

More-Inside BACK PAGE 235-8200

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Volume 23 / Number 8 / February 24, 1994



Photograph by Paul Susskind

THE FINAL AND PUBLIC BATTLE FOR CALIENTE

BEAT A DEAD HORSE

BY BOB OWENS

Tijuana's famed Caliente Racetrack, which opened in 1916, closed in May of 1993. It is no longer even a training track; the thoroughbreds have departed for California, Arizona, and other parts, as have the men and women who trained them. It is perhaps fitting that Caliente's final chapter was as tumultuous as much of its history and followed a familiar pattern involving powerful interests on both sides of the border. (continued on page 20)

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LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 235-3000 ext. 460; address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803; or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

What Is The Position Of Nutrilite?

Regarding the Methuselah pills (February 17) and the claim that Mr. Herb Boynton is the one who has introduced the chromium in a nutritional-supplement form to the market: My question is, what is the position of the Nutrilite company in Buena Park, California? I think they have been doing this for quite a while, and I think maybe they even were first on the market with their product. I'm curious to know the answer to that.

Anne Blanchard
La Mesa

Peter Jensen Is A Good Writer

I hope architecture becomes a regular Reader feature. Peter Jensen is a good writer. Richard Cleaves
Clairmont

Our 10,000 Homeless Men, Women, And Children

"City Lights" ("City Lights Shorts," February 17) has done homeless San Diego a humanitarian service by printing the news that the Copley Press hasn't seen fit to print. This is a long, cold, rain-winter that is lashing our 10,000 homeless men, women, and children. However, there are relevant facts relating to the homeless female gender which remain unstated in this column.

A County of San Diego survey found one-third of homeless San Diegoans are women. 16 percent of them are mothers with children. Homeless women will be raped, robbed, or murdered within six months of their homelessness. These are the crime statistics that don't make the public books or newspaper headlines.

The mayor must have seen on her own Moscow tour the 70 soup kitchens which serve hungry Moscovites on a daily basis. On the other hand, dumpsters service and give food to hungry homeless San Diegoans. San Diego is the only American city which doesn't have in place or in planning housing or shelters (24 hours) for homeless residents on a long-range basis.

The mayor sits on her duff as chair of two city council committees: Housing and

Homeless. The Golden Mean Machine has enacted new illegal and immoral laws to arrest homeless San Diegoans who are fundraising, fundraising in the same manner as the mayor did when she ran for office to the tune of \$800,000. I had hoped the mayor would open a school for panhandling or fundraising she is the champion panhandler in the history of the City of San Diego.

There are state and federal assistance programs in place, at no cost to the city, that go unsolicited by the mayor. Homeless San Diegoans don't want handouts, hand up.

Art Salzberg
San Diego

That Is Not The Way Of The Music

Recently, I had the honor of attending Colin Tilley's master class and recital and spending over a day in informal conversation with him. So I feel somewhat qualified to comment on Jonathan Saville's February 10 review (Classical Music). I also have collected harpsichord recordings for over 20 years and even play at the instrument (very badly).

Mr. Saville is an excellent writer and a generally perceptive reviewer, but he seems to suffer from the misguided notion that all music is Romantic. The artists that he regards as ideal Baroque interpreters (Wanda Landowska and Rafael Payara) represent an antiquated, over-romanticized approach to this music that is now quite outmoded (if you don't believe this, ask most anyone in the early music "community" or listen to appropriate recordings).

We will probably never know precisely how Baroque music was played, but it is very evident from composers' writings that they had an acute, highly controlled and refined sense of style (in contrast to Mr. Saville's idea of "impulsive spontaneity"). Bach preferred playing the clavichord because he viewed the harpsichord as too prone to "careless virtuosity." And in Francois Couperin's keyboard primer *L'Art de Toucher de Clavecin*, there are numerous admonishments to do everything in "good taste" (*le bon goût*). Many more examples could be quoted.

From the inception of his career, Colin Tilley has been a consistent advocate of *le bon goût*. I was particularly struck by this at the master class, where he quietly advocated this concept to the performers; on the second try, their musicianship improved markedly. He is not "theatrical" for a very good reason: that is not the way of the music.

R. Peter Yingling
La Jolla

Whatever Happened To Being Positive?

I realize I'm a bit out of step with Stephen Emdin's "Of Note" on Rush (February 3),

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The drama and paranoia and impossible resurrection of Caliente.

By Bob Owens

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FEBRUARY 24, 1994

Kicked Out

confirm nor deny that and had "no comment" on any questions related to past MTV *Spring Break* events.)

event is not open to the public — tickets will be given away at local colleges and night clubs and on radio shows. And there will be shuttles from parking lots around town.

Carol Havlat, who owns a T-shirt shop near the roller coaster and is active in Mis-

sion Beach politics, says she's not worried about MTV's mega-event. "I have to say, I like how they approached the community. They had people at meetings, taking notes to see how this community operates. They showed a genuine concern. It's a very professional outfit. These

guys know what they're doing in terms of keeping things under control. They know how to handle these big events. In the years they were in Florida, there weren't any deaths or riots. It'll be great for the economy down here."

Havlat says MTV officials

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FEB 1 1994

San Diego Reader February 24, 1994

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CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS CITY LIGHTS

New Friend

continued from page 1
waiver process. "San Diego has been violating the law for 20 years while nearly every other city in the U.S. has started upgrading to secondary treatment. Why should San Diego be the only exception?" asks Everett DeLano, an attorney for the Natural Resources Defense Council, the organization which heads the environmental coalition.

Adds NRDC spokes-

woman Jessica Landman, "I think San Diego should comply with the agreement they made in 1989 to upgrade to secondary treatment."

Despite their stated position against him, Filner is still optimistic about courting the environmentalists' support. "To some degree, they all agree with San Diego in principle.... We are working on getting a written agreement from Los Angeles that says that they won't propose similar legislation."

Filner has a possible ally in

Water Resources Chairman Applewhite, a Democrat from Ohio. "Doug and I have become good friends. Politically, it makes sense for him to try to help out members of his own subcommittee."

Public Works Chairman Mineta is a different story. Mineta has one of the highest environmental ratings in Congress and has stated publicly that he has little sympathy for San Diego. "Mineta and I are friends too," says Filner. "I don't know why he is so skeptical."

Without Mineta's support, Filner says a San Diego amendment has little chance of surviving. "He is critical because he has the authority to vote by proxy for any member of the committee who does not show up for the vote. I could have solicited the support of 11 of the 61 committee members. But on the day of the vote, if only 15 show up, Mineta could cast the majority vote. You can beat a chair sometimes, but it is rare."

Mineta spokesman Eric Federer says it's too early to

comment on Filner's proposed amendment. John Kenney, legal counsel to Applewhite adds, "I'd be a fool to reveal my recommendations to the press instead of to the congressman."

One thing that local officials thought should have bolstered San Diego's position was a National Academy of Sciences (NAS) study — partially funded by the City of San Diego — which advocated a new approach to clean water legislation. The current law does not differentiate be-

tween inland sewer systems and a system such as San Diego's. The NAS report suggested that wastewater treatment should be regulated based on the specific environmental conditions of a given area.

Local politicians had hoped that the NAS study would send ripples through Congress and everyone would see that the way the federal government has been handling wastewater treatment has been wrong. When the

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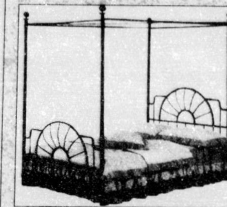


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FEB 1 1994

Juanita Brooks, Attorney to the Stars

By Melinda Powelson

LAST JANUARY, JUANITA BROOKS, a San Diego attorney, got an unexpected phone call. The Reverend Jesse

Jackson asked her to defend his two sons against allegations that they were involved in an international drug-smuggling ring.

Brooks, a seasoned criminal defense attorney, accepted the offer. She quickly flew to San Francisco to interview the brothers and review the court files. "With a political family like the Jacksons, you have to remove the cloud of doubt immediately," she says.

Brooks is familiar with the scenario. She has spent the better part of the last 17 years defending the rich and famous. In 1984, she successfully defended John DeLoe against an \$8.5 million embezzlement charge. In 1990, she helped free William Kennedy Smith against rape charges. She is confident that the Jackson brothers will be cleared as well.

"Except for the fact that Jonathan and Jesse Jr. are the sons of a very prominent man, no one would ever know they were innocently picked up [as part of a wiretap] of a suspected drug dealer," but now the whole nation knows. We're going to have to go to extremes to clear their names."

Brooks began her career at San Diego State University in 1970, where she received a B.A. in political science. She

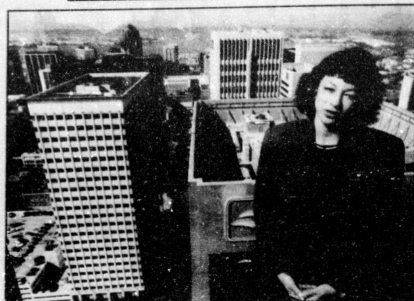
then entered Yale Law School, graduating in 1977.

Much to her surprise, Brooks came back to San Diego after earning her law degree. "I really thought I'd stay on the East Coast, but the federal defender office in San Diego had a tremendous reputation at the time. They did all the leading Supreme Court cases on the check-point and the border, so when I decided I wanted to be a federal defender, I decided I wanted to come here."

She spent the next three years at the defender's office and quickly made a name for herself. "My first big trial was in 1979, representing a federal protective officer who was charged with raping and murdering a young [illegal] alien woman down at the border. It was a real kind of a quicky-made-a-name-for-himself."

The most recent referral came from Jesse Jackson's personal attorney, Jackson's sons' names had surfaced in federal court documents filed in a case against Plus Ali, a 32-year-old Nigerian citizen indicted January 3 as the alleged head of an Oakland-based group smuggling heroin from Asia to the United States.

