give him a thrill."

Tate was speaking to me from her mother's house in Cincinnati, having just finished a gig in Washington, D.C. "The worst part [of her job] is making calls for work and having some guy who used to be a very open guy tell me I'm not that good. As women, it's hard for us to get work. I love 'Ladies of the Evening.' We're all committed to the show, and we don't compete. Maybe I have more experience than the others and I'm more physical—I get laughs from the way I use my face and body. But not one of us is a 'woman's man.'"

Kathy Foley is the producer of the show and also performs in it. Another member of the group is Anita Miller, a practicing attorney and grandmother of two toddlers. She got her start at the Cal Western Law Review, where her comedy act proved a major hit. To relieve the tension while studying

for her bar exam, she visited the comedy clubs and one night decided to perform her middle-aged chick. "I've been married 37 years. I haven't been seen. I treated the other day that I had killed my husband the first time I thought of it. I'd be out of jail by now." Miller has given 250 performances since 1984 and regrets that because of her law practice she can't write as much material as she'd like. But she admits that every woman comic in the group is "going to make it."

**Ladies of the Evening.**  
Lead comedienne  
8:00 p.m. Saturday, March 7  
All Ladies Perform Night,  
6800 La Jolla Village Drive,  
North, La Jolla  
Tickets \$25  
495-0925

## ENSENADA ONLY \$99\* PER COUPLE

- 3 days, 2 nights in our tastefully decorated ocean view rooms.
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\*plus tax for Sun-Thurs arrival, \$119 for Fri. & Sat. arrival. (Subject to availability. Reservations must be made prior to arrival.)



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Just south of Ensenada in beautiful Estero Bay

Offer expires March 31, 1992. Some restrictions apply. Not valid during holiday or special events.

## EVENTS LISTINGS

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Items listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. In our phone. The items listed reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the price/admission, where it is to be held (including neighborhood), a contact phone number, and a phone number for public information in **READER EVENTS** EDITOR, P.O. Box 8900, San Diego CA 92161-0003.

### OUTDOORS

**A COUNTRY MAN**, wonderfully thin and delicate, graces the early evening sky tonight, March 5. At around 6:30 p.m., the moon will be only 37 hours old (that is, 37 hours after the new moon phase) and it will be bringing her in the west. Friday and Saturday evenings, the crescent moon will appear somewhat brighter and thicker. In the morning sky of this weekend, San Juan and Venus, two very close to each other—both in the upper right of bright Venus, which hardly looks above the east horizon at dawn's onset.

**Melrose Card** or "naked card." Psychedelic confetti, is starting to wear scarlet, flame like flowers on the tips of its hottest Indian branches. Commonly planted as a park and freeway landscaping, beautiful specimens of this medium-sized tree can be seen along Highway 94, later state 7 through Chula Vista, along Harbor Drive opposite the airport, at the San Diego Zoo, on the lawn in front of San Diego City College downtown, and San Diego State University campus. The bloom will continue through April. Eight- to ten-inch-long, spade-shaped leaves will cover the tree by early summer, just in time to provide shade for the warm months.

**Blindwatching**, the San Diego Audubon Society is sponsoring a viewing of the San Diego Lagoon, Saturday, March 7, from 8 a.m. to noon. There's a chance you might see gulls, cormorants, white pelicans, and an American Osprey on the water. Take 15 to 20 minutes to drive. Drive and go west less than one mile to Blue Avenue. Turn right and go all the way to the end of the road. Pull out and meet at the end of the street. Restrooms and water will not be available. Bring a map. The viewing will be moderately strenuous. It's free. Call 483-7626 for more information.

**To the Tijuana Estuary**, the California Department of Parks and Recreation is sponsoring a walk at the 2300-acre Tijuana River National Estuarine Reserve the first two Saturdays of every month (March 7 and 14). Beginning at 8 a.m., walk south, from the corner of Fifth and 15th streets in Imperial Beach. The area is one of the largest remaining wetlands in Southern California and is the only one in which natural resources are undisturbed by industry, sewage, or local access roads. The tide is free. Call 425-3612 for more information.

**The Pleasantly Pungent** One of our country's early springtime art where native vegetation grows on the country's coastal and lower foothill slopes. Most common is the black sage, already starting to bloom

(Look for clusters of small, white flowers); the garish-leaved white sage; and the California agave, characterized by soft, needle-like leaves.

**Desert Archeology**, the San Diego County Archaeological Society is offering a trip to Indian Hill Rock Shelter in the Anza-Borrego Desert State Park, Saturday, March 7, beginning at 9:30 a.m. Mrs. McDonald, a devoted candidate at UC-Riverside, will discuss the area from an archaeological point of view. Meet at the parking lot of the service station on the south side of the intersection of I-8 and S-120 in Ocotillo. Car-pooling is advised. Bring plenty of water.

**Guided Desert Hike**, The San Diego Natural History Museum. Car-poolers are sponsoring a trip to Coyote Canyon in the Anza-Borrego Desert State Park on Saturday, March 7, from 10 a.m. to 2 p.m. High-noon picnic is included in order to negotiate the off-road portion of the trip. From Chula Vista to Borrego Springs, take Palm Canyon Drive east to El Guajiro Road and follow it north to the end of the pavement. It's free. For further information, call 292-8821.

**Uncommoned Pink Blossoms** with delicate white and pink blossoms are lighting up the mountainous landscape near South Avenue and Laurel Street in Balboa Park, and elsewhere around San Diego. These and other snow-frost trees, with and without edible fruits, belong to the genus *Prunus*. Several *Prunus* species contribute to San Diego County's natural vegetation as well—among them, hollyhock cherry, choke cherry, desert almond, and desert apricot. The desert apricot, now in bloom on the rocky hillside of the Anza-Borrego Desert, attracts swarms of bees with its sweet-scented nectar.

**Saturday Night Live**, Walkabout International is sponsoring a walk around the harbor area beginning from the statue on the Harbor Drive side of the County Administration building downtown, between Gage and Ash streets. It's free. Call 231-7463 for more information.

### DANCE

**Country Dances**, a New England style contra and square dance will be held at the Trinity United Methodist Church, 3030 Thore Street, North Park, Friday, March 6, beginning at 8 p.m. Newsletters are welcome, and all dances will be taught throughout the evening. For admission for information, call 225-8184.

**Dance Festival**, the UCSD Winter Dance Festival will be held on Friday, March 6, at 8 p.m. at the Mandala Theater at UCSD. The festival will include workshops in modern, jazz, and ballet dance choreographed by students and co-directed by faculty members Margaret Marshall, coordinator of the dance program at UCSD, and Patricia Rios, founder and director of the San Francisco-based company. For ticket information, call 584-3792.

**Contemporary Dance**, the five-member San Diego-based Mandala Dance & Company will offer three workshops at the Carlsbad Community Cultural Arts Center, 1855 Main Street, Carlsbad, Saturday, March 7, at 8 p.m. The program will be highlighted by the new work *Where the Arrows Land* and will include the theatrical *Apocalypse* from the Lower Deck, featuring an original, commissioned music score and

## COMEDY ISLE

### WATERFRONT CLUB & RESTAURANT

#### NOW APPEARING



**EARL REED**

March 4-8  
MTV's "Half Hour Comedy Hour"

COMING SOON



**JOHN CAPONERA**

March 11-15  
MTV's "Half Hour Comedy Hour"

- COLLEGE NITE • Every Thursday • \$2.00
- FREE ADMISSION • with any comedy club T-shirt every Sunday

**2-FOR-1 ADMISSION** with this ad. Valid Friday, March 6, 10:30 p.m. show & Sunday, March 8, 8:30 p.m. show

Special events excluded from the above offers. Two-drink minimum.

Showtimes:  
Wednesday, Thursday & Sunday 8:30 p.m.  
Friday & Saturday 8:30 p.m. and 10:30 p.m.  
Call 428-8872  
For reservations and information.



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HOTEL & RESTAURANT  
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# READER'S GUIDE TO LOCAL EVENTS

rated text. The *Bare One* Lyrics, inspired by the music of Lena Horne, will conclude the program. For admission fee information, call 931-8709.

## FILM

**Animation Festival.** Spike and Malt's 1992 Festival of Animation continues with shows at the San Diego Museum of Contemporary Art tonight, Thursday, March 5, through Monday, March 8. The program of 14 international short films features extraordinarily sick flicks (which will be shown only at midnight screenings) including *Infected*.

*Ind. allegedly the sickest of 'em all.* ever. Show times are 7:45 p.m. Thursday, 7 p.m., 9:30 p.m., and midnight Friday, 7 p.m., 9:30 p.m., and midnight Saturday, 7 p.m., 9:30 p.m., and 7 p.m. Sunday, and 7:45 p.m. Monday.

The museum is located at 700 Prospect Street, La Jolla. Call 551-0724 on the day of the show, 454-2594 for ticket information.

**"Values of the Spirit,"** a film portrait of Pulitzer Prize-winning author Alice Walker produced by Elena Fuchsberger will be presented by UCSD's Committee for World Democracy on Friday, March 6, at 7 p.m. in room 107 at Soda Lecture Hall on the Third College campus at UCSD. Admission is free. Call 534-3362 for more information.

**Women's Film Festival.** The second annual Women's Week Film and Video Festival sponsored by the Associated Students at UCSD, Women's Studies, the Main Parents Fund, and the Women's Resource Center will be held at the Prior Center Theatre at UCSD on Saturday, March 7, from 11 a.m. to about midnight, and Sunday, March 8, from noon to about 8 p.m. Saturday's program will deal with feminist issues, including sexual and cultural identity. Admission is free. For further information, call 534-3023.

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## HELL.A.

Places of Magic and Wonder in Smeagland. By Adam Parfrey

I'd camped out in shoeboxes next to Old Mother Hubbard for so many years that when I took a two-year leave on a large Caltrans-style two-story house, I could not believe my dumb luck. More than enough room to chase a dog, even a Queensland Sheppie, room to stash books, records, jewelry, griffins, the whole business.

A 55-year-old woman and her mother had spent the past 45 years here, like the Boveris in the *Magnus* Brothers' film *Grey Gardens*, they managed to keep accumulating junk but hadn't



bothered to air out the place, much less clean it. Sit piled up to the ceiling, wall paint long since turned a rich psychotic looking tobacco-stained ashy. Ascents walk-to-wall carpet is now threadbare, the newspaper padding showing through. Dried pools of urine coat a corner of the dining room, requiring hours of belt sanding and four coats of urethane to mask the stench.