Alien had been under surveillance by the Drug Enforcement Agency (DEA) since 1982. As part of the investigation, federal agents tapped his telephone and recorded all of Ali's calls. Jesse Jackson, Jr., and Jonathan Jackson each had a series of telephone conversations with Ali, allegedly



Juanita Brooks

"Teaching seminars gives me a lot of exposure to attorneys nationwide. Often, I get a lot of clients from attorneys who either attended my seminar or rented one of my video tapes."

about oil prices in Nigeria and about a proposed movie script. Federal drug agents alleged that the terms "script" and "oil" may have been code words to discuss suspected drug deals with Ali.

Responds Brooks: "When they are talking about oil in Nigeria, they are talking about oil in Nigeria. When they use the word 'script' they are talking about a movie script," she says. However, Brooks has only had limited success clearing the Jacksons' names.

"Last week the DEA said that it has dropped the case against Jonathan and Jesse Jr.," she says. "The problem is that there are some anonymous Justice Department sources who are saying that the investigation is still open. We want an affirmative statement in writing that both Jackson brothers were innocent intercepts on this wiretap. We're half way there."

The DEA has said it. Now we want the Justice Department to say so also."

A spokesman from the U.S. Attorney's office in San Francisco has said that the investigation into the Jackson brothers is ongoing, pending more information on related witnesses.

One of the benefits of taking the Jackson case, Brooks says, was meeting the Rev. Jackson. "He was no different than any other concerned father. He sat down with me and said, 'I love my sons. I stand behind them 100 percent. What can we do?'" Brooks says. "It was really very touching. Forget politics, that was not on his mind, whatever. He wanted to know if his sons were in jeopardy, what was the solution, and what needed to be done."

Brooks was inspired to become a criminal defense attorney by the legendary Ed

ward Bennett Williams, who successfully defended Teamster Jimmy Hoffa. "In my second year of law school, Edward Bennett Williams was the judge at a trial competition I participated in. It was so wonderful, and I was so excited to be in front of Edward Bennett Williams playing trial lawyer and getting critiqued afterwards. That was kind of a turning point for me."

Originally, Brooks says, she went to law school to specialize in biotechnology in the law. "It related to genetic engineering, all of the stuff that you read about now, life cloning, and genetic manipulations," she explains. "That back in '77, it turned out that there was no real product. It was all very theoretical. It's only been in the past few years that biotech has come to the forefront. Now there's talk about regulating the industry more."

The 39-year-old attorney joined the law firm of McKinnon and Cunico last year hoping to explore the biotech industry. "I want to expand back into—after 17 years—biotechnology law."

Brooks lives with her husband of 15 years, Barton Sheela III, in La Jolla. "My husband is also a very high-profile defense attorney. He just finished defending O'Jus Prince. Prince was convicted of killing his women last year and debbed by the media as the 'Gambino Killer.' We're a family that is in the papers all the time." Three years ago, the couple had their first child.

"My daughter [Rose] is going to be an actress of a trial lawyer," says Brooks. "She argues with me on every single point and wins. She can out-reason me and out-

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Attorney to the Stars

continued from page 14
logic me at the age of three. I know I'm in trouble."

aware of how public her life is when she is around her daughter. "When I drop my little girl off in pre-school, it's like, 'Look! There's them. There's the Cleophas Prince lawyer, there's Jesse Jackson's lawyer.' I'm not sure how

good that is for a three-year-old."

Another case that gained Brooks much notoriety was defending automotive tycoon John DeLorean. "I didn't represent him in the Los Angeles case, where he had the cocaine in the suitcase on videotape, but in Detroit after that, when he was indicted for embezzling \$8.5 million from the motor company," Brooks convinced the 12-member jury that DeLorean was innocent.

She was also involved in the defense of William Kennedy Smith. "I went out there for a few days before the trial to help with some trial preparation. They knew, of course, that the prosecutor was going to be a woman, so they were looking for a woman criminal defense lawyer to give them the in-

sight that a female prosecutor might have."

"When I went there, I stayed at the [Kennedy] compound on Palm Beach. Sergeant Shriver was there, as was John Kennedy, Jr. It was so funny because it was like everyday America. They had friends over, and we all played a parlor game at the table. Will is just the nicest person. Obviously, he made a mistake he who he brought home, but he is so unassuming, as were all of them."

But, Brooks's success record is not 100 percent. "Much to my chagrin and my client's chagrin, I do lose sometimes," she admits. One such case happened here in San Diego two years ago. Brooks was defending Victoria Aguirre, one of four social service workers charged with welfare fraud. "We didn't try

that case, she pled guilty. It was really sad. She had absolutely no prior record, but the case was really solid against her. She never denied that she was guilty, she just wanted to kind of get it over with and get on with her life."

Despite the heavily politicized nature of her clientele, Brooks avoids the political arena. "I am a real cynic. I have difficulty distinguishing between politicians and exactly what they stand for. I try to stay away from all of that and just do my job."

Most of Brooks's work takes her away from home. "The San Diego U.S. Attorney's office doesn't seem to do as much high profile and large kind of cases as some of the other offices in the country. I don't have much business here as a result of that. Right now I am repre-

senting a San Diego lawyer, but he's been indicted in Las Vegas for insider trading. And I'm representing a company who has a division here in San Diego, but the prosecution is out of Los Angeles."

Aside from work, Brooks says she leads a very simple lifestyle. "We have a very quiet life, maybe because our work is so intense, so our lifestyle is very quiet and very low key. Our favorite thing to do is go with our little girl to the children's museum or the zoo, or hang out at home and watch videos."

Brooks and her husband are currently in the process of adopting a second child from India. "We're real excited about it," she says. "In me, this is the most wonderful thing that I do. The adoption and my little girl."

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STRAIGHT FROM THE HIP

BY MATTHEW ALICE

Dear Matthew Alice:
 Any time you see judges portrayed on TV, they're always whamming away on their desks with their gavels. I've never even seen a real judge use one. Do real judges ever use their gavels? And if they don't, why do they own them?

— Court Watcher, San Diego

Last time I checked, life was not a made-for-TV movie. I know reality seems dull by comparison, but I guess we'll just have to live with that. In particular, the day-to-day proceedings in most courtrooms probably wouldn't score high with Nielsen families and would be axed from the schedule in mid-season. But to get to the truth of this particular matter, I sent questionnaires to several dozen Municipal and Superior Court judges in San Diego asking about their gavel habits. — Do they own one? Have they ever used one? — just what the heck is going on here? From the tone of their answers, we could say the gavel is like an appendix on the great alimentary canal of justice. An idle appendage. A vestige of the early days of the British court system, like powdered wigs. And just about as useful, except to TV directors staging unruly courtroom scenes.

The 39 judges who responded were virtually unanimous in saying they have never used their gavels. Since they represent a combined total of nearly 200 years on the bench, I think we have a trend here. Only two had actually used their gavels. In at least one instance, the gavel was used for slightly undue dramatic effect. The judge called a ten-minute recess, rose, and started for chambers. Despite these clues that there was an official pause in the proceedings, one attorney complained that he couldn't tell that a recess had been called, so for the remainder of the trial, the judge accompanied recess calls with a whap of the gavel for his benefit. In the other instance, a witness just couldn't seem to shut up, even after being told to, so the judge resorted to the gavel to make the point a little clearer.

About 15 percent of the judges surveyed don't even own a gavel. And here we find our second basic truth — judges don't buy gavels, they nearly always receive them as gifts. (Is the judicial equivalent of softies and cheap cologne, the inevitable thoughtful gift from proud friends and relatives. Most judges seem to store their gavels in chambers or leave them on the bench to get lost under stacks of files and papers. Some keep them at home.)

Asked why judges have gavels at all (aside from the unavoidable gifts), most jurists were stumped for a real answer. Gavels make handy paperweights, and you could crack walnuts with them, a few suggest. Considering the condition of our downtown courthouse, it occurs to me that gavels might come in handy to make emergency structural repairs.

One judge summed up the situation by declaring that his hall of fame is more effective at keeping order in the courtroom than any gavel. Besides, he admitted, if he owned a gavel, he might be tempted occasionally to throw it at "deserving attorneys and/or to induce certain witnesses to be more candid in their testimony." But we'll probably be seeing that any day now on L.A. Law, so just stay tuned.

A quick addendum to our collection of stories about displays of body parts of famous people and also the fate of Pancho Villa's head: Villa's skull was stolen from his grave by persons unknown and has never been located. But there are several rumors about who did it and why. We've already discussed the story about his head having been preserved in a jar of formaldehyde and sent to France to be "studied." But I've recently encountered another tale, this one based on the popular belief that Villa left behind a cache of gold and cash when he died. Believers in this legend swear that while being chased through northern Mexico by General Pershing, Villa buried his loot for safekeeping, then shaved his head, had a map to the treasure tattooed on his scalp, and stayed in hiding until his hair grew back. This, they say, the grave robbers took his skull because they were after the treasure map. The whole tale is so full of bad facts and screwy logic it's as implausible as the head-in-the-scanario. But some people believe.

It's not enough for you, there's always the venerable rumor that members of the famous yet super-secretive Yale University skull and bones stole Villa's head and now have it locked up in the clubhouse in New Haven, along with the heads of Geronimo and President Martin Van Buren. It's likely the stories were cooked up by the frat boys themselves, rich wisecracks hiding their time before moving into a vice presidency in daddy's bank. (George Bush is a Bonesman, as was his dad, Prescott, who is sometimes said to be one of the skull snatchers. You still hear these rumors from time to time, but I don't think anyone takes them seriously.)

But Villa is connected to a real display of a real renowned body part. Until the fall of 1989 the amputated right arm of Mexican revolutionary hero and president Alvaro Obregon was on view in a crystal urn full of formaldehyde at a museum in Mexico City. His extremity was shattered in a battle with Villa's troops in 1915. The surgeon who removed the arm fashioned the hand into a fist and popped it into a jar, later enshrined on the site of Obregon's assassination. But after 55 years, the arm was in a sorry state of decay, so after much debate it was cremated and placed in the general's grave in Sonora.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85803, San Diego, CA 92186-5803, or fax your questions to 251-0489.

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BEAT A DEAD HORSE

The Final and Public Battle for Caliente

(Continued from page 1)

In its 77 years, Caliente begat a legend. Most of its innovations are now standard practice at racetracks in North America and worldwide: the public address call of the race, the Pick Six wager, the jockey safety helmet, to name a few. It was the site where Phar Lap, the great Australian champion, ran his last race, his only race on this continent. Jockeys who became familiar names in the racing world — Eddie Arcaro, George Woolf, Bill Hartman, and others — began their careers at Caliente, as did America's most revered trainer, Charlie Whittingham, now in his 80s and still conditioning horses in California.

The saga of the renowned track began a few years after California outlawed horse racing in 1909. San Francisco boxing promoter James "Sunny Jim" Coffroth somehow convinced Baja Norte's military governor, General Earban Cantú, to defy the new government in Mexico City, which had already vetoed the racetrack idea. Cantú was a maverick who probably needed little convincing; he would later enter into an unsuccessful conspiracy with Otto Chumler of the *Los Angeles Times* to "separate" Baja politically from Mexico and transform it into a tourist mecca for Americans.

Much of the money Coffroth raised to build Caliente came from Adolph Spreckels, who owned a thoroughbred breeding farm near San Francisco. Spreckels also owned the railroad spur between San Diego and the border and stood to benefit from the increased traffic, as well. It's not impossible to believe the idea for the Caliente racetrack came from Spreckels himself.

The original track was located just yards from the border. It opened on January 1, 1916, with a schedule of six races a day, six days a week. Track attendants were dressed in uniforms from the 1915 Panama-California Exposition in Balboa Park, which had been sold to them by the ill-paid expo guards. Ten thousand people, including notables from the infant Hollywood film industry, came to the dusty village of Tijuana for the track's inauguration. It rained on opening day, the end of a long drought that had

plagued Southern California. It seemed a good omen, but the rain did not stop for weeks. The resulting flood, the most devastating ever to hit the San Diego-Tijuana area, wiped out the new racetrack after little more than two weeks of racing. Sunny Jim vowed to rebuild. "Take it from me," he told the press. "Tijuana, with San Diego so close, is the ideal place for the Sport of Kings." Spreckels put up more money to rebuild the track.

The many intrigues of Coffroth and his associates — American adventurers and gaming entrepreneurs collectively known as the Border Barons — it, rolled a number of Mexican presidents and Baja Norte governors. These schemes centered around both the racetrack (rebuilt at its present site in 1920) and the opulent Agua Caliente Casino, which opened at the same time. These pleasure domes were, and remained for years, the principal tourist attractions and revenue producers in all of Baja.

In 1935 reform president Lázaro Cárdenas closed the track and the casino. The track reopened two years later and for a decade passed through various hands. (At one point, mobster Bugs Siegel, founding godfather of Las Vegas, tried to purchase it.) After World War II, San Diego businessman John Alezio began his long reign as owner of Caliente, which ended when he was convicted in a U.S. federal court for skimming racetrack profits. While Alezio was on trial, in August of 1971, the track burned to the ground. Many suspected the fire was deliberately set to destroy financial records wanted by the U.S. attorneys prosecuting Alezio's case.

Because Caliente had been the largest single employer in Baja, President Luis Echeverría in 1972 ordered the track rebuilt, calling it into a national disgrace. To rebuild and operate the enterprise, Echeverría chose his friend Fernando González Díaz Lombardo, the owner of a popular Mexico City newspaper and also an owner of thoroughbreds. A source close to González later said the publisher had actually lobbied the president for the Caliente concession in an effort to escape a scandal brewing in Mexico City, which began when he deserted his wife in favor of a much younger woman.

The track reopened in 1973 with a year-round schedule of weekend racing, but González's high hopes were soon grounded. Caliente's glory days seemed to have played themselves out. Many of the crowd-pleasing innovations, such as the Pick Six wager, had been appropriated by the big California tracks where the overall quality of racing was higher. Caliente was still profitable, but González was having difficulty repaying the construction loans (to Bank of America, among others) and meeting the incessant demands of the track's militant labor union, which represented most of the workers, including grooms, hot walkers, ticket sellers, groundkeepers, and cooks. The national government denied González's later request for a license to operate a sports wagering facility to increase the track's profitability.

Fernando González began to borrow from his friend (but no relation) Carlos Hank González, one of the wealthiest men in Mexico. (Hank González, a former mayor of Mexico City, is considered one of the closest advisors to Mexican president Carlos Salinas de Gortari.) The loans gradually increased in both quantity and frequency, and in 1981 Fernando González relinquished control of Caliente to Hank, who a few years later sent his son up from Mexico City to oversee the day-to-day operation of the enterprise.

According to former Caliente horsemen, Jorge Hank Rhon, Carlos Hank's son, initially approached live racing with enthusiasm. Perhaps a bit too much. For years he was the top money-winning owner of race horses at Caliente; trainers were reluctant to purchase any of Hank's horses out of a clear fear for fear of retaliation, which may have given Hank an unfair edge on the competition, also galling to the professional trainers at Caliente was the fact Hank made his chief trainer — his brother-in-law, completely inexperienced at the job. Nevertheless, Hank attempted to support live racing. Among other things, he built a luxurious turf club and also hired an American professional as a concessionaire.

By 1988 several developments began to dampen Jorge Hank's interest in live racing at Caliente. The facility at that time was

expanding its chain of race books (off-track betting), made possible by the recent development of satellite simulcasting. The televised importation of quality racing from American tracks to the Baja books competed with the live racing for client dollars and decreased the on-track revenues.

In addition, the track's labor union was stonewalling Hank's effort to eliminate the time-honored tradition of featherbedding. The union insisted that three or four persons continue to do work that other tracks adequately handled with one person. Finally, commercial development in Zona Río, near the track, escalated property values in the area. The track acreage was potentially much more valuable as commercial land than as a racetrack. In late 1991 Caliente tore down some barns in the backstretch in order to clear the grounds for home building.

The most severe blow, however, came in September 1989, when the labor union called a strike. In Mexico a strike legally mandates that the entire facility be closed, in Caliente's case, that would include both the track and the race books. The union was evidently gambling that its political friends in Mexico City would ultimately decide in its favor, as had been the case for decades. And by cutting off Caliente's main source of profits — the books, which had also just expanded into sports wagering — the union believed the company would quickly be brought to its knees.

The union's strategy failed. Shortly after the strike began, Caliente used its own connections in Mexico City (Carlos Salinas de Gortari had been in office about a year, and Carlos Hank González was in his cabinet) to obtain a concession to open other race books under the name LF (Libros Foranes), with a former racing secretary and oddsman at Caliente listed as the president of the new company. The new LF employees belonged to a more pliable union.

Although the race was apparent to everyone in Baja — including the original union — the "new" books opened and gamblers flocked in, eager to place bets on American football as

well as American racing. In the spring of 1990 a federal court ruled the strike against Caliente illegal. This broke the union, once among the strongest and most militant in Mexico. Caliente later "absorbed" LF, and the sports books are now known as LF/Caliente.

Live racing returned in the fall of 1990 and continued off and on throughout 1991, but it soon appeared that the Hank family had had enough. In late 1991, Caliente announced that the next year's live race meeting would be only 16 days, spread out on weekends over four months. Caliente horse trainers and those employed at the track saw this as the beginning of the end.

I was employed by Caliente — in marketing and as a general advisor — during the turbulent year leading up to the demise of live racing. I began work for Caliente in February of 1988 and resigned in August of 1991. While there, I came to know some of the trainers and a few of the owners who raced horses at the track.

During the 16-day Caliente race meeting of 1992, a friend from Los Angeles, Elvin Chastain, who owned horses racing at Caliente, contacted me to ask what I thought could be done to save the live racing. "This guy, Hank, is out to kill racing in Tijuana," Elvin said. "I'm willing to fight it, but I'm not sure where to start."

Chastain was typical of those who sent stock to Caliente. Most were Californians who had a few horses that were not talented enough to compete successfully on the California circuit but could at least earn their keep at Caliente. Some of the large California stables also sent some of their cheaper stock to the Tijuana track,

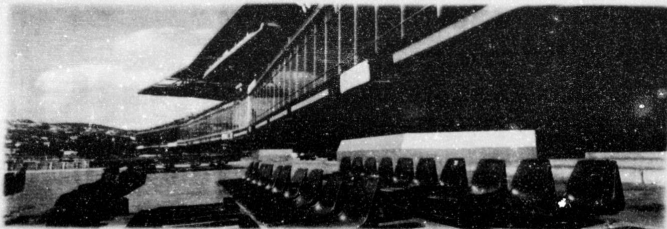
as an alternative to sending them to minor tracks out of state or selling them off for pet food.

I told Elvin that he had only one chance to save live racing, and that was to involve California racing interests in his effort. Most of Caliente's revenue came from the books, from wagers placed on the pipe-race races from California tracks like Santa Anita and Hollywood Park. Caliente, in negotiating the fees paid for these signals with the California tracks, had consistently pointed out that the live racing in Tijuana offered a venue for cheap California-bred horses and also supported the Mexican racing industry. This was precisely the tactic Caliente used in 1990, during the early days of the strike, when the owner of Hollywood Park, Marge Everett, threatened to stop allowing live racing at her track

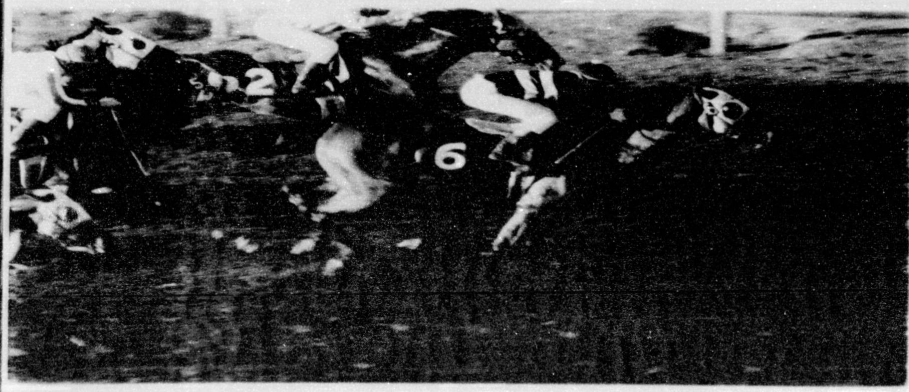
ALEMANY THEN MADE AN OFFER. GET RID OF BOB OWENS AND HE WOULD ARRANGE A MEETING BETWEEN EARLY AND JORGE.

to be beamed to the Caliente books. She had noted the significant increase in money flowing back into Hollywood's mutual machines from bettors who could no longer wager at Caliente's books.