In the back yard, in the long garage and five Quonset huts, the landlord stores dozens of editions of *Los Angeles* and *New York* newspapers from early in the century, purchased from the Library of Congress. When I took possession of the place, the landlord gifted me with a gross of *Grandma's* outboard flywaters. You can almost see Granny obsessively applying the flywaters, prouing that she can't get the metal kind anymore, and isn't that an indication why America is going down the toilet. And then her chain-smoking daughter covers her ears and screams, screaming a sedition.

But the sedition doesn't do to job. Daughter darts to her bedroom rightward, grabbing a handy .38 revolver, unloading a round into her temple. Brains and blood-spattered daughter slagers to mum's room, trailing her finger to the walls, floor, moulding. Falls on mum's bed, purring, "I hate you, you did it old bitch!" Mum, accustomed to such histrionics, only bothers to look at her daughter when warm blood pulses in her face. Mum immediately suffers a paralyzing aneurysm and cranks within weeks at a local hospital.

Best as I can reconstruct, this is the tragedy that vacated this old house. Is it haunted? Depends which day you catch me.

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Sunday, April 5

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## READER'S GUIDE TO LOCAL EVENTS

**"The Mummy Club,"** the downtown library's weekly film series will present director Michael Verhoeven's look at the Hitler Nazi Cinema after reclassification, when he accuses of being "a bunch of mummy-type hypocrites who find an difficulty in being Nazi movies yesterday. Liberal-minded downtown today and God only knows what tomorrow." It will screen in German with English subtitles, Monday, March 5, at 7 p.m. in the third floor auditorium of the San Diego Public Library, 420 E. Street, downtown. Admission is free. Call 236-3818 for more information.

**"The Drive,"** the San Diego Museum of Contemporary Art's "Paying Chance" film series, can bring favorite of the museum's film series Gregory Kabo, continue on Wednesday, March 11, with Walter Hill's film noir-style story, starring Ryan O'Neal and Bruce Dern. It will screen beginning at 7:30 p.m. in the museum's Sherman Auditorium, located at 700 Prospect Street, La Jolla. For ticket information, call 434-3541.

## LECTURES

**Ghost Club.** Haunting in San Diego will be the topic of discussion by author Richard Carver at a meeting of the Mummy Club tonight, Thursday, March 5, at 7:30 p.m., at the Grounds for Murder Mystery Book Store, 3387 Adams Avenue, Normal Heights. Admission is free. For further information, call 284-4436.

**Diary Talk.** Master gardener from the UC Cooperative Extension John Richardson will discuss the proper way to "soil" your plants, Friday, March 6, at noon, at the monthly general meeting of the Vista Garden Club at the Senior Service Center, 232 Jefferson Street, downtown Vista. Admission is free. For further information, call 727-3963.

**"Sanjose and Pallen Tumbale and Tradition in Southern California,"** Jonathan Friedlander, researcher at the Center for Near Eastern Studies at UCLA, and Mead

Beargruber, sociology professor from UCLA, will speak at an "Occasional Lecture" sponsored by Mesa College's social sciences department, Friday, March 6, at 2 p.m., in room F1 114 at Mesa College, 7250 Mesa College Drive, Escondido. Admission is free and open to the public. Call 857-3873 for more information.

**"Perspectives on Ink,"** poet David Eagle from Pacific Grove, California, will read selections from past published poems, and draw references and parallels with Carl Jung's *Answer to Sol and Edward Edger's* *Encounter with Self*, Friday, March 6, at a first Friday discussion at the Friends of Jung Center and Bookshop, 3523

First Street, Hillcrest. Admission is free. For further information, call 291-5844.

**Curry Skull.** The eighth annual Raymond M. Gilmer Ethnobotany Seminar at the San Diego Natural History Museum will offer a program on the use of corn (maize) in the mythologies and daily life of the Huastec Indians of the Sierra Madre Occidental of western Mexico. The seminar will be held on Saturday, March 7, from 9 a.m. to 4 p.m. in the auditorium at the Natural History Museum in Balboa Park. Speeches by an anthropologist, a historian, and an ethnobotanist will cover the ecological relationship of maize, people, and deer in Huastec mythology; the annual cycle of

maize cultivation and related festivities; and the many daily uses of corn. Audience members will be able to sample some Huastec food and drink items. For admission fee information, call 231-9423 x310.

**Solo San Diego.** Trava Afta, a former Manhattan bicycle messenger who, at 21, was the youngest person ever to lead the first American women to sail around the world alone, will describe her journey when she speaks at UCSD's Shiley Center Theatre, located at Akashi Park, Linda Vista. Saturday, March 7, beginning at 7:30 p.m. It's being sponsored by BaeU.S. There is an admission fee.

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# READER'S GUIDE TO LOCAL EVENTS

"My People, the Basques," La Jolla gallery center Jose Tamarit will be the speaker, and he will also answer questions about his people and current Basque issues. In Green Hall on the UNCL campus, 18455 Pomerado Road, Scripps Ranch, Sunday, March 8, from 3 p.m. to 5 p.m. It's being sponsored by People to People International. Admission is free. For further information, call 755-2255.

**Plant Program.** ornithologist and ethnobotanist Arnolda Ito will discuss "How Plants Get Games: Post 1492 Plants and the Gila River Puma." Monday, March 9, at noon, in the administration building at the San Diego Museum of Man in Balboa Park. The Gila River Puma and its southern Arizona ranged over 200 plants, some of which were introduced by Hispanics in the late 1800s and some of which appeared during the Anglo period from the

1800s to the present. You must get admission to the museum to attend the lecture. Call 233-3201 for more information.

**"Animal Communications Systems."** 2002 associate professor of psychology Patricia A. Scollay will speak at the next installment of SDSU's "Masters of Arts in Liberal Arts Language: Nexus of Being, Knowing and Doing" lecture series on Monday, March 9, from 7 p.m. to 8:30 p.m. in room 2106 in the Adams Humanities building at SDSU. Lectures are based on a selection of readings that have been bound and are available for purchase at KB Books near the campus. It's free.

**On Art.** "Maritime Art at Greenwich," will be the subject of a "Meet the Masters" lecture by Richard Ormsand, director of the National Maritime Museum in Greenwich, England. He will be speaking on Tuesday, March 10, at 10:45 a.m. in

Copley Auditorium at the San Diego Museum of Art in Balboa Park. For ticket information, call 232-7931 x180.

**A Day Submits.** Irma Turle of Turtle Tours will present a slide illustrated lecture of the walk-through sculpture, medieval rock paintings, and tombs: tribes of the Sahara Desert, at 7:30 p.m. Tuesday, March 10, at the Chaparral School, 17250 Tamarin Drive, Poway. Tickets are a must: \$10. Call 261-4165 for more information.

**"Living in Motion Animals."** while biology will be the subject of an address by Gerald Knapp of the Scripps Institution of Oceanography, Tuesday, March 10, at 7 p.m. in the auditorium at the Natural History Museum in Balboa Park. It's one of a series of lectures being presented in conjunction with the museum's "Whales: Giants of the Deep" exhibit now on view at the museum. For admission for information, call 232-7931 x205.

**"The Ethnic Factor in Eastern Europe."** guest speaker Henry Zivic, former foreign relations officer stationed in Romania, west Africa, Japan, and Berlin, will be presented by the World Affairs Council of San Diego, Tuesday, March 10, at 7:30 p.m. at the Chaparral School, 17250 Tamarin Drive, Poway. Tickets are a must: \$10. Call 261-4165 for more information.

**"The Space Lab Astronaut Long Position Experiment Results."** San Diego LA, a chapter of the National Space Society, will present a lecture by John B. West of UCSD, next Thursday, March 12, at 7:30 p.m. in the Greenway Bookstore Lecture Hall at the Reshan H. Fleet Space Theater

and Science Center in Balboa Park. Admission is free. Call 295-3696 for more information.

## IN PERSON

**Comedy.** The Improvisation Comedy Showmen and Banquet (ICC) Cornet Avenue, Pacific Beach, presents Jody Tench, Mark Conley, and Ed Marjones, tonight, Thursday, March 5, through Sunday, March 8, 8:30 p.m. and 10:30 p.m. Friday and Saturday, March 11, 8:30 p.m. and 10:30 p.m. Sunday, March 11, 8:30 p.m. and 10:30 p.m. Tickets are \$10. Call 443-4522 for ticket information.

**Music.** Comedy Night presents John Fox, Bob Henry, and Charlie Marks, tonight, Thursday, March 5, through Sunday, March 8,

George Lopez, Paul Dillery, and Mike Cabral will entertain Tuesday and Wednesday, March 10 and 11, Comedy 101 is located at 2519-95 Camino Red, suite 104, Oceanside. Showtimes are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday, 8:30 p.m. and 10:30 p.m. Friday and Saturday, 7:30-11:17 for ticket information.

**And More.** Fast Band performs at the Bahia Hotel's Country Inn tonight, Thursday, March 5, through Sunday, March 8, 8:30 p.m. and 10:30 p.m. Tickets are \$10. Call 443-4522 for ticket information.

**Two One Act Plays.** Los Vagabundos Lane Valdes and El Jefe by Carlos Moton will be presented by Teatro

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## READER'S GUIDE TO

## LOCAL EVENTS

2 p.m. Both games will be played at the college's baseball field, 8800 Government College Drive, El Cajon, 465-1700 #412.  
The Mesa College Olympians will oppose Imperial Valley on Saturday, March 7, at noon; Los Angeles City College is the opponent on Monday, March 9, at 2 p.m. Both games will be held at Mesa College, 7280 Mesa College Drive, Kearny Mesa. Call 627-2737 for more information.

The UCSD Tritons will take on Western State College on Sunday, March 8, at noon, at Triton Field at UCSD. Call 534-4211 for ticket information.

SDSU opposes UC-Irvine on Monday, March 9, at 5 p.m., at South Field at SDSU (located behind Peterson Gym). Call 283-7378 for ticket information.

Southwestern College hosts Longview College next Thursday, March 12, beginning at 7 p.m., at the baseball field at the college, located at 900 Olney Lake Road, Chula Vista. Admission is free. Call 482-6370 for more information.

Free Soccer, the Sockers will play Wichita next Thursday, March 12, at 7:30 p.m., at the Sports Arena. Call 234-4652 for ticket information.

Mesa College Volleyball, SDSU and Stanford will oppose each other on Friday, March 6, at 7:30 p.m.; Loyola is the opponent next Thursday, March 12, at 7:30 p.m. Both matches will take place in Peterson

Gym at SDSU. Call 283-7378 for ticket information.  
The UCSD Tritons will oppose Ball State University on Saturday, March 7, at 2 p.m., the University of Pennsylvania will be the opponent on Tuesday, March 10, at 7 p.m. Both matches will take place at Triton Gym on the UCSD campus. Call 465-1700 #412 for ticket information.

Government College and Long Beach City College will play on Saturday, March 7; El Camino is the opponent on Wednesday, March 11, at 7 p.m. The matches will be played at the Government College Gym, 8800 Government College Drive, El Cajon. Call 465-1700 #412 for ticket information.

SDSU opposes UC-Irvine on Monday, March 9, at 5 p.m., at South Field at SDSU (located behind Peterson Gym). Call 283-7378 for ticket information.

Southwestern College hosts Longview College next Thursday, March 12, beginning at 7 p.m., at the baseball field at the college, located at 900 Olney Lake Road, Chula Vista. Admission is free. Call 482-6370 for more information.

Free Soccer, the Sockers will play Wichita next Thursday, March 12, at 7:30 p.m., at the Sports Arena. Call 234-4652 for ticket information.

Mesa College Volleyball, SDSU and Stanford will oppose each other on Friday, March 6, at 7:30 p.m.; Loyola is the opponent next Thursday, March 12, at 7:30 p.m. Both matches will take place in Peterson

## SPECIAL

A Baseball Card Show will be held at the Scripps Ranch Center, 1895 Camino del Rio South, Mission Valley, Friday, March 6, from 9 a.m. to 9 p.m. For admission fee or other information, call 497-9300 or 530-0837.

Vintage Trails Ride, the San Diego Railroad Museum is sponsoring a train ride from Campo to Imbala about vintage 1930s coaches. Saturday, March 7, beginning at 10 a.m., from the Campo location of the museum. Participants will travel east over the rugged Mountain Division of the last east-west rail link to be completed in the Pacific Coast, past Imbala, and on to the Thousand Trails campsite facility, where they will disembark to enjoy a barbecue lunch and entertainment (included in the cost of the trip).

To reach the place, take Highway 16 and exit at Buckman Springs Road. Take a right at the off-ramp, and proceed 12 miles to the "T" in the road. Go right and follow the signs to the museum. For further information, call 595-3630.

Doll Show & Sale, toys and miniature show and sale, sponsored by Mr. Miller Productions, will be held at Ring County Hall at the Del Mar Fairgrounds on Saturday and Sunday, March 7 and 8, from 10 a.m. to

5 p.m. Over 100 dealers and artists will be in attendance. Exit at Via de la Valle off I-5. Parking's free, but there is an admission fee. Call 436-5844 for more information.

Kite Festival, the 4th annual Ocean Beach Kite Festival will take place on Saturday, March 7, at the Ocean Beach Recreation Center, 4700 Santa Monica Avenue, Ocean Beach. Following kite making from 10 a.m. to noon, the constructions will be judged at 1 p.m., and at 2 p.m. participants will put down to the beach for kite flying. It's being sponsored in part by the Ocean Beach Kiwanis. Call 531-1527 for more information.

Plant Sale, California Rare Fruit Growers will hold a plant sale from 1 p.m. to 3:30 p.m., Saturday, March 7, at Southwestern College's landscape and nursery technology department, 900 Olney Lake Road, Chula Vista. Admission is free. For further information, call 458-6818.

Looking for a Pet? If so, go to the front of Father Cady's Bookstore at 780 Prospect Street, La Jolla between noon and 2 p.m. on Saturday, March 7, when the Friends of the County Animal Shelter will present the museum's "The Great Age of Salt Treasures from the National Maritime Museum." You have to pay admission to the museum to attend. Call 232-7931 x170 for more information.

Charmes of Southern Antiques will be featured in the "Great Age of Salt" Family Day to be held at the San Diego Museum of Art in Balboa Park, Sunday, March 8, at 1 p.m. It's being presented in conjunction with the museum's "The Great Age of Salt Treasures from the National Maritime Museum." You have to pay admission to the museum to attend. Call 232-7931 x170 for more information.

## FOR KIDS

Puppet Shows The Puppet Tree Express will perform: *Off to the Dance Out* at 10:30 a.m., Friday, March 6, and at 1 a.m., 1 p.m., and 2:30 p.m., Saturday and Sunday, March 7 and 8, at the Marie Hinckley Puppet Theatre, located in the Palmdale area near the Aerospace Center in Balboa Park. The shows are sponsored by the San Diego Parks and Recreation Department. For ticket information, call 446-7128.

Saturday Morning Live! The San Diego Public Library will offer movies, treasure hunts, mystery tours, and other activities every Saturday from 10 a.m. to noon, through April 11. The events are geared for school-age kids. It's free. The events will take place at the central library, located at 820 E. Street, downtown. Call 234-5658 for more information.

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FACE OFF 7:05 PM

GULLS VS. PHOENIX ROADRUNNERS  
SUNDAY, MARCH 8

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Father Stephen Dunn

## HEALING FAMILY RELATIONSHIPS

Saturday, March 14, 9 am-2 pm  
Dr. Larry Wampler

## EVANGELIZATION AND FORGIVENESS

Friday, March 27, 7-9 pm  
Saturday, March 28, 9 am-12 noon  
Father Michael Manning

## AT-ONE-MENT: MAKING AMENDS

Friday, April 3, 7-9 pm  
Saturday, April 4, 9-11 am  
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"Beethies" were monstrous turban of human hair that flourished in the early '60s. The revue, however, traces the fads, styles, and changes of the entire decade. It has a few major points to make, but along the way it indirectly shows the evolution of consciousness-raising about women's issues and social justice in general. *Beethies* also follows the choreographic changes of the decade: from those horrific dances of the early

groups out each — including Tajma Rain Soleil, Colleen Suduth, Laura Lamun, and Rachel Lann — when given the spotlight fares well. Nick Resol's set, a galaxy of 45 rpm records lit resonantly well by R. Craig Wolf, is serviceable, but Jill Anthony's costumes are first-rate and the wigs, by Granada Wigs, are always a kick. **Worth a try.**

Theatre in Old Town, through

**The Caucasian Chalk Circle**  
San Diego State University continues its 1991-92 season with Bertolt Brecht's drama about a trial to find the rightful mother of a child two

Killer Summer Theater presents an original murder mystery comedy, co-written by Donna Martin and Peter Tavares (who has also directed the production). During a symposium on crime, a murder occurs.

Joyce Beers Community Center,  
1230 Vermont Street, Hallowell,  
through April 1; Friday and Satur-  
day at 8:00 p.m. For information  
call 692-1994.

## REVIEWS

— Andrew Vachss, *Blouem*  
telling line in Julie Hebert's  
*Bucket of Blood*, wasn't in the  
Billy is fooling around at Ruby's  
house/blues bar, Betty Dupree  
for him. And Billy the first

## THEATER

Johnny Beaugh, and eventually Betty to forget the restrictions of place and time and head to Ruby's where, during a 12-hour period, from 5:00 p.m. to 5:00 a.m., they attempt to "find the sweetness" where they can.

*Alley's* *Butler* of *Bliss* is on much firmer ground with her own characters, the "Misses" and "Mrs. Wicks," who are here cast at the stage with a Cajun look and feel. Robert Brill and Lane LaMoret's set — a big yellow moon gazing down on a fantasy landscape — shows that Brill is just as adept at hyperrealism as he is in more expressive designs (he's the set to be beloved, in fact, that it makes me rue that I'm here typing instead of stirring a nice cold one... Fred's Lounge, Mammo, Louisiana, during the 1960s, the "Misses" and "Mrs. Wicks" in the 1970s, and early '60s, performed by a lively trio calling themselves the Sugar Kings — is energetic if not always memorable. And the use of "Our Precious Love," an old Jerry Butler tune, is inspired; the lyrics serve as a precise explication of the characters' situations. Mary Larson's costumes and Aubrey York Kennedy and Diane Brooks's lighting also contribute to the rough magic of the production. "Misses" and "Mrs. Wicks" are enough magic, and Ian Brooks needs help. Many of the body mikes were ineffective on opening night, and there was a huge dead spot on the stage left platform.

impressive range and narrows the focus of the production. The supporting cast does some solid work: Judy Milstein, Steve Gunderson, Jeanne Stawski (especially as a mother who doesn't know), and others.

**Joe Turner's Curve and Gaze** This is one of my favorite plays. It's also very tough to do well. In one sense, Joe Turner is just a group of people at a Pittsburgh boarding house in 1911. They do mundane things like eat, wash dishes, play dominoes, and turn over mattresses. In other senses, playwright August Wilson has woven such an intricate fabric — African Americans coming North and finding it other than a Promised Land — that doing the drama's complexities justice is difficult in deed. And though one could quibble here and there with the Occa Occa Production's version of the play, overall, the show — directed with sensitivity and understanding

*Boardwalk Melody Hour Murder*

from their gods, each other, and the old culture, they arrive "dazed and stunned," foreigners in a strange land. With such a complex tapestry of motives and meanings, it's easy to see where a production of *The Turner* could go wrong. The *Occident-Or* show, however, instills Wilson's script with riveting dramatic power. All cast members contribute. Ernie McCray (with a booming voice) and Bridget Win-

essence of stability, while Wendell Lucas's *Herald Loomis* is appropriately the essence of instability, a man so alienated by ill fortune that he drifts ghostlike through the world. On the night I saw the show, Grandson Phelps III understudied the difficult part of *Bryant* and gave one of his best performances ever, excellent work. Young Edward Wyle, playing on his second dramatic role, showed

By Cillín Ó Sé

by Gines Segal

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**The Heidi Chronicles**  
The Gaslamp Quarter Theatre Company's version of Wendy Wasserstein's "surrealist comedy" is as funny as it is unsubstantial. The play is about Heidi Holland, a pioneer who bravely stays true to the principles of Women's Liberation.