I suggested to Elvin that he simply reiterate Caliente's own position and use the valuable satellite signals as leverage. Since a number of small American tracks used the profits from the signals they occasionally brought in from Southern California to support their own live racing, there seemed no logical reason why Caliente should not do likewise. I also told Elvin that because I was not a



Grandstands stand empty today at Caliente



San Diego Derby (January 24, 1991)

FEB 1 1994

horseman, I did not want to be actively involved in any effort he might undertake.

Chastain took up a collection from the Caliente trainers who shared his concern about the loss of live racing, mostly Americans, at first. He sent letters to some California horse owners racing at Caliente, in which he outlined the problem and asked their support when he presented his case to the various California racing bodies. In April of 1992, Chastain also placed an ad with the same intent, in the *Daily Racing Form*, which included his home phone number.

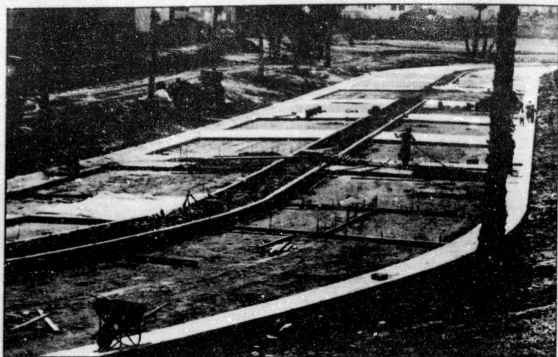
The same day the ad appeared, Chastain received a call from Arturo Aleman, Caliente's U.S. representative. Aleman requested a meeting with Elvin, which took place a few days later at a restaurant in Long Beach. As Chastain described the meeting, in the course of a long discussion with Chastain and another horse owner, Aleman stated that Caliente did not intend to phase out live racing, even though it was a money loser. Chastain pointed out that there was a suspicion among the Caliente horsemen that wagers made at the books on live racing were not showing up on the tote board. In denying this, Aleman offered Elvin \$10,000 to bet on live races at the books, to see for himself that the money was indeed being registered. Chastain declined this offer.

A few weeks later Chastain and a friend were in Tijuana for Kentucky Derby Day, which included live on-track racing. Several trainers had advised him not to allow Caliente to pay for his meal and drink, but Chastain was never presented with a bill. Feeling ill, he returned to Los Angeles early.

About a week later I spoke to him on the phone. He told me he had gotten a strong response from his ad and from the mailing. However, because he was bedridden with some sort of pulmonary problem, he asked if I would keep his nascent group moving along if he were incapacitated for any period of time. Casually, I told him I would, figuring he'd be up and around soon.

A few days later, a Caliente trainer called me with some devastating news. Elvin was dead. He had been moved from his apartment to a hospital and shortly after had suffered a fatal heart attack.

When the Caliente trainers got together to chip in for a funeral, each asked the same question: Was there an autopsy? (Elvin's mother had decided against it.) There was nothing to suggest that Chastain's death was due to anything but natural causes, but the question was indicative of the suspicions and animosity the group harbored toward Caliente's management. His untimely passing also increased the quotient of fear and fed the trainers' anxiety about having their involvement in the group, now known as the Caliente Emergency Committee, become known.



Remains of Elvin in Caliente grounds

For about a month they searched for someone else to lead what they believed was the final fight to save their careers in Tijuana. No one was willing to step forward. It seemed their movement had died with Elvin Chastain.

Chastain's friend had delivered to me a large box containing the names and the correspondence he had had with the supporters who had answered his call. During the summer, I informed one of the Caliente trainers that if no one could be found to act on the material, I was going to destroy it.

"Do you know Penny Ann Early?" he asked. "She'd be great for it, if she'd do it, and I think she might. She's a pony girl at [the] Pomona [racetrack]. I'm going up there anyway in a couple

of weeks. Why don't you come along and we'll talk to her about it?" All I knew about Penny Ann Early was that she had been one of the first female riders in the U.S. and had trained horses at Caliente for a number of years.

In September I accompanied the trainer to Pomona, leaving Elvin's box of names and letters. At the time, Early was living in the tack room at the track, surrounded by her pets: a goat, a chicken, a cat, and her two workhorses. She was noncommittal about leading the effort but said she'd call around to check into it and get back to us.

A week later she called me. She'd do it, she said, for her friends at the track, but she'd appreciate any help I could give.

love Caliente," she said. "I was there for a long time and made a lot of friends. Some of the little Mexican grooms and hot-walkers are up here, and they'd all like to go home." She agreed that it should not take more than a few weeks to persuade Caliente to bring back a full schedule of live racing, once the California industry was made aware of what was occurring in Tijuana. Months later, when she was still fighting the battle of Caliente, she'd sometimes refer ironically to the "couple of weeks" we both assumed it would take to resolve the matter.

When the Caliente backstretch personnel heard the news that Penny Ann Early had agreed to step forward to try to save their jobs, they were charged with hope. They knew her well, knew of her reputation for fairness in dealing with the workers and of her stiff-backed attitude when she held firm for what she believed was right. In the opinion of one of the Mexican grooms, "Penny Ann is the only one with the balls to stand up to Jorge Hank."

She had scores of friends in the California racing business — also, as a result of her sometimes abrasive attitude, a few enemies as well. And she was about to get to know the bureaucrats and political appointees from Sacramento who control California racing.

The California Horse Racing Board meets monthly to hear from various concerned parties about current problems to better allow it to regulate the industry in its own best interests. Most of the CHRB meetings are relatively staid and sober affairs.

Such was not the case on October 22, 1992, when the board met in public session near the Santa Anita track in Arcadia. A few weeks before, Penny Ann Early had sent a certified letter to Jorge Hank telling him she would continue Chastain's effort and the work of the Caliente Emergency Committee. She asked to meet with him

kinds of races and purses at an upcoming meeting.)

Arturo Aleman also came to the October meeting to make a statement. He was, he said, representing both Caliente and the Mexican Racing Commission. As recorded in the transcript of the meeting, he told the board that Caliente "had been pressured by a system of rumors..." Jorge Hank, he said, "is not turning the racetrack with a 75-year-old history into a shopping center." As proof, he read Hank's introduction to the condition book. "This will be the 70th year of horse racing here at Caliente. We look forward to what will be an excellent racing season and we seek your support in our efforts to present live thoroughbred racing at Caliente as the legend continues."

Aleman also spoke of the simulcast competition Caliente faced from the wagering facility at Del Mar and the Indian reservations. He mentioned the union problems at the facility and said that Caliente had presented "the numbers, finances, percentage of shares, the simulcasting situation at Caliente, etc., etc., etc." to bodies like the California Horsemen's Benevolent and Protective Association, the California Thoroughbred Breeders Association, and to Tony Chamblin of Racing Commissioners International.

Board member William Lansdale was impressed. "We feel like we're cousins between the two of us. Anything we can help you with individually or collectively, please call on us. We applaud you for your hard work in getting the track open again."

Penny Ann Early rushed to the microphone to toss her bomb into

SEVERAL CALIFORNIA OWNERS AND TRAINERS SPORE IN SUPPORT OF EARLY. ONE REFERRED TO "PEOPLE BEING MURDERED" WHO INCURRED THE WRATH OF CALIENTE'S OWNER.

to discuss the matter. She also mentioned that I was involved only as an advisor.

Hank never responded to the letter, but Caliente did seem concerned enough to publish a condition book for horsemen an unusual six months in advance of the proposed 14-day meeting scheduled to start in March of 1993. (A condition book details the

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	50-59	\$143	\$178	\$237	\$285
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Family**	Under 30	\$123	\$164	\$230	\$330
	30-39	\$166	\$217	\$304	\$431
	40-49	\$175	\$251	\$326	\$438
	50-59	\$245	\$333	\$437	\$529
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Subscriber & Children	Under 30	\$107	\$128	\$191	\$250
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this atmosphere of comity. "Mr. Alamy has spoken very eloquently about how hard they have tried to keep Caliente open. I dispute that. They have done nothing but try to destroy Caliente in the last four years."

Early spoke of her desire to protect "the little man, the little breeder, the little owner" who raced stock at Caliente, of the unusual practice of imposing stall fees during race meets, and of the expansion of race books from three in 1974 to almost 30 in 1992. With the races beamed by satellite into these books, she said, "we already are supporting Caliente.... This man [Hank] is making millions and millions... a year off the show that California horsemen put on for him. Personally, I'm highly insulted that Mr. Alamy has the nerve to say that they are trying to save racing at Caliente.... I'm insulted that he has the audacity to offer a 14-day race meet when it used to be over 100." She concluded by asking the board to exercise its authority to terminate the satellite signals into Caliente if Hank did not "help us to support the California horsemen" by presenting a viable race meet and by making other reforms.

Brian Sweeney, a spokesman for the California Horsemen's Benevolent and Protective Association (an organization of California horse owners and trainers) rose to dispute Alamy's claim that any presentation of Caliente's financial situation had been made to his group.

Alamy responded by saying that Early's Caliente Emergency Committee was "not a duly registered committee with the association" and that she had never attended horsemen's meetings at the track. He stated that since 1974 Caliente had opened 20 books, "none of them in the state of Baja." (Almost all of the Caliente books are in Baja.) Further, he stated, Caliente was paying the California host tracks "approximately" the same as Nevada sports books were paying a percent of handle on the satellite races.

Thus exploded the opening round of the final and most public battle of Caliente. The two individuals who would conduct the primary combat for their respective interests were possessed of strong and volatile personalities. I knew Arturo Alamy from 30 years of working with him at Caliente. I got to know Penny in the ensuing months, but she was already known to historians of the turf.

Penny Ann Early was born in Chicago's Near North Side about 45 years ago. Her parents' principal entertainment was playing the horses, and they often brought their young daughter



Jorge Hank Blum

with them to the racetrack. Penny spent so much of her childhood at the Chicago-area tracks that the sons and daughters of the jockeys and trainers became her playmates and often allowed her to pleasure ride their parents' horses.

Penny dropped out of school five years (7 married, and had a baby. The marriage soon broke up, and she found a job at a real estate office but couldn't get away from the track. "I was just in awe of it all," she recalled, "the smell of the hay and the horses, the whole atmosphere. This, I said to myself, is where I belong."

She begged for a racetrack job but was told it wasn't possible. Women simply did not belong on the backstretch. However, in 1963 a trainer took a chance and hired her as a pony girl, the rider of the lead pony who escorts the thoroughbreds to the track and to the gate. She followed the races all over the Midwest circuit, a tough and poorly paid life.

While in Kentucky, she became the first female exercise rider ever in the U.S. and, eventually, the first woman ever granted a conditional jockey's license in Kentucky. Up to that point, no

woman had ever ridden in a sanctioned thoroughbred race. To receive her permanent license, she would have to ride in a race before the end of the meeting. She was promised three rides over a period of a week. The first horse was scratched (withdrawn). The trainer of the second got cold feet and put a male rider up instead. And when her big day finally came, the other jockeys boycotted her last-chance race, provoking news stories all over the world. "Yeah," she says now, "the same little prick who had just told me to give up, they'd be willing to ride against me."

The Churchill Downs fans were with her, though, and loudly booed the jockeys with epithets of "chicken" and "yellow-belly." Some racetracks, however, claimed that a woman could not possibly have the strength to control a half-ton animal at high speeds. "Now you tell me how some mealy-mouthed 98-pound boy can be any stronger than me," she told Newsweek at the time.

In Kentucky she had met an owner and trainer named W.L. Proctor, who was moving his operation to California. Early decided to head west with him. Proctor became her lifelong friend (and a sort of second father). Before leaving she called a news conference and stated that the California jockeys had "too much class to boycott just because a woman was riding against them." An attorney friend had suggested this ploy. Her remarks were transmitted by the wire services, and she later found out that her praise of the West Coast jockeys had foreshadowed any potential boycott.

Many women followed the path Early had cleared. A track in New England realized that the women could be a draw, especially for potential female fans. The track organized a stakes race for the women and flew them in first class. Penny was one of the stars, having already appeared on Johnny Carson's show and been featured in the national media. Early's first track victory came in this stakes race.

In 1969 Caliente, then under the control of master promoter John Alessio, invited Early to ride against Alvaro Pineda in a match

race. As she was being driven into the Caliente track, she saw a huge banner over the entrance: WELCOME PENNY ANN EARLY.

One local paper called the Caliente crowd the biggest in recent years. But Penny lost to Pineda by many lengths. As she and Pineda galloped their mounts back to the finish line for unsaddling, a loud chorus of boos rose from the stands. "My God, when I heard those boos I wanted to die," she says. But the crowd was booing Pineda, he had humiliated the women jockeys they had come to see. Pineda later told a reporter he couldn't believe he'd be booed in his own hometown for a victory.

In 1974 Early moved to Caliente to pursue her trade, but a broken ankle ended her riding career and she turned to training. At one time, her public stable included 27 horses.

She trained at Caliente until late in 1989, when the strike that closed the track drove her out. She had often fought with the labor union, at one time throwing them out of her barn when they tried to impose upon her a groom she believed incompetent. At other times she took the union's side. When the peso was first

devalued, her fellow trainers held to the old wage scale; for their grooms and exercise riders, putting the exchange rate difference into their own pockets. At a meeting where the Caliente trainers tried to present a united front on the issue, Early dissented. "I told

THE SATELLITE SIGNAL, PENNY SAID, "WAS TO HELP THE HORSEMEN. NOW IT'S TURNED INTO THEIR WORST NIGHTMARE."

them they were wrong, that I, at least, was not going to pay my help a lot less for the same job just because of the devaluation."

She had met Jorge Hank in 1984 and attended several of his lavish parties over the years. When Hank first arrived at Caliente, Penny was impressed by his apparent commitment to live racing. "I really believe he wanted to make racing go. I'd had my doubts before meeting him, but the guy seemed very sincere. The truth is, the union just fucked it up."

When Arturo Alamy was about 13 years old, his mother sent him to Tijuana to live with relatives. Arriving by bus from Mexico City in the summer of 1971, he peered out the window and saw a huge fire off in the distance. But one sees many things on the long ride from the capital to the border, and he paid it little attention. He didn't know or care that it was the Caliente racetrack going up in flames. Later, he would recall the irony of his first view of Tijuana.

Alamy attended Pepperdine and UCLA. While never relinquishing his Mexican citizenship, he worked as a sales consultant for Amtrak. In mid-1987, while employed by a San Diego tour and public relations firm that services Baja, he made solid contacts with executives at Caliente and went to work for Jorge Hank. One of his first jobs with Hank was as a U.S. representative for a Mexican auto insurance agency owned by the Hank family.

Alamy was placed in charge of the Caliente office in San Diego in December of 1987. He didn't know much about horse racing or gambling, but he did know the basic procedures of American business enterprise. The first thing he did was to begin establishing contacts in the American racing industry, while at the same time making a thorough review of the contracts Caliente had for the simulcasting from American racetracks. These contracts

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had been drawn up by a middleman, an American who had been a general manager at Caliente. Once Alenamy determined that Caliente was being grossly overcharged for the signals, he eliminated the middleman and renegotiated the contracts, saving Caliente tens of millions of dollars. Carlos Hank González, in Mexico City, was so pleased with Alenamy's performance on this matter that he presented him with an inscribed Rolex watch.

Alenamy virtually idolized prominent American entrepreneurs, as well as major U.S. corporations. He once told me he would go to work for Donald Trump "in a second" if asked, even at a reduced salary. When Caliente, in the U.S., changed its name to MIR, with Arturo as the nominal owner (a device initiated to deter U.S.-based lawsuits against Caliente), he sent the new stationery he had ordered back to the printer. It was not the proper shade of "IBM blue."

Terms like "corporate structure" and "corporate chain of command" were often used — perhaps overused — by Arturo. Some Caliente executives became so weary of these phrases that for a while Jorge Hank fined him \$5 each time he uttered the "C" word. Arturo, in turn, was not enamored of Caliente's "corporate style." When I asked him once if the track might be sold to the Japanese, he replied, "If so, at least things would be done right down there."

Alenamy climbed the corporate ladder, he aroused envy in other executives, but none could match his valued contacts in the American racing industry. He knew exactly how to talk to the gringos, to put them at ease. "Not all of us are wetbacks wading across the Rio Grande," he'd joke with the gray suits of the American industry. "At Caliente, we're chihuahuas, from the big town, Mexico City."

In a story I wrote (at Alenamy's request) for the *Daily Racing Form* in 1989, he stated, "I do what I can to make sure Caliente suffers no credibility gaps with the American racing industry, with racing commissions, or with horsemen and their organizations.... We have the simulcasts and we have the sports betting, but we are still primarily a racetrack with live, in-the-flesh thoroughbreds competing every weekend, and a racetrack first and foremost is what we will always be."

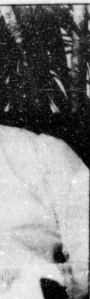
The U.S. racebooks Alenamy could deal with: Jorge Hank himself was another matter. In gatherings of American industry people, Jorge seldom lost an opportunity to demonstrate Alenamy's inferior status, sometimes making him fetch cigarettes or drinks. At one meeting in Florida, an American executive stood up to praise Arturo. Even while basking in the compliments, he told me later, he knew that Jorge "would find ways to get back at me for that."

Unlike most of Hank's executives, Arturo was not a "ho-to-ur," one of the sons of Mexico City's super-rich. Nevertheless, Hank and everyone at Caliente knew that Alenamy was an essential part of the Baja enterprise. Hank needed him, and at no time more urgently than for the fight that Penny Early and her boss had forced upon Caliente.

After the emotion-packed meeting of the California Horse Racing Board in October of 1992, Early began the legwork for her David versus Goliath struggle. She visited Brian Sweeney, spokesman for the California Horsemen's Benevolent and Protective Association, at his barn on the Santa Anita backstretch — arriving just after Alenamy had left his own meeting with Sweeney. While the trainer was sympathetic to Early's plea for the Caliente horsemen and track workers, he seemed more interested in getting Caliente to pay a fairer price for the signals (forty-five percent of the fee that Caliente paid the California tracks went toward purses for the horses of the state, 45 percent to the host track, and the other 10 percent to the State of California).

Early received a lukewarm commitment from the then president of the CHBPA, Noble Throckmorton, to support her effort for an 80-day meet at Caliente and from several other members of the group's board of directors. The letters and calls she was receiving from horsemen throughout California also fueled her optimism for quick success.

But when Early attempted to bring the matter before the CHBPA board for a vote to recommend terminating the signals, she



Arturo Alenamy

Caliente prove intractable. She ran into opposition from Sweeney. One of the breeders who had phoned Sweeney for his views said he was told that the issue was not as important as Penny Early thought it was and that they had to name cautiously because the matter involved wealthy and powerful individuals in Mexico City. (Sweeney later denied that he had made these comments.)