**Ruby's Bucket of Blood**, by [unclear]  
with original music by Max [unclear]  
Lyceum Theatre, 79 Horton [unclear]  
Directed by Sam Woodhouse  
and Jane LaMotte; lighting  
costume design, Mary Lars  
Cost: Amanda White, Noreen [unclear]

continued on next page

fact, that it makes me rue that I'm home trying instead of shipping a nice old, old, Fred's Lunge, Marnon, Louisiana, (during Mardi Gras). The music — "swamp-pop" from the late '50s and early '60s, performed by a lively trio calling themselves the Sugar Kings — is energetic if not always memorable. And the use of "Your Precious Love," an old Jerry Butler tune, is inspired; the lyrics serve as a precise explication of the characters' situations. Mary Larson's costumes and Ashley York Keene's and Diane Royner's lightning disc contribute, though

house in 1911. They do mundane things like eat, wash dishes, play dominoes, and turn over mattresses. But in other scenes playwright August Wilson has woven such an intricate fabric — African Americans coming North and finding it other than a Promised Land — that doing the drama's complexities justice is difficult in-

Produced in association with  
The Bristol Court Hotel  
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San Diego Reader March 5, 1992 \$



## THEATER

great promise as Jeremy. Mark Butler's lighting includes some nifty expressive effects from Martin F. Gerrish's useful, realistic set. And Stephen Hendrich's costumes are also an asset. The Oct One company should be proud this show.

Grove Playhouse, Marketplace at the Grove, 3430 College Avenue, San Diego, through March 8. Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

**Kiss Me Kiste**  
There is almost nothing to admire in the Lawrence Weller-Rosert Zwartje version of Cole Porter's musical. The book by Sam and Bella Spewack, based on Shakespeare's *Twelfth Night*, the *Shrew*, needs of stone-age sexism, but the score—ah, the score!—is one of Porter's finest. Make that two. At the Web director Frank Wayne and composer Isaac Miller are a *Reader's*

zard condensed version of the musical. Most of its broadest-attraction songs—women remain, but through singing and the overture have been cut. How can you do *Kiss Me* without Petrucci singing "I've Come to Love It Wholly in Padua"? Or Leo and Bill singing "Why Can't You Behave"? Or Bianca and Lucretio's "I Sing of Love's All are missing from the Well's show, which has cut at least 15 minutes from the original and which pinballs along, jerking here and berking there, often with the scene changes taking longer than the scenes. Why? Well, one reason may be the singers. With few exceptions, they bear mediocre voices at best (Kiesean Callahan's Petruccio, for example, had such trouble with his other numbers

one can most likely conclude that *Where Is Weir?* Wealthy? to give the audience a break). Dressed in Bill Clinton's 1992 11 Havers coats, often with brightly colored shoes deliberately not matching, Porter has a heavy-handed style with no idea that Porter's lyrics owe poetry an almost every line. No one savors the language — or understands its value. For that matter, all such are set on Full Speed Ahead and Cloddy At Will. There is some cor- petent work among the supporting players: Fred Inley, who sings "The Ballad of the Fishes," Alex and Cristina Van Valkenburg, but no one even approaches the class and sophistication required to take us beyond the obvious, as the boys do in the Empress Sloan song, where Porter's music, always "Too Damn Hot," is probably being played, even as we speak.

**Knock 'em Dead**  
There's a murder being committed every Friday and Saturday night at the Ruben E. Lee boat restaurant on Harbor Island. The suspects are a gaggle of contestants who have come to compete at Vinna's Belly Laugh. "A comedy club on the wrong side of town." The club is having a contest. The winner will be named Hood Chuckle and will have a four-week gig at the club. Now the job may be to die for — but to kill for? Along with a deary master of ceremonies, the contestants are a suspicious hypnotist, a

woman who behaves like Garbo almost all the time), a bimbo dressed like the American flag who sings a hymn to the flag, a blonde who sings a hip, syncopating poppy, sentimental, and ventriloquist-like song while dressed like a private eye. One of them, it turns out, killed Vincent, owner of the Belfy Lounge, and the audience at the Reuben T. Lee is encouraged to participate in detecting who/what. They do this during a tasty meal (lentils; pasta primavera; chicken Dionisio; and fresh fish of the day) served by the cast in character. On the night I saw the show, it was more funny than mysterious — when it was time, a villain was named, seemingly at random — but it was funny. The main reason is that, no counting ad-libs from the audience (many of which were hilarious), at least a third of the show is improvised, and the reactions by the cast are much stronger for the script's absence. The comedy is "two-

Washburn, and Amy Poehler, who plays the role of the mother, and Ann Richardson's Lotta Vesterlöten, the Garbo-figure, thinks she's in a musical. She takes song cues from everyday speech and sings into a tube. Johnny Warmer, James Krueger, Suzan Bennett, and Money Jordan make useful contributions. Director Will Robertson, who co-wrote *Kind of Dead* with Thomas Oldenhielm, has coaxed an acting style from his cast on the far side of broad, but it works well for the piece's comic roughhousing. John Bryan Davis's costumes hit every spot on the color wheel, and Douglas Gabrielle's lights are effective as well.

**Worth a try.**

*Reviewed by Lee Showstout, Restaurant 240/5, Fort Lauderdale Drive*

**Tight Up the Sky**  
The Coronado Playhouse is offering Moss Hart's comedy about the world of show business. Is the production a hit or a miss? Backers and performers run the gamut of emotions as they find out the answer. Leon Naisner has directed. Coronado Playhouse, through April 4; Friday and Saturday at

**NewWorks Theatre: Festival of New Plays**  
As part of its Festival of New Plays, the NewWorks Theatre presents staged readings of two one-act plays: "Fool Revers: The Rebel Patriot" and "Private Life Rascal/Poet" by George Gordon Byron, Baron. \* NewWorks Theatre Playhouse, Horton Plaza Hotel, Fifth Avenue at E Street, downtown, Saturday, 7:00 p.m.

**The Odd Couple (Female Version)**  
The Sweetwoods Comedy Theatre presents Neil Simon's female version of his popular comedy about opposites sharing an apartment in New York. Marge Eisman has directed. Maryland Hotel, 630 F Street, downtown, through March 7; Thursday through Saturday at 8:00 p.m. For information call 265-0471.

**Orestes**  
Robert Woodruff is directing an American version of the drama by Aeschylus — adapted by Charles

continued from page 57

I must report that many in the audience gave the show a standing ovation during the curtain call. This, one suspects, was more for the performers than for the piece. The efforts of Amanda White and Deborah Van Valkenburgh merited the applause, as did the terrific ensemble cast — Ken Bryant, Tammy Casey, Cynthia Hammond, Definique Juniel, Damon Lamont, and Morris White. This sextet created instant astheticism, danced up a storm (especially when allowed to cut loose at the beginning of act two), and gave Ruby's roadhouse a life of its own.

This is apropos of nothing, just a connection I've wanted to make. Of Bob Jones, the great amateur golfer of the 1920s, Herbert Warren Wind wrote: "He had unbelievable strength of character. As a young man he was able to stand up to just about the best that life can offer, which isn't easy, and later he stood up with equal grace to just about the worst."  
One could say the same of Magic Johnson.

**Theatre at the Maudslayi Music Theatre**  
Maudslayi Music Theatre, UCLH,  
Dorset Road, March 11, through  
March 15, Wednesday through Sat-  
urday at 8:00 p.m.; Sunday at  
7:00 p.m.

**The Philadelphia Story**  
The South Coast Repertory The-  
atre, 1000 Wilshire Blvd., 10 Wil-  
son Ave., Tracy, Calif., who has de-  
cided to marry once again. Libby  
Archer, who has been married twice  
before, is back in the saddle with  
South Coast Repertory Theatre's  
main stage, through March 28.  
Tuesday through Saturday at  
8 p.m.; Sunday at 7:30 p.m.  
Matinee Saturday and Sunday at  
2:30 p.m.

**The Popgunner of Lode**  
After he escaped from Birkham,  
Polish concentration camp, the  
hero of the novel *Fieldwork* could  
ward off the horrors of the  
Holocaust was to deep irony  
imagination. The once  
"Popgunner of Lode" is bolder  
up in an attic apartment, on  
Berlin, and even though World  
War II has been over for half a  
century, can connect Fieldwork  
to leave the apartment. Two  
leaves has shown him that even  
the "Popgunner of Lode" was  
over, and the evil anti-Semite  
is fostered could be in: anti-  
Semitism, the legal, Popgunner  
of Lode is a study in extremity, *Fieldwork*, normally doesn't

At this point, the film, he rehearses the puppet show of his life, planning scenes, writing dialogue — in essence, the audience learns that his autobiography always steps at Birkenau. Of his last five years of self-imposed incarceration, he has had no life at all. Possibly because of a so-so translation from the French by Sébastien O'Connell, but also because of the director's imposed realities afforded by the play itself, *Papernost* as written isn't always up to the power of its compelling subject. Most of its 90 interminable minutes are spent *en* face with Finkelshtein and his puppets in rehearsal, and the film is propelled through his autobiography, or with Finkelshtein railing against unwanted visitors through a keyhole. These repetitions lead to a sense that the Backfisch production isn't able to overcome.

**SOLDIER OF PARADISE**  
a new play by Kevin Kwan  
March 4-8

better served if Finkelsbaum's justifiable paranoia had more of a chance to become ours as well. Yet, we could see his sinners with the same distrust and have a clearer sense of his ineffectual agony. Sieb Salzer's haunting set — drab brown furnishings surrounded by a starkly expressionistic, chocolate-brown wall, through which the bodies of human bodies protrude in ban-relief — eloquently demonstrates the inescapability of Finkelsbaum's experience in the camps.

**Waste a try.**

Resto Court Playhouse, through April 12; Wednesday through Saturday at 8:00 p.m. (matinee Sunday at 2:00 p.m.)

**A Raging Night in Dago**  
Local playwright Maureen Anderson's new comedy couldn't have

**SD Theatre 1991-92 Season**  
Winter/Spring Productions

**THE ROBERT WOODRUFF**  
by Euripides, a new adaption by

in 1949 San Diego and go in a play being performed about 1989 San Diego with the narrator narrating the action as it happens, etc.) in the mind of an actor named for whose reveries have nothing to do with anything resembling reality. The locales of the play are many. The results, however, are a series of adventures in her flamenco and she can be funny, indeed — when Chloë, her Philip Marlowe-like detective, spouts clouds of Marlowe-like similes ("in hotry as a Sousa march"). There's an energy to this writing that bespeaks talent. The play is less successful in its rehearsal scenes. These lack the hard-boiled Raymond Chandler dialogue and scene peddlerism by comparison. (There are also several allusions to specific San Diego theaters that may be a little off-appeal here that may not be as well known.)

**DIRECTS ORESTES**  
by Charles Mee

to engage the material in the audience. Then they settled into their roles and showed this (obviously a fan show) to do. *Ensemble* (Jarnal) was a great show, and the meeting actor with his usual expertise, but directed with the best use of the *Fantasy* I've seen thus far. The cast, headed by James Watkins as Joe/Cyril, alcoholic, actor/purveyor, is competent, for the most part. And I do have to say this (though it's pretty easy to find fault with Anderson's script, when I laughed, which was pretty often, I laughed *truly*).

**Worth a try.**

Fritz Thesler, 353 Seventh Avenue (between Seventh and K), down to the 14th floor, 14, Thursday through Saturday at 8:00 p.m.

Matinee Sunday at 2:00 p.m. For information call 233-7565.

**Rin Can Be Murderer**

This is easily the least mysterious of the Mystery Caf s: an unattractive dinner-theater offerings such as, for it is also, however, by far the funniest. Author Byron LaDure takes us to Rio de Janeiro's Hotel Ipanema. It is 1946. The war is over, though a German U-boat was spotted off Cape Hatteras loaded with war criminals. Speaking of loaded, the owner of the hotel, Fritz ("call

me Uncle Fritz" Wright, likes to get high on the venom of poisonous snakes, especially during Carnival. South America is a favorite backdrop, marking the arrival of Rio in preparation for which the denizens of the hotel break repeatedly into sambas, and the audience is invited to join a samba line during the proceedings. Playwright ToLPre has penned a parcel of unadorned, unadorned, unadorned (Jennifer Weems), in Rio to marry handsome Captain Jack (Erington) (Michael Beland). There's Ophelia Cereno (Ronald Christopher Jones), who, when not dancing a mean samba, fights for the rights of the poor. There's the way. Or does he? There's also the headstrong Rita Samsa (Anita Rosemore), who has eyes, and feet but no legs. For Ophelia and Roscoe (Caruthen) (William Brooks), a cool

audiences...more in  
duction...more in  
n the movie!"] —

Be honest, makes valuable contributions—scripted and improvised—to the show. As with all Mystery Cafe productions, the menu includes a first course (steak)—homemade potato-look soup, Caesar salad, chicken piccata (or vegetarian entrée in also available), and German chocolate cake—served by the cast in character. John-Bryan Dwyer's costumes are also a highlight. "It's like a party where you hear Jack's line, 'I'd kick anyone who says Americans are intolerant'!" And in Mystery Cafe shows, one should never overlook the contributions of the audience, who are often the real stars. After the show, the host asks participating actors in front of strangers, the audience generally gets into the spirit of the evening, and that's when the show becomes truly spirited.

**Imperial House Restaurant**, 305 Kalmia Street, downtown, opened last week. Friday at 8:00 p.m., Saturday at 3:00 p.m., and 8:30 p.m. For information, call 544-1600.

**Ruby's Bucket of Blood**  
Reviewed this issue  
Lucyann Stage, 79 Horton Plaza, downtown, through March 14:

**Praying about!**  
**mate and**  
**TIMES**

United States International University  
School of Performing and Visual Arts  
presents Stephen Sondheim's enchanting musical romp  
**INTO THE WOODS**  
DIRECTED BY JACK TYGOTT  
March 4, 5, 6, 7, 11, 12, 13, and 14 at 8 pm  
March 8 at 2 pm, March 15 at 2 pm  
and 7 pm • Ticket price \$5.00  
LEGER BENBOUGH THEATRE, USIU CAMPUS  
10455 Pomerado Road, San Diego  
For reservations, call **693-4649**

Held Over  
 The March 14  
 Review Show!

Sweetbush Comedy Theatre presents  
 Neil Simon's Female Version of  
**THE ODD COUPLE**


Directed by Margo Eisman

Thurs.-Sat., March 5-14, 8:00 pm

Maryland Hotel, 630 F Street

Tickets \$12, \$10 students, senior, military

For reservations call 265-0471

**TICKET MATCHMAKER**  
L.A., Orange County, San Diego

**CONCERT**

THEATRE, OPERA, CONCERT, SPORTS


**HAVE EXTRA TICKETS TO SELL?  
LOOKING FOR TICKETS TO BUY?**

**WE MATCH BUYERS WITH SELLERS  
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\$1.99 /ST MINUTE  
\$1.99 EACH ADDITIONAL MINUTE  
CASH - CASH - CASH

Southwestern College Presents  
TOM STOPPARD'S  
DOGG'S HAMLET  
CAHOOT'S MACBETH


A graphic featuring two stylized, mask-like faces facing each other within a shield-shaped border. The face on the left is decorated with stars and stripes, reminiscent of the American flag. The face on the right is decorated with a cross, reminiscent of the Union Jack. The faces are composed of bold, black and white geometric shapes.

MARCH 10-14, 1992  
ARENA THEATER  
7:00 PM

General Admission \$7  
Students/Seniors \$5

Tickets go on sale  
February 24 from  
1:00 am - 3:00 pm  
at the Box Office

For further information  
call 452-5404 or  
452-6367 after  
February 24th.



**A 60'S  
ROCK 'n ROLL MUSICAL  
HELD OVER!**

**THRU MARCH 15**

"...bright and savvy...wild and rascally...entertaining"  
Charmen - L. A. Times  
"...bluesy rock off the rafters"  
David - Jewish Times

688-3494 / Tuesday-Sunday / 12:00-4:00 pm


**THE  
THEATRE**  
IN OLD TOWN  
4017 Tangle Hill

UCSD Theatre 1991-92 Season  
*Winter/Spring Productions*

**SOLDIER OF PARADISE**  
a new play by Kevin Krieger  
March 4-8  
Fornu Studio

**ROBERT WOODRUFF DIRECTS ORESTES**  
by Euripides, a new adaptation by Charles Mee  
March 11-15  
Mandell Weiss Theatre

**Yerma**  
by Federico Garcia Lorca  
April 15-19  
Mandell Weiss Forum




Mandell Weiss Theatre Box Office  
Monday-Friday, 11 am-6 pm: 534-4574  
Tickets \$6.00-\$12.00

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**Interactive Dinner Mystery Theatre**

**MYSTERY**

2nd  
Smash  
Year!



**CAFE**

*"Makes the most of audience participation."*  
— San Diego Magazine

*"A fun Nightmared evening."* — The Reader

Enjoy a four-course meal served  
as you try to suspect themselves  
for Reservations & Information

**544-1600**

Special  
**KYXY Night**  
Wednesday, March 11, 7 pm  
Call for details.

For more information on the  
theater, call 544-1600 or  
contact the Mystery Theatre  
at the K&L Restaurant  
10000 Santa Monica Blvd.,  
Beverly Hills, CA 90212  
Tel. 310-274-1600

**New Shows!**  
**Nighty, Naughty  
Mystery**

Directed by Tom Clavin  
A truly unforgettable mystery comedy  
has brought a hit show to K&L on  
the Southwest in Atlanta City  
Little Red Riding Hood  
4121 Santa Monica Drive  
20000 Hollywood Boulevard  
Santa Monica, CA 90406  
Tel. 310-313-1600


Come see what audiences are raving about!

"A handsome production...more intimate and more intense [than the movie]." —LA TIMES

**STEEL**  
*Magnolias*

by Robert Hailing  
directed by Deborah Gilmour Smyth  
Thru March 26 474-4542

**LAMB'S  
PLAYERS**



**MURDER  
AT THE**

**1959  
MISSION  
VALLEY**

**F** Friday and Saturday Nights  
The Fabulous Grill Room Supper Club  
presents an Elegant Meal, Dancing, and a  
Hollywood Review.  
But, There is Danger, and Everybody Knows ...

**A DEAD CANARY CANNOT SING**

**\$49**  
Dinner, Dancing, Floor Show  
and **MURDER**. Enjoy a Star-Studded  
Evening and Solve a Crime.

**For Reservations &  
Information Call  
297-DEAD**

Tickets Available at Handistry Hotel, 950 Hotel Circle No.

**RESERVED**







READER'S GUIDE TO ART

**Quilt Patterns in Italian Glass** by Patricia Hildebrandt will be viewed at the Offshoot Gallery, 510 North Highway 101, Encinitas, through March 17. Tuesday through Sunday. A reception for the artist will take place on Sunday, March 13, from 5 p.m. to 7 p.m. Gallery hours are 10 a.m. to 5 p.m., Tuesday through Sunday. 942-3636.

**"Explosions: The Inner Quest,"** mixed-media works by Claire Lee Matthei-Anderson, photographs by Susan Diaz, jewelry by Cande Carline, and pencils and drawings by Arlene Raphael are on view at the Art in the Rough Gallery, 4150 Mission Boulevard, in the Pacific Beach Promenade. A reception for the artists will take place on Sunday, March 13, from 7 p.m. to 11 p.m. Friday and Saturday, 294-1256.

**"Comma Yourself"** An exhibition of books, cards, postcards, and film are on view through Wednesday, March 11, at the Mary Hand Cooperative Crafts Gallery, 455 G Street, downtown. Gallery hours are 10 a.m. to 6 p.m. Monday through Sunday and 11 a.m. to 5 p.m. Sunday. 337-4303.

**"Conscience USA,"** works by five artists offering an alternative view-point to social standards on everything from erotica to religion are featured in a show at the Tanager Gallery, 402 Market Street, suite 300, downtown. Included in the show are acrylic, ceramic, paintings by San Francisco-based artist Lisa Silva, large-scale mixed media and painted sculpture concerning the anti-Chinese Barry Sherris' oil painting "Caucasian lioness," and figurative work by Michael Reed and Louis Sullivan's "vagina" work. The exhibit will conclude Wednesday, March 11. Gallery hours are 9 p.m. to 11 p.m. Monday through Friday, 10 a.m. to 9 p.m. Saturday and 11 a.m. to 5 p.m. Sunday. 291-6842.

**"Land of Morning Calm: An Exhibition of Contemporary Korean Hand and Fiber Art"** will be on view at the 5550 Art Gallery from March 12. The exhibition includes work by more than 70 artists and fiber artists including Kwang-Sung Lee of the National Museum of Modern Art in Seoul, Korea. Gallery hours are 10 a.m. to 6 p.m. Monday, Tuesday, and Wednesday and 10 a.m. to 4 p.m. Thursday and Friday. 396-0966.

**Recent Acrylic Paintings** by Michael Whidborne are on view through March 13 at the Keller Art Gallery at Point Loma Nazarene College, 3960 Lomas Drive, Point Loma. Gallery hours are 9 a.m. to 3 p.m. Monday through Friday. 221-2296.