Early was also pressuring the California Horse Racing Board to take up the matter of Caliente. She pointed out that Tony Chamblin of Racing Commissioners International stood to her that he had ever examined Caliente's financial records (Chamblin told her only that Caliente might put up casinos if they were not able to get the signals), and the director of the California Thoroughbred Breeders Association, whom Alenamy had also cited at the October state racing board meeting, likewise denied discussing Caliente's internal finances with Alenamy. (The breeders' association later sent a letter to Hank supporting Early's position.)

The executive director of the state racing board, Dennis Hutchison, delayed several times Early's request to have the Caliente matter discussed by that group. But, according to Early, several members suspicious of Caliente encouraged her to stick with it.

At about this time, Early received a call from a highly placed person inside the state board, who offered information about the power struggles taking place within that agency. This individual — whom Penny referred to as "DDT" (Don Deep Throat) in honor of a request for anonymity — informed her that Dennis Hutchison was very friendly to Caliente. DDT suggested that Penny contact an investigative reporter for the *Sacramento Bee*, who was preparing a series of articles to run in late February about the alleged negligence of Hutchison in the matter of a recent horse-doping case. The reporter told Penny that he had examined Hutchison's stack of phone calls and had noticed "numerous calls" he had made to Caliente's San Diego office. On February 26, Hutchison was voted out as executive director of the state racing board. Shortly after,

the Caliente issue was taken up in earnest by the group. DDT informed Early that most of the appointed board members were handicapped by the racetracks they were supposed to be regulating. "It's not trying to discourage you," the insider told Early. "I just want you to know what you're getting into."

Early also began making periodic trips to San Diego to meet with the Caliente trainers and some local owners of horses stabled at the track. These meetings were held in the banquet room at the now-defunct Colony House, a somewhat down-at-the-heels bar on Third Avenue in Chula Vista.

About an equal number of American and Mexican trainers were registered at Caliente. The initial meetings at the Colony

House were attended mainly by the American contingent, but as the battle wore on into 1993, more Mexicans showed up to lend support. At these meetings they argued and voted on issues they wanted Early to present to Caliente and to the horsemen's association and the racing board and brought up various items of gossip from Caliente. There was considerable disagreement as to the best strategy to pursue, but the group was united on two things: full support of Early as their spokesperson and a near-paranoid insistence

that their support be kept secret. Penny heard the words "don't mention my name" so often that we began to call the meetings the Don't Mention My Name Society. Their fears may have had some basis. At one meeting they officially and unanimously elected Penny their sole negotiator and spokesperson by secret ballot, and George Joseph, a La Mesa restaurant owner who served as the president of the Caliente Horsemen's Association, presented the results of the vote to Caliente. Then, according to Joseph, several Caliente representatives, including Arturo Alenamy, began to call Joseph at his business, demanding that he negate the election and insisting on knowing who was attending the meetings, especially who among the Mexican trainers were in support of Early. Joseph described these calls as "harassing" but continued to stonewall Caliente management, while confessing that he feared that someday he would go down to Tijuana to tend his horses and "find marijuana or something planted in my car."

In December, Early got a chance to present her case at a meeting of the California Horsemen's Benevolent and Protective Association in a hotel near the Santa Anita track. Penny asked me to come along to tell the group the number of race books Caliente was operating and to offer a conservative estimate of the daily handle (dollar amount of bets) on the California races at these books.

While waiting in the hotel bar for the meeting to begin, Penny was greeted with an embrace by Charlie Whittingham. "You're going to vote with me on this issue, aren't you, Charlie?" she asked the venerable trainer, a member of the CHBPA board. What was that, he wanted to know. "The way I tell you, Penny, I'm going to vote with you on this issue, and another Caliente executive walked by and nodded a greeting."

When the Caliente issue came up at the meeting, Alenamy



Penny Early

I believed the estimate of gross handle I presented was conservative, based on having seen daily figures at a few books, on being informed of other figures by book managers, and on my observations in most of the Northern Baja books.

The CHBPA board did not vote on the matter. Instead, Brian Sweeney called for a committee to look into the charges and counter-charges. After the meeting ended, however, Ted West, a board member, told Penny and me that Caliente would have to present viable racing or their signals would be cut.

As the attendees at the meeting gathered in small knots to discuss the issues presented, Alenamy and Early had a spirited discussion. Arturo told her that she should be cautious because the Mexican government was interested in and monitoring the dispute, to which Penny replied with an expletive. Alenamy, however, did ask her if she would accept a 60-day meeting rather than the 80 she was pressing for. Penny told him that she would have to ask

spoke first, pointing out that Caliente had labor problems that were unknown at U.S. tracks but that they were doing their utmost to keep racing alive in Tijuana, despite large losses and difficulty in luring horses to compete at their track because of the well-known nationwide shortage of thoroughbreds. Penny tried to refute the payroll figures Alenamy had offered and showed pictures of the backstretch where some of the barns had been torn down to make way for residential construction.

I spoke on the number of racing books in Mexico and estimated their dollar handle on California races at about \$300,000. The \$2200-a-day that Caliente was paying to the Southern California host tracks for the signals was therefore a fraction of what the Nevada race books were collectively paying for the same transmissions, but that was okay, I said, if Caliente would present a viable race meet.

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Penny's idea in publicly revealing the probable underpayment by Caliente was to put Jorge Hank into a squeeze between the California tracks, the state racing board, and the CHBPA, and then to rely upon the latter organization to employ its considerable power and request that the tracks allow some underpayment by Caliente in return for the presentation in Tijuana of a worthwhile race meet that would benefit the California industry. She also believed that she had to reveal the substantial fee underpayment to her supporters throughout the state to galvanize them into putting pressure upon Sweeney himself to act.

URES, THE MORE SOME
PLE THINK THEY HAVE
ETHING TO HIDE."

On the same day that Arturo sent his letter to Sweeney, Sweeney faxed to Arturo a proposal for live racing at Caliente, with a copy going to Penny Early. Despite Early's apprehensions, this proposal, in the view of most of the Caliente horsemen, contained at least a solid basis for negotiations. It suggested a 26-week meeting, on weekends, with no stall rent during the meet. It also allowed horsemen access to suppliers of their choice. (Jorge Hank had required that all supplies be purchased through one of his associates.) It advised that a committee of Caliente management and the horsemen be set up to make "a biweekly assessment of the availability of horses."

continued on page 32

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


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Y329

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The Caliente horsemen and others in the industry believed that the much-publicized shortage of racetracks affected only the better grade of thoroughbreds; the cheaper stock was still being produced in significant numbers and needed more places to race. The Caliente horsemen were also disappointed that no mention was made of the profits Caliente generated from the simulcasts from California. The small American tracks that mixed satellite races from California with their own live programs diverted 50 percent of their profits from the simulcasts to support local racing, and Caliente spokesmen had often equated their track with those in America. But overall they felt that Sweeney's proposal was a starting point. Sweeney seemed desirous of settling the matter at that time he was much preoccupied with the increasingly virulent attacks upon him by the dissident horsemen's group in California.

On February 26, Jorge Hank faxed a counterproposal to Sweeney (but not to Early, to whom Sweeney delivered sending a copy until March 8). Hank proposed two separate 16-day race meetings that year, the second occurring only if certain conditions were met during the first. The 53 daily stall rent would be waived during the meets, but Caliente would require "a minimum average of 72 conditioned horses starting every racing day."

Further, the counterproposal stated, the "average minimum handle for each day of live racing must be \$175,000." (The daily handle for the 16-day meeting in 1992 had been less than \$100,000.) If the minimum requirements were not met, the proposal stated, "The parties agree that Caliente's management at its sole discretion may close the related training facilities or its live racing operation permanently. Caliente's management stands ready and willing to open live racing and let the market prove that live racing can be successful. However, if the minimums are not met, the parties agree now and forever that, in the event live racing is canceled permanently, there will be no future claims or controversies regarding live racing at Caliente." Hank's signature appended the proposal, with two lines left open for those of Sweeney and the CHBRA president, but none for Early or George Joseph's.

Gathering again with Early at the Colony House, the horsemen reacted to Hank's proposal with a mixture of disgust and rage. They felt that Caliente was continuing to separate racetrack revenues from simulcast profits, the opposite of what other minor tracks practiced that imported California signals. (They had often pointed out that the competition from the simulcasts from California was the chief reason for the decline of live racing at the border plant.) They believed that no horsemen at any track could "guarantee" 72 horses starting each day. "They could write a condition book

that didn't fit the horses on the grounds and then say there weren't enough horses to race," one trainer observed. Others thought the minimum handle requirement of \$175,000 daily was an attempt to push the task of advertising and promotion onto their shoulders. "It's a trap," said one Mexican trainer, "to give them the excuse to get rid of live racing forever."

It was decided that Penny would inform Sweeney of their rejection of the Caliente proposal. She'd return to Los Angeles to meet with Chris Clark, an insurance company executive and newly elected president of the CHBRA, to feel him out about terminating Caliente's signals to force them to sit with justice for the horsemen. And, if necessary, she would again try to modify the California trainers to bring pressure on the CHBRA in behalf of their besieged brethren in Tijuana.

Caliente was also fighting off the demands of the tracks and the state racing board. With Dennis Hutchinson gone, the state agency was drawing a line in the sand with Caliente. A follow-up *Business Journal* story of March 1 quoted Sue Rosa, a spokeswoman for the CHRB. "It is my understanding that the CHRB fully intends to get the Caliente figures."

The frustration and paranoia that had previously belonged only to the Caliente trainers seemed to be spreading. Cliff Goodrich of Santa Anita told the *Business Journal*, "There is a growing paranoia here. The more Caliente hesitates to release figures, the more some people think they have something to hide. The CHRB has become concerned because Mexico either doesn't have the same rules or it doesn't play by the rules." In the same story, Alamy said that the racetracks "are changing the rules of the game, asking us to turn 180 degrees in a few days, and that is very frustrating for everyone concerned."

State racing board staffers were reflecting the militancy of the tracks. An internal memorandum dated March 3 was being circulated in the board's Sacramento office, which read, "Not only are they publicly refusing to give us handle information relative to their book operations, they are asking us to give them the names of anyone who has given us such information (implying to me that they will punish those that have given us information)."

The letter to which the memo referred was a fax to state racing board commissioner William Lunsdale from the Comisión Nacional de Carreras de Caballos y de Galgos (National Commission of Races and Greyhounds) in Mexico City, stating in part, "The commission does not allow for public disclosure of handle information from private book operations located in Mexico.... If there has been disclosure of private book handle information, please

provide us with the names of the Mexican entities who have violated our commission policy prohibiting disclosing such information." The Mexican commission was the same agency that Alamy had represented at the October board meeting, at which Penny Early had launched her initial assault.

The refusal of an agency of the Mexican government to release the requested data became the formula horse Caliente would ride to the finish line. On March 17 Caliente's attorney, Richard Stern, writing on the stationery of his San Diego law firm, faxed to commissioner Stefan Manolakas his concern about the position the state board might take in their upcoming March meeting. Stern said he would be unable to attend that meeting, but "after talking to you at the meetings and talking to you, I am confident my absence will not adversely affect my client's rights." Stern mentioned the Mexican Racing Commission's policy of nondisclosure of book handle information and expressed the hope that Caliente and the California tracks could enter "into an amicable negotiation on an individual basis to determine a fair market value for the signal."

This letter seemed to contain a subtle shift in Caliente's position: up to that point they had insisted that they were paying fair market value. And, if individual agreements with each track could be worked out, the state racing board — and thus the general public — would never see the AutoTote figures from Caliente.

Shortly before the state board's dramatic March meeting, Caliente received a nasty shock in the form of a letter faxed to Sacramento and to the similar director of Hollywood Park. This was sent by Dan Francati, the general manager of the latter Sports Book and Racetrack, located in that Mexican city, near El Paso. Juarez, apprehensive about the signals being cut, took a very different tack than did Caliente.

Francati referred to the nondisclosure letter from the Mexican Racing Commission to William Lunsdale. The Juarez book, he wrote, "has not been notified by any Mexican government agency that they should not give their handle to a host track."

"We therefore will give the necessary handle information available to any host track in California which requests it for the purpose of reaching a fair simulcast agreement," Francati said he "will continue to request from federal agencies in Mexico a ruling from them that supports our stand on making our handle available."

While Arturo Alamy prepared for the March meeting of the California Horse Racing Board, Penny Early tried again with the CHBRA, where, she believed, the decisive power lay. She was convinced that if the official organization of the California horsemen rejected the tracks to discontinue transmission of their signals

to Caliente, the tracks would comply and Caliente would cave in to most of the demands of the Caliente Emergency Committee.

Early visited the offices of Chris Clark, the new president of the CHBRA. She brought with her a thick file of petitions and letters from California owners, breeders, and trainers who supported her cause.

Clark seemed sympathetic but noticed that the petitions (which Early had collected several months earlier) stated only that they, the horsemen, wanted a viable live meet at Caliente. There was nothing in them, he pointed out, that indicated they were prepared to request termination of the signals if live racing in Tijuana did not materialize. "If you had put a bit in these petitions," Clark said, "you wouldn't get this kind of support."

Early asked him if he would support a termination request if she were able to fill out another petition with that statement included. Clark replied that he would certainly have to give serious consideration to the wishes of his members, especially those active in Southern California.

The following day, Penny traipsed the backstretch of Santa Anita, where the trainers were putting their horses through early morning workouts. By mid-morning, after she had collected some three dozen signatures on the new petition, she spotted Clark at the "gap," an area where horsemen watch their animals gallop.

She showed him the petitions. Was it enough, she asked, or did he need more? Early said he replied, "These have no bearing. We have over 10,000 members in the CHBRA, and most have no interest in this issue."

Penny was crushed. All her work had been for nothing. She went to one of the barns and cried for a long time. "Then," she

says, "I got mad. I told a friend I was going out to get the rest of the names. He asked me what the use of that was since Clark wouldn't even look at them. 'I'll get the names,' I said, 'just to shove them up his fat ass.'"

She spent the next two days canvassing the barns obtaining the signatures of almost 100 trainers and owners at Santa Anita, many of them major names familiar to racing fans. Some of them expressed surprise that, under the circumstances, Caliente was still receiving the signals. Only two had refused to sign. Penny put many of the names in another *Daily Racing Form* ad published just before the next CHBRA meeting, where the Caliente matter was again discussed and again not brought to a vote of the board. The Caliente issue had been placed at the end of a long agenda, and by the time it came up, several of the Northern California representatives had left, leaving the board short of a quorum.

Although Penny was losing hope, she agreed to fly to Northern California to attend the March California Horse Racing Board meeting, a trip paid for by the husband-wife team that owned the San Diego horse transport business, who realized that their sole means of livelihood was slipping away. The CHRB parliament committee met in Albany on March 25 and 26, near the Golden Gate Fields racetrack.

Outside the meeting room Penny ran into Alamy. "I'm surprised to see you up here," he said. "Oh, just keeping tabs on you," she replied. Arturo told her their constant encounters were becoming fun.

Sue Ross opened the meeting by noting the letter from the Mexican Racing Commission, the fax from the Juarez operator,

and the fax from Richard Stern, "which unfortunately does not speak to the points."

Stefan Manolakas, at least at the outset, still appeared favorable to Caliente's position of nondisclosure. "I have been assured by the track owner that the negotiations with Mexico have been conducted in good faith and have been provided on the basis that the handle, if not fully disclosed, is verified in a manner that they feel comfortable that they're getting their fair share. In essence, we're partners with the tracks negotiating in the open market, with their best interests at heart, we are the third party beneficiaries and if in fact the host organizations are comfortable that they're getting sufficient information from the Mexican racing authority, and more importantly are able to verify that information, then likewise we should feel comfortable inasmuch as ours is based on. Our money is derived on what the host tracks get from their facilities."

George Nicholas, vice president and general manager of KNX radio in Los Angeles and a recent board appointee, spoke next. "Well, I don't feel comfortable at all... it seems that they're telling us two different things down there."

Cliff Goodrich of Santa Anita reiterated that he didn't care what Mexican law said if the information was not delivered by Caliente to Santa Anita, "we simply are not going to do business with them." However, he also stated that he didn't think there needs to be any public disclosure of that information.

Manolakas jumped back in. "What I'm hearing is if the host tracks feel that they're getting adequate information, then we shouldn't take any action on the part of the board." Don Robbins of Hollywood Park said that the last he heard, Caliente had informed his simulcast coordinator that the concept of full disclosure

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Quartered horse at Caliente, v. 1993

was unacceptable, and so Caliente would not be receiving their signal that summer.

Penny Early asked if any figures had been received from AutoTote. Goodrich replied that his track had not asked for them and did not plan to. "I think it puts AutoTote right in the middle. Remember, they are a contractor with Mexico. I think it puts them in an awkward position. And all we want is the information and we don't care how we get it. We just want to put the burden on Mexico."

Don Robbins offered, "I never — frankly, I never dreamed of it becoming this big project." Robbins also said that although he'd take Caliente at their word regarding the figures, it was up to the board to verify their accuracy when received. He pointed out that, considering the volume of business Hollywood Park does, the fee from Caliente was in any case "not a matter of dire economic consequences for us... And we don't want to be harsh, but when everybody else in the world we do business with, including books

in Mexico, is willing to share with us their annual numbers, it's a little difficult to understand why a particular operator in Mexico is unwilling to."

Finally, Arturo Aleman took the microphone as the Caliente race track executives leaned forward in their chairs. Mandakos opened the interrogation. The question I have, Mr. Aleman, assuming for a moment that the board isn't going to interfere with making those numbers public, which I think is one of your major concerns but we are interested in assuring that our tracks have adequate information not only from Juarez but also Agua Caliente to assure that the negotiations are proceeding with open eyes on their part.

"The very simple question I have for you is, when will that information be available to all the tracks that are going to be simulating down to Agua Caliente?"

Aleman: "Very simple answer to you as well as the board, is that the fact that on our board negotiations with each association

over the last five years, we have crossed bridges as we came to them. Actually we found a private way to release the approximate figures of how our system operates."

George Nicholas asked if Santa Anita could receive this information. "Mr. Goodrich," Arturo replied, "has received a negotiation."

Nicholas: "He just stood before us and said he hasn't received anything. He's hoped to get something at the end of the meeting."

Aleman: "I think he might be basically — we have dealt in good faith in the terms of the law of our associations. In terms of how we do business in the field of faith and in intertrack associations that we have been associated with over the last several years. We have made sure that every time we reach a compromise, it's on the table and above board."

Mandakos: "Yes, yes, I think sometimes it gets a little diluted. Nicholas: 'Am I missing something?'"

Nicholas: "Have I been back at the microphone too long. Tom Stefan, please explain to me."

Mandakos several times asked Aleman directly if question information would be provided. At one point Aleman replied: "The answer is depending on the situation. You're asking me a question that has many facets and cannot be reviewed at this meeting. After more inconclusive questions and answers, Aleman finally made a statement: 'Mr. Mandakos, I guess all I'm asking for, at the expense of being too naive, is that as a United States liaison for Caliente Race Track, Race & Sports Books in Mexico for the last five years, what I'm asking for is the respect that is due to another country...'"

Under somewhat perplexing exchange took place between Aleman and Nicholas. Mandakos tried to interpret Aleman's remarks. "What he's saying is he can choose, at least when it comes to a track-by-track basis, to enter into a contract with entitled tracks and if he does and they ask for the handle and he chooses to enter into a contract with them, then yes, he will provide it."

"If on the other hand it's not in his economic interest to enter into a contract then, in fact, he's going to make a decision not to provide that information."