**Cadillac Limousines**  
The most loaded in San Diego  
Electrics, leather interiors, stereo cassette, Sonos by TV & VCR, remote TV, 12 CD change, telephone, alarm, handicap, and more.  
March Specials  
6 Hours from \$1200 to \$1250  
8 Hours from \$1250 to \$1300  
10 Hours from \$1300 to \$1350  
12 Hours from \$1350 to \$1400  
14 Hours from \$1400 to \$1450  
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something is wrong, but rather it is his habit to not be directly on the mark (in the manner of James Staker, Yo-Yo Ma, or Mandarino Rostropovich) that the whole universe is set in motion. His agility enables him to negotiate rapid passages with ease, and his sense of rhythm and timing of the brilliance that radiates when the musician appears to have enormous reserves of speed and precision he is not even making use of, so that whatever he is doing, he is doing it well. He does not seem to tax him at all. Prieto's tone is usually pleasant but rather small and delicate in character. At the extreme upper range of the cello, he does not quite wade into the territory of the double bass, but he does make a few forays there by the graces of technical talent — to evoke the image of a panther when in teeth pulled.

There are performing arts (cello included) whose body routine and unimpressive command of technique is far outweighed by their musicianship and their musical imagination. Cellos are not like that. The musicianship of his musicianship. His playing is inevitably intelligent, well proportioned, artful. There are no exaggerations or distortions, no willful mannerisms. He never fails to make

*continued on next page*

Celios Prieto, cello, with pianist Esmer Quintana  
New Amsterdam  
The Jullia Chamber Music Society

conveyed with any noticeable force.

I had something of the same experience with Manuel Ponce's Sonata for Cello and Piano and Manuel Enríquez's Sonata for Cello Solo. Here, it was, not so much the performances as the pieces that were a century or so behind the times. The music of the last century, although separated by four decades, generated enough interesting ideas or did enough interesting things with them to keep me listening. And listening I did, but I was not listening. I was listening to myself to each one's musical language and style. Of course, coming into contact with these unfamiliar works (Ponce is known primarily for his guitar pieces, and Enríquez for his piano and violin music) was an interesting experience, although unfortunately the interest was not sustained for long.

It was toward the end of this current but dramatic concert that I finally began to get a bit of the imaginative and emotional stimulation that musical performances are, actually, performances of any art) are obliged to provide. I began to forget that I was listening to a century-old piece of each singer and flaut, such passion and invention, that it brought Ponce at least halfway out of his shell — and even Quintana was galvanizing. It is through the piano part that Quintana was galvanizing. I will allow the piano part to speak for itself. I quote the female soloist:

The final work on the program was by another Argentinean composer, Astor Piazzola, whose elaborate

*continued on page 10*

**perio. The Marketplace at the Green** is located at Highway 94 and College Avenue. Admission is free. For further information, call 476-7700.

**Jan. 32/25 (10:30 A.M.)** is sponsored a performance by *hassat* (Israeli) Copeland and Fredric on Tuesday, March 16, at 8 p.m., in the theater at San Diego City College, located 1245 and 11th streets, down the block. It's being presented in conjunction with National Women's History Month. Admission is free and parking, too, on 4th and 7th and the campus. Call 234-1662 or 230-2881 for more information.

**Gospel.** USGSA's Gospel Choir will perform solo and choral works on Tuesday, March 16, at 8 p.m., in the chapel at the USGSA's new campus. For admission for information, call 534-3229.

**Cello and Piano Duo.** a free cello recital featuring works by Beethoven will be performed by Thomas Sandberg and Tache on Wednesday, March 11, at noon, in room 113

**FMS98**  
**KIFM**  
12.15 PM

# Lites Out Jazz

at the  
**DOUBLETREE HOTEL**  
(formerly the Omni)

Fridays, 5:30-9:00 pm  
**MARCH 6 - BILL HARRIS**  
*with Carl Lawrence on steel drums*

MARCH 13 - HOLLIS GENTRY  
*Always a local favorite*

March 20 - Bruce Bahad • March 27 - Reel to Real  
Live every Tuesday, Wednesday, Thursday, 5:30-9:00 pm  
John Cain on piano  
No cover charge • Happy Hour Buffet, Monday-Friday,  
5:00-7:00 pm

910 Broadway Circle  
Horton Plaza  
239-2200

## SAVE 40%-50% ON SELECTED COMFORTERS & PILLOWS

Factory seconds. All sizes available in selected styles  
including Ethereal, Ascencia and Oasis.  
Hurry while supplies last! Limited to stock on hand.

Save an additional  
**10% OFF**  
on already discounted prices on  
selected comforters & pillows  
with this coupon. Exp. 3/27/97

**Scandia  
Down Shops**

Come join the Scandia difference -  
Visa, MasterCard & American Express accepted  
MISSISSAUGA VALLEY CENTRE • 19481 Cameo Rd. (at Bay North  
(9 cmi. in Mississauga Centre Road East))  
(619) 692-9186

## SAN DIEGO CYCLERY

**WE ARE QUALITY • WE ARE SERVICE • WE ARE VALUE  
- WE ARE BICYCLES -**

reg. \$299.95  
SALE PRICE **\$155.95**

The Schwinn Frontier, comfortable and  
fun, is the practical, all-purpose bike that's  
also an ideal starter bike for new  
mountain bike riders. Also, see the other  
new Schwinn & Paramount mountain and  
road bikes available.

**Pacific Beach**  
1465 Grand Ave.  
(across from The Whinnies) 772-2026

**La Jolla**  
7452 Grand Ave.  
(near The Palmar) 459-3141

**Mira Mesa**  
8145 Villa Mesa Blvd.  
(next to Serris & Fina) 461-7300

San Diego Cyclery  
**PRICE GUARANTEE**  
If within 30 days we sell this bike  
for less, we'll refund the difference!



















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# READER'S GUIDE TO RESTAURANTS

**FIOTI 801** Fifth Avenue (corner of F Street, 2nd floor, California-style Italian cooking is served in two eating-dining rooms. Served in the bar. There is a lounge, too. The high-top, not too hot in the place, where you may enjoy pizza or salad. Daily specials and pastas are recommended. Open daily, lunch, Monday through Sunday; dinner, Tuesday through Sunday; breakfast, Tuesday through Sunday and Sunday. Moderate to expensive.

**FIRST AVENUE BRAT** at Court Hotel, 1001 First Avenue, 215-6141. Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

**THE FISH MARKET** 750 North Harbor Drive, 232-3474. This huge restaurant with its harbor view offers a fresh fish market, a separate room for sushi, an entire bar, and a moderately priced restaurant downstairs. A gourmet room,

Top of the Market, often opens where both the menu and service are more elaborate and more fun. Top of the Market serves as a Latin French bistro with a menu of 100 to 150 items. A great variety of this restaurant is that it offers great value and offers both lunch and dinner at a low price. Menu is extensive and fish and seafood are both sold daily. If you like and enjoy the offerings of the sister restaurant in Del Mar, you'll appreciate this one more because of its beautiful setting. Lunch and dinner, continuous service daily. Downtowner dining room, moderate to expensive. Top of the Market, moderate to expensive.

**GILLESPIE KITCHEN** 1001 First Avenue, 215-6141. Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

**THE GRILL ON THE PARK 801** Fifth Avenue, 215-6141. Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

**GRANT GRILL** 1001 First Avenue, 215-6141. Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

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**Crawdaddy's**  
SEAFOOD & STEAKS  
Now at our new expanded  
215 Market • 231-1000  
**FREE JAMBALAYA**  
with any seafood entree.  
This offer good thru 12/31/92

**BAYOU BOAT & GRILL**  
Award Winning Cajun & Creole Cuisine  
**LAGNIAPPE**  
Something extra for five  
Sunday • Monday  
Tuesday  
**DINNER NIGHTLY**  
329 Market  
696-4747

**The Oven's From Italy ... The Taste Out Of This World!**

**Wood Fired California Pizza**  
• Fresh pasta  
• Salsas  
• Beer • Wine  
Open 7 days  
Lunch & dinner  
5120 N. Harbor Dr. (2 blocks so of Ragsdale) 224-5258  
Waterford Dining

**Make Your Plans For ST. PATRICK'S WEEKEND Special Events Daily**

**939 Fourth Avenue 231-6500**  
Across from Harbor Plaza on the Harbor Strip  
Visit Planning Office 5 p.m.

**REDY & NEIL'S**  
AMERICAN GRILL

**Make Your Plans For ST. PATRICK'S WEEKEND Special Events Daily**

**939 Fourth Avenue 231-6500**  
Across from Harbor Plaza on the Harbor Strip  
Visit Planning Office 5 p.m.

**Century Cafe now open for breakfast 8 am-10 am Mon-Fri.**

**Call for takeout orders**

**Century Cafe**  
Specialty sandwiches • Eggs • Pastas • & Chef's Special Submarine Sandwiches  
**Century Schools for Culinary Arts**  
3045 San Antonio • 544-1555  
Located in the Century Building on the corner of 5th & Manning, 2 blocks north of Laurel in Hillcrest

**THE SHEIK CAFE**  
Spice up your evening with exotic meats and exotic wines. All you can get for \$10.00. All you can get for \$10.00. All you can get for \$10.00.

**20% OFF YOUR TOTAL BILL**  
with this ad through 3/31/92  
on Tuesdays only

**20% OFF YOUR TOTAL BILL**  
with this ad through 3/31/92  
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**HILLCREST MEAL DEAL!!!**  
A Combo #1 Dinner Consisting of 1/4 of a Fresh Porter Farms Chicken, Two Side Dishes of Your Choice, One Wheat Roll or Tortillas and Salsa, and a Small Soft Drink

**For Only \$3.99**  
At This Location Only

**Chicks Natural**  
1220 Cleveland Avenue • Hillcrest  
(Between District Shopping Center & University)  
Sat. 10 am - 6 pm • Sun. 10 am - 5 pm • Mon. 10 am - 5 pm • Tues. 10 am - 5 pm • Wed. 10 am - 5 pm • Thurs. 10 am - 5 pm • Fri. 10 am - 5 pm

**BREAKFAST SAT & SUN 10 AM-1 PM**

**Callahan's**  
PUB & BREWERY

**Try Our No-Guilt, Low-Fat Lunch FREE**

**Yolclair**  
1001 First Avenue, 215-6141  
Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

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**OCEAN FRONT DINING**  
Early Bird Specials \$9.95\*  
• Prime Rib Au Jus • Beef & Mushroom • Seafood Scallops • Scallops sautéed with bay shrimp and mushrooms in a white wine sauce  
• Seafood Fettuccine • Bay shrimp and clam sautéed with tomato, artichoke hearts, mushrooms, garlic and feta cheese  
Your selection includes vegetables du jour, baked potato or rice.

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• Prime Rib Au Jus • Beef & Mushroom • Seafood Scallops • Scallops sautéed with bay shrimp and mushrooms in a white wine sauce  
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Your selection includes vegetables du jour, baked potato or rice.

**RAMADA HOTEL**  
1001 First Avenue, 215-6141  
Under the direction of Chef Deborah Hertz this solid food dining experience is wonderful for couples, groups, innovative parties and fish, chicken and meat dishes. For lunch, it offers one of the best bargains in town. It's excellent for family lunch meals, too. Open daily, lunch and dinner. Low to upper moderate.

**ALL YOU CAN EAT JAPANESE & CHINESE BUFFET**  
Lunch \$4.95 Dinner \$8.95 • Over 30 items changing daily  
LUNCH BUFFET INCLUDES: • Egg rolls • Sweet & sour pork • Fried rice noodles • Nani Pao chicken • Sauté beef • Beef & vegetables • Sauté beef • Fried dumplings • Shrimp chop suey • Braised beef • Orange chicken • Egg fu yung • Egg Power Soup • Tuna & beef soup • Fried rice

**\$1.00 OFF DINNER BUFFET**  
DINNER BUFFET INCLUDES: all of the above and • Barbecue ribs • Cold beef • Chicken • Fried fish • Fried shrimp • Fried pork • Fried chicken • Fried beef • Fried dumplings • Shrimp chop suey • Braised beef • Orange chicken • Egg fu yung • Egg Power Soup • Tuna & beef soup • Fried rice

**LAI LAI FUJI-1**  
1001 First Avenue, 215-6141  
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READER'S GUIDE TO

THE MUSIC SCENE

CONCERTS

**The Royal Crown Revue and 1211 Band**  
 Reggae, Calab, tonight, Thursday, March 5, 9 p.m., 143 South Calles Avenue, Napa Beach, 481-9033.

**Caliente Reggae Band**  
 with **Shah, Bhangman, Pines, and Cose**  
 Caliente Reggae Band, 143 South Calles Avenue, Napa Beach, 481-9033.

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**The Pacific Bell**  
 Tuesday, March 5, 8 p.m., Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma, 421-2336.

**REBORN and All-American**  
 Tuesday, March 5, 8 p.m., 143 South Calles Avenue, Napa Beach, 481-9033.

**The 143 Band**  
 with **Shah, Bhangman, Pines, and Cose**  
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**Bruce Cockburn and Sam Phillips**  
 Tuesday, March 5, 8 p.m., Point Loma Nazarene College, 3900 Lomaland Drive, Point Loma, 421-2336.

**REBORN and All-American**  
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 with **Shah, Bhangman, Pines, and Cose**  
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**to NOTE**  
 by Stephen Edwards

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BRUCE COCKBURN

There is no practitioner of popular music who is difficult to gauge in regard to appeal, force, intent, and direction. It is to Bruce Cockburn, it is clear that the man has eclectic musical yearnings, from simple blues-rock, to cocktail jazz, to generic folkie band/Prozac music, to "meaningful" rock, and Wagnerian climaxes. He is also inattentive, with over two dozen albums to his credit. Cockburn has a weighty mean and below reminiscent of Warren Zevon at his most bellicose and agitated. But whereas the Excitable Fly tends to hurt his edges with smarminess, Cockburn vents and withers, in no uncertain terms. This Canadian town crier may be the closest thing right now to an actual "hardest" singer, or a historical revisionist, or a neofolk, or whatever. But he is not exactly a fan of even half of the records Cockburn has churned out, though apparently he is a big deal in the Do-Right country. Around here, he is still pretty much a vague figure.

Cockburn is definitely prolific and suffers from no dearth of material to be topical upon, nor sensitive to his. He is not averse to the proverbial hit-and-run of opportunistic totemism. The first record of his I listened through was the 1986 LP *World of Wonder*, which contained a scathing anti-U.S. dirge called "They Call It Democracy." I got my chinwag for an unparallel state of fear, but I admired his passion, and in actuality, it was tantamount and poignant. Since that time most of his potent political poetry (the "Third World," the "Jaguars," and the "greenhouse" protest) has been lost.

There is no doubt Cockburn's growing sincerity. He harkens back to the days when songwriters hoped their tunes would "say something." It may be a case of premeditated cynicism or just youthful shyness, but his latest album, *Nothing But a Burning Light*, gets his lyrical concerns across with surprisingly subdued poignancy. It is suffused with history as usual, but it is gritty, almost baroque, I suspect in large part due to producer T Bone Burnett. Original Booker T. Jones, drummer Jim Keltner, bassist Michael Beal, and violinist Mark O'Connor provide the neoclassical concentration for Cockburn that makes this work more than a mere protest. Not even Jackson Browne can amuse this work, I affirm that Cockburn looks like William Hurt after a particularly brutal bender, but, for all of his liberal leanings, he may be effective on Sunday night at Sound FX. His buddy Sam Phillips is scheduled to open.

**BRUCE COCKBURN, *Nothing But a Burning Light*, Sound FX, Sunday, March 5, 8 p.m., 800-4022 or 276-6097, \$18.95.**

**The Learning Trust, *Big as Texas*, and *Love's a Free Game*, Friday, March 11, 9 p.m., 2812 Kettner Boulevard, 294-9033.**

**Sam Phillips, *Sam Phillips*, Friday, March 11, 9 p.m., 2812 Kettner Boulevard, 294-9033.**

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# THE NOTE

Last year's performances at the Jazz Note were marked by rousing standing ovations for their solos and were one of the highlights of the year. This engagement will probably be their only San Diego appearance together this year due to their busy solo















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THURSDAY  
BATCH MAGNETS  
10 PM  
WIPY OF BOLD  
AND BOLD  
10 PM

**FRIDAY**  
DECEIVED  
10 PM  
USUAL SUSPECTS  
10 PM

**SATURDAY**  
B.M.S. 10 PM  
10 PM

**SUNDAY**  
10 PM

**TUESDAY**  
SHOCK FLESH  
10 PM  
10 PM

**WEDNESDAY**  
MOUNTAIN MEN  
10 PM  
10 PM

**TOMORROWS**  
10 PM

**MOVING EYE**  
10 PM

Reader's Guide TO **THE MUSIC SCENE**

**Beaches**  
Anthony's, 4100 La Jolla Village Drive, La Jolla, 437-4770. The Beaches presents an audience participation sing-along, Friday and Saturday.  
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**Carlson Murphy's**, 600 La Jolla Village Drive (in University Towne Center), La Jolla, 437-4770. The Beaches presents an audience participation sing-along, Friday and Saturday.

**Casey's Pub**, 714 Grand Avenue, Pacific Beach, 274-5523. The New Rhythms, music of the Grand Funk Railroad, Friday and Saturday, 9 p.m. to 11 p.m. Friday and Saturday, live music, Sunday, call club for information, the Hips, rock and roll, Tuesday.

**The Commonsense Bar**, 1975 Mission Bay Drive, Mission Bay, 488-1081. In the Commonsense Bar, 1975 Mission Bay Drive, Mission Bay, 488-1081. In the Commonsense Bar, 1975 Mission Bay Drive, Mission Bay, 488-1081.

**Barrett Bar and Grill** at the Pacific Terrace, 1404 West Mission Bay, 488-1081. In the Commonsense Bar, 1975 Mission Bay Drive, Mission Bay, 488-1081.

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**KELLY'S OLD TOWN PUB**  
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KARAOKE CONTEST  
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SHILOH  
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Sunday  
MERLE SAUNDERS & THE RAIN FOREST BAND  
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BIG SCIENCE  
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**Wednesday**  
TRAVEL AGENTS

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8:30 pm - 11:30 pm with 12+ & 12+ 787  
First 50 admissions paid at their request live CD

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easy-listening dance music. Thursday: The Pete Dinklage Trio, easy-listening jazz music, 8:30 p.m. to 11:30 p.m.; 11:30 p.m. to 12:15 a.m. Friday and Saturday: Billie Holiday, jazz music on the piano, 7:30 p.m. to 10:30 p.m. Sunday and Wednesday: Craig Magliana, jazz and contemporary piano music. Monday, Ken Kanter, jazz and show tunes. Tuesday: McP's Pub, 1107 Orange Avenue, 435-5280: The Grasslin' King Snakes, rock'n' rhythm and blues. Thursday: free music, Price's and Saturday, call club for information. Steve Bower, contemporary, Sunday and Monday: Stronggrounds, Irish and contemporary music. Tuesday: Tom Atwood, contemporary, Wednesday:

**Milligan's Restaurant**, 5780 Le Jardin Boulevard, La Jolla, 459-7311. Fun but unexciting: see Urbans, 7 p.m. to 11 p.m., Wednesday through Saturday; Charlie Rutherford, 7 p.m. to 11 p.m., Monday and Tuesday.

**Morse McGillicuddy's**, 1168 Camino Avenida, Pacific Beach, 274-2323. Common: New, reggae, Tuesday.

**Mulvaney's**, 1031 Orange Avenue, Coronado, 435-4662. Melrose McCreachin, contemporary, 9 p.m. to 1 a.m. Friday and Saturday.

**Pennick's Cafe**, 3145 Rosecrans Street, La Jolla, 228-2891. Cal Quartet, jazz, 8 p.m. to 1 a.m. Saturday.

**Paperazzi**, 8787 La Jolla Village Drive, La Jolla, 455-7272: The Topless Bar, jazz, 6 p.m. to 10 p.m.; Thursday (indoor); Mitch Mann Quartet featuring saxophonist Tom Jackwer, jazz, 8 p.m. to midnight; Friday: The Piggy Chair Quintet featuring saxophonist Paul Sam, jazz, 8 p.m. to midnight; Saturday: Alfredo Cardini Trio, jazz, 11:30 to 2:00 p.m.; Sunday: the Ronin Saterfield Trio, jazz, 7 p.m. to 10 p.m., Wednesday (indoor).

**Presto Bar and Grill**, 1025 First Street, La Jolla, 454-9731: The Offenders, rock and roll, Thurs.-Sundays, regular; Citizen's Reggae, Saturday; karaoke sing-along beginning at 7:30 p.m. Tuesday-Wednesday.

**Romeo's California Grill Cafe**  
At La Jolla Village Drive, across  
the Piyaat in Aventura, 457-51-  
5600. Thursday through Sat-  
urday, club for information.

**Romeo's Cafe and Bar**, at the  
Follies, 4340 La Jolla Village  
Drive, 387-1886. All ages, jazz  
rhythms and Meres, 8 p.m. to  
Friday and Saturday.

**The Seashore House**, 1070 Q  
Way, Marina Village, 223-22-  
22. Rick Gastly Group, blues and  
rock, Thursday, Fish and  
Seaweeds, rock and roll, Friday  
Saturday: Tunesville, rock and  
Sunday: Cappy Circus, rock and  
Sunday, Fish and the Seaweed  
Band, and Big Fives, rock and  
Seaweeds.

**Slender's Bar at the La Jolla Inn, 3299 Hollister Court, 567-8712:** Jan Sundvall plays of music on the piano and 7 to 11 p.m., Monday through Thursday, and fuses 8 p.m. moshing, Friday and Saturday.

**Yucca Troubadour, 4970 Valencio Beach, 222-6895:** The Courtyard, blues and rhythm blues, Thursday; live music most other nights of the week; for information.

**Top of the Cove, 1216 Preston Street, La Jolla, 454-7779:** Bickert, yellow tunes and (or) the piano accompaniment vocalists, 8 p.m., Wednesday-Sunday.

**Victor's on the Bay, 7**  
Mission Bay Drive, Pe-  
409-5380: The Magic 7  
dance proms, 8 p.m. to  
Friday and Saturday.

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reggae, Saturday: Fast!  
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reggae, 8 p.m. Sunday;  
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Wednesday.

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night

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READER'S GUIDE TO THE MUSIC SCENE

San Diego North

**Angelus Broom**, 1000 Miramar Road, Mira Mesa, 578-4300. Bobby and Lenny's Thursday. Karaoke singing, 8 p.m. to midnight. Wednesday.

**Alibi's Bar**, 1201 Highland Circle, Mission Valley, 291-1101. Gary Normann, piano-vocals, 8 p.m. to 11 p.m. Tuesday through Saturday.

**Harvey House Pub**, 3077 Balboa Avenue, Claremont, 279-2020. Don Deans, drink and pop music, 9 p.m. Wednesday through Sunday.

**Blue Bayon Lounge**, 2537 Charming Drive, Charming, 279-0603. Chad Hain, country and blues, 8:30 p.m. to 12 a.m. Thursday through Saturday.

**Callahan's Pub and Restaurant**, 1200 Mira Mesa Boulevard, Mira Mesa, 758-7892. Joe Brown, folk and Irish music, 9 p.m. Saturday.

**Club M**, 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**Club 90 at the Rialto**, 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

country, 7 p.m. to 11 p.m. Monday through Thursday, and 7 p.m. to midnight, Friday and Saturday.

**Donna's**, 4979 Mira Mesa Boulevard, Mira Mesa, 495-2352. Paula, on the Bix, featuring Viki McMiller on harp and Linda Dorelli on vocals, contemporary music, popular standards, and more, 7 p.m. to 11 p.m. Thursday through Saturday.

**The Green Room/Tony and Country Hall**, 500 Highland Circle, Mission Valley, 291-2131. Don Deans, drink and pop music, 9 p.m. Wednesday through Sunday.

**Shogakukan**, 7600 Miramar Road, Mira Mesa, 566-4292. In Tempe, piano-vocals singing music, Wednesday through Saturday. Karaoke entertainment 9 p.m. to 11 p.m. Thursday through Saturday.

**Land Inn**, 411 Highland Circle, Mission Valley, 291-1300. Chuck Kiefer performs a variety of music on guitar and keyboard from 7:30 p.m. to 11 p.m. Tuesday through Thursday and from 8 p.m. to midnight Friday and Saturday.

**Marshall Street**, 575 Rio San Diego Drive, Mission Valley, 492-3800. Kiki Lounge, 2000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**McDonald's Pub and Sports**, 1340 Ketterer Road, Mira Mesa, 271-1800. Karaoke singing, Tuesday and Thursday, Friday, and Saturday, 8 p.m.

**Man's**, 1799 Camino del Rio South, Mission Valley, 599-5444. Hot U, reggae, 8 p.m. to 2 a.m. Sunday.

**The Nite Inn**, 6113 Nevada Road, San Carlos, 492-1700. Live rock and roll, 8 p.m. to 1 a.m. Friday and Saturday.

**With Awe Spectacular**, 4001 B'nai B'rith Avenue, Escondido, 566-6771. The Hard Rock Road, 8 p.m. to 1 a.m. Saturday.

**Citadel's Pub and Nightclub**, 1301 Mountain Boulevard, Bay Park, 279-5657. The Force, rock and roll, Thursday and Friday, the Schmitts, rock and roll, Saturday.

**Old Town Square**, 1601 San Diego Avenue, Old Town, 291-7777. Triggers, folk and popular music, 8:30 p.m. to closing, Friday and Saturday.

**Paul's**, 5147 Worthing Road, Allied Gardens, 286-7875. The Big House's Preservation Band, 8 p.m. to 1 a.m. Friday and Saturday.

**Le Pavilion Lounge**, 500 Highland Circle, Mission Valley, 291-2131. Live music, Tuesday through Saturday, call club for information.

**South**, 1300 Camino del Rio South, Mission Valley, 599-5444. Hot U, reggae, 8 p.m. to 2 a.m. Sunday.

**The Nite Inn**, 6113 Nevada Road, San Carlos, 492-1700. Live rock and roll, 8 p.m. to 1 a.m. Friday and Saturday.

**With Awe Spectacular**, 4001 B'nai B'rith Avenue, Escondido, 566-6771. The Hard Rock Road, 8 p.m. to 1 a.m. Saturday.

**Citadel's Pub and Nightclub**, 1301 Mountain Boulevard, Bay Park, 279-5657. The Force, rock and roll, Thursday and Friday, the Schmitts, rock and roll, Saturday.

**Old Town Square**, 1601 San Diego Avenue, Old Town, 291-7777. Triggers, folk and popular music, 8:30 p.m. to closing, Friday and Saturday.

**Paul's**, 5147 Worthing Road, Allied Gardens, 286-7875. The Big House's Preservation Band, 8 p.m. to 1 a.m. Friday and Saturday.

**Le Pavilion Lounge**, 500 Highland Circle, Mission Valley, 291-2131. Live music, Tuesday through Saturday, call club for information.

**San Diego Blues**, 1022 Miramar Road, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**Shore Lounge at the Holiday Inn**, 8110 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**Southern's Inn**, 401 Fashion Valley Drive, Mission Valley, 291-2131. Karaoke singing entertainment with the Music Masters, 8 p.m. to 10 p.m. Friday and Saturday.

**Agape Bar-Cocktail Lounge**, 1078 Glenview Drive, Mission Valley, 599-5444. The Fabulous Rose Brothers, rock and roll, Friday.

**The Lav's**, 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**Victor's Restaurant**, 1000 La Jolla Village Drive, San Diego, 524-1100. 1000 La Jolla Village Drive, San Diego, 524-1100.

**The Williams**, 10799 Torrey Pines Road, Torrey Pines, 393-4677. The One Set, classic rock and roll, Friday.

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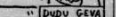
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**'92 TRACER 4-DOOR NOTCHBACK**

Preferred equipment package 575 R, 1.8L, SEFI engine, auto overdrive transaxle, A/C, AM/FM cassette, full wheel covers, power steering, remote fuel filler door, rear window defogger, remote door lock release, driver's air seat, light group, interior windshield wipers, dual power mirrors. 1 way speakers & more.

**'92 COUGAR LS**

Preferred equipment package 260-A. Tilt steering, cruise control, rear window defogger, 5-way power driver's seat, AM/FM cassette, cast aluminum wheels, light group, dual illuminated visor mirrors, 3.8 liter V6, air conditioning, automatic transmission with overdrive. 1 way speakers.

**'92 SABLE GS**

Preferred equipment 451-A. Front & rear carpeted floor mats, 5-way power driver's seat, power windows, cruise control, rear window defogger, AM/FM cassette, cast aluminum wheels, power door locks, light group, 3.0 liter V6, air conditioning, automatic transmission with overdrive.

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**'92 Rocky SE Soft Top**

4x4 Widetrack  
MSRP \$12,061  
Dealer Discount -\$4,062

**Sale Price \$7,999\*\***

5-sp. 1.9 liter electronic fuel injected engine, rear seat with seat belts, floor covering, dual outside mirrors. Vin #31046, #311002

**'92 Rocky SE Hard Top**

MSRP \$12,861  
Dealer Discount -\$4,062

**Sale Price \$8,799\*\***

5-sp. 1.9 liter fuel injected engine, rear seat with seat belts, floor covering, dual outside mirrors. Vin #31143, #31125, #31139

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**'92 Rodeo 4x4**

MSRP \$16,033

**Sale Price \$13,578\*\***

5-speed, V-6, rear wheel ABS, power steering, unibody side panels, tachometer and gauges package, lockable center console, rear window defogger, carpeted floor mats. Vin #30468

**'91 Impulse XS**

MSRP \$10,113

**Sale Price \$8,999\*\***

Automatic, A/C, body-tuned suspension, power rack & pinion steering, AM/FM cassette with equalizer, power windows, power mirrors, foglamps, power door locks, cruise control, alloy wheels, moon roof, floor mats, bucket seat, leather car. Vin #40140

**'92 Rodeo S**

MSRP \$13,333

**Sale Price \$11,499\*\***

5-speed, tuned upholstery, carpeted floor mats, rear window defogger, tinted glass, child-safe rear door locks. Vin #31003, #31285, #30702, #31369

**'92 Legacy L Plus Sedan**

MSRP \$14,073  
Dealer Discount -\$1,700  
Sale Price \$12,373  
Factory Rebate -\$500

**Final Price \$11,873\*\***

5-speed, power steering, A/C, power windows, power door locks, air, AM/FM cassette. Vin #803674

**'92 Loyale 4x4 Wagon**

MSRP \$12,843  
Dealer Discount -\$1,221  
Sale Price \$11,612  
Factory Rebate -\$500

**Final Price \$11,112\*\***

Power steering, power windows, power door locks, A/C, air, AM/FM stereo. Vin #411673

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**'91 Stylus XS**

MSRP \$13,718

**Sale Price \$8,697\*\***

D.O.H.C. engine, 4-wheel disc brakes, Lotus-tuned suspension, power steering, power mirrors, AM/FM cassette with EQ, foglamps, power windows, power door locks, cruise control, carpeted floor mats, alloy wheels, A/C, rear spoiler, bucket seat, leather car. Vin #41211

**'91 Amigo**

MSRP \$11,283

**Sale Price \$10,199\*\***

2.6 liter 16 V.F.I. engine, power 4 wheel disc brakes, rear seats with seat belts. Vin #805896, #805993

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