Nicholas summed it up: "Well, Stefan, I got to tell you, if the amount of money that comes in reflects, impacts on the State of California, I think it's very important that this board know, because if they get into a contract with anybody, the amount of money they collect reflects on the money that the State of California gets. So I don't see how — we're cutting off the link here, is what I'm saying."

The legal counsel of the state racing board concluded by "pleading" of the public nature of the information once it reaches the board's hands. If it's necessary to verify with the tracks the contractual arrangements they have with out-of-state betting jurisdictions and to verify the state of California is receiving an appropriate amount of tax money, that information provided by the tracks to the board is public information. If you have no way of getting the information from the tracks, then you may be in the position where you may not authorize the tracks to send the signal because you have no

EARLY CALLED DON ROBBINS AT HOLLYWOOD PARK TO ASK IF HE WAS BACKING DOWN ON GETTING THE CALIENTE FIGURES. "I'M CRUMBLING LIKE A COOKIE," ROBBINS REPLIED, ACCORDING TO EARLY.

way of making sure the state is receiving the appropriate amount of money that it, by law, is required to receive."

Neither Early nor Aleman attended the second day of the meeting, when George Nicholas said, "Now, Mr. Aleman came back again and told me that for us until we were blue in the face. This has been going on for a long, long time."

"In fact, he even told me how long it had been. I must say that I was very, very insulted by his comments to this committee. He started off by cautioning the board not to do anything that would be disrespectful to Mexico. I called it to his attention that I don't believe that any member of this board has ever been disrespectful to Mexico. First of all, when we started talking about this, everyone agreed that, in general, that it's best to allow the facility to negotiate with Caliente for the simulant things. And we had a number of people report — Don Robbins of Hollywood Park pointed out that during the strike at Caliente, Hollywood

Park actually made more money by not sending the signal there. He also said that he wasn't getting the information that we have requested of Mr. Aleman. And Mr. Aleman insulted us even further by saying that he's only been on this for 165 days."

"Now, that's a full year to me. I find that really very, very tough to accept... Now, it appears to me, Mr. Chairman, that our contracts that are in existence now between California racing associations and Caliente are not complete and are illegal in the standpoint that they do not insist on getting that handle information."

Caliente to provide handle information, what Mandakos called "the drop-dead date." It was decided that the state racing board staff would notify Caliente of an appropriate date. This would come in the form of an ultimatum. But, I don't want to start an international incident," Mandakos cautioned.

On March 31 the acting executive director of the state board, Roy Minami, sent a letter to Aleman. "As you can see," the letter read in part, "the withholding of handle information is not only a great disadvantage to the associations in negotiating contracts but also compromises the (board's) responsibility to the State of California by not ensuring the maximization of public revenue, i.e., fees generated from the satellite signal contract."

Minami pointed out that AutoTote had informed the board that complete handle information at Caliente could be provided.

"I request that this information be sent on a continuous and daily basis starting not later than April 15, 1993. Please be advised that if this information is not received, I will take immediate action to rescind approval for you to receive any signal from California horse associations."

Sometime after this letter was dispatched, Penny Early called Minami to find out what was happening. He told her that the race tracks were very upset over his strong letter to Aleman and would prefer to negotiate directly with Caliente and that no Mexican handle figures would be made available to the CHRB. However, Minami assured her, the CHRB would soon amend the rules to allow that agency to receive verified AutoTote figures. Early then called Don Robbins at Hollywood Park to ask him if he was backing down on getting the Caliente figures. "I'm crumbling like a cookie," Robbins replied, according to Early, and then laughed it off.

Shortly afterward it came out that Caliente had agreed to a \$2000 daily fee increase to the Southern California tracks for the satellite signals, even though a year earlier Caliente had resisted paying only \$200 a day more. Don Robbins told the *San Diego Business Journal* that Caliente had provided him the AutoTote wagering figures, although Aleman refused to confirm that, reiterating that to do so was contrary to Mexican law. "This has been a grueling matter

but it has proved there was no wrongdoing on anyone's part," Aleman was quoted. "Good heads prevailed, and we've reached fair agreements that are consistent with the growth of satellite wagering in Mexico."



R. Minami

Officials who believe that in state regulatory agencies the tail often was the dog might believe that the California tracks were engaged in a kind of Punch and Judy show, using the California Horse Racing Board to bring pressure upon Caliente, so that the tracks could secure the best deal possible. That the agency, and therefore the public, be provided with Caliente's AutoTote figures was apparently an item not in the interest of the tracks. This would perhaps answer the question why the tracks, provided they could get more money, were always willing to negotiate privately with Caliente and to force the CHRB to back off on public disclosure.

If the estimated daily handle on California tracks of half a million dollars is correct, or even close, why would the California tracks settle for a lot less than the verified percentages (through the State of Nevada) that the Las Vegas race books pay? (The Nevada books now pay 2.7 percent of handle, but even that would be more than \$13,000 a day on a handle of a half-million, considerably more than the \$4200 daily that Caliente negotiated with the tracks.)

Caliente may have told the tracks the same thing that a representative of their public relations firm told a reporter from the *Business Journal*, that if denied the California signals Caliente would simply "black box" them — seal them from the satellite. When Marge Everett, former owner of Hollywood Park, expressed told me that he had warned Hollywood that they could steal the signals and that "the case would be tied up in the World Court for decades."

Caliente may also have threatened to sue Carlos Hank

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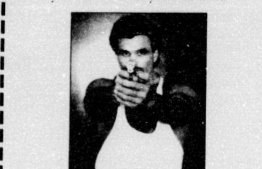
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Gonzalez's influence in Mexico City to obtain authorization for casino gaming in Baja. (Racetracks, with their slow gambling action, generally fare poorly in competition with slot machines and table games.) Tony Chamblin, of Racing Commissioners International, had once mentioned this Caliente option to Penny Early.

Or perhaps Caliente engineered a media bluff by telling the California tracks that rather than release handle information to the CHRB via AutoTote, they would decline to receive the signal.

In mid-May, Penny Early made the trip to the Colony House for what was to be her final meeting with the Caliente trainers. "My guys," as she referred to them, she was blunt. Their last hope, she told them, lay with the CHRB Board requesting termination of the signal. At that point one of the trainers showed her a copy of a letter that had been handed to him by the Caliente racing secretary.

It was from Chris Clark of the CHBPA, to Caliente. It stated that the CHBPA would take no action regarding the transmission of racing signals from California to Caliente.

A week later, on May 25, 1993, Caliente announced to the press that they were closing the Caliente Racetrack.

EPICURE

The Caliente trainers told their epic struggle to save the old track and have gone their separate ways. A few reportedly are training horses in Arizona and other states. Some have moved their operation to San Luis Rey Downs, a training facility near Vista. Others are out of the racing business entirely. George Joseph, the last president of the Caliente Horsemen's Association, is one of these. His last county bar and restaurant businesses are doing fine, he says, but the fun is gone from his life. "I miss my horses."

Some of the former groomers and exercise boys are unemployed in Tijuana. Others are working at various California racetracks, several illegally.

In a sense, Caliente lost too, in terms of diminished credibility in the U.S., which Arturo Aleman had worked so hard for five years to build up. And they are paying over a million dollars more annually for the California signals, which, at least in the view of Early's supporters, is still not enough, Jorge Hank told the Los Angeles Times in the summer of 1992 that racing may one day return to Caliente. Penny Early has a short comment on that —

"Bullshit." But some of the trainers still in the area have been excitedly swapping rumors about the resumption of racing at the track.

Caliente, meanwhile, plans to expand its race book network into Central and South America. Whether they will pay a proportionally increased fee to the California tracks in that eventually is not known.

CALIENTE MAY ALSO HAVE THREATENED TO USE CARLOS HANK GONZALEZ'S INFLUENCE IN MEXICO CITY TO OBTAIN AUTHORIZATION FOR CASINO GAMING IN BAJA.

The California Horse Racing Board seems also to have lost, at least with regard to those staffers who still may be convinced that Caliente is not paying fair value. I spoke to Roy Minami a few months ago, and he told me, rather dispiritedly, that the agency was satisfied with the private arrangements the tracks had made with Caliente. There would be no amendment to the rules to allow the state racing board to receive the AutoTote figures from below the border.

George Nicholas was reached by phone at the L.A. office of KKNX a few months ago. "I was a very independent voice on the board," he said. Referring to his words with Aleman, he commented, "He was not doing what he was told by his company, so he had to bear the brunt of the bad tidings." Nicholas said he had been to obtain fair value for the state and the people of California and seemed surprised that the state racing board was not receiving AutoTote figures. He said he would raise the issue again this year, but right now, "there are international problems with Mexico and I don't want to get it in an uproar."

Ted West was defeated in his bid to be elected to the California Horsemen's Benevolent and Protective Association board of directors, though Brian Sweeney and Chris Clark are still officers of that group. Shortly before the battle of Caliente ended, I asked Clark what he would do if the Northern California tracks decided to end live racing and simply receive racing signals from

the Southland. Speaking for himself, he said, he would probably ask the Los Angeles area tracks to terminate the signals into the Bay Area plants to pressure them to continue the on-site racing.

Arturo Aleman continues to represent Caliente in the United States from his office in the Spreckels Building.

Penny Ann Early is again working full-time as a pony girl at the Pomona track. She may be moving out of state next year. Roy Minami suggested she apply for the permanent position of executive secretary of the California Horse Racing Board, a position he wasn't himself interested in assuming. Penny was flattered but declined.

Penny today says that if she had to fight the battle of Caliente over again, she would first approach the California racetrack executives to try to persuade them to her side. Though without at least some of the Caliente trainers standing up to speak for themselves, it allowed those hostile to their cause to direct all the firepower at Penny Early and so diminished their chances.

The Caliente Racetrack itself remains, but the horses and the crowds are gone. Caliente's greyhound racing remains, however. For a while last June was showing Tijuana visitors around the corpse of the history-laden hippodrome, and they may start doing so again.

Shortly after the announcement of the closing of the racetrack, the popular Tijuana weekly *Zeta* began a series of articles attacking the Hank for attempting to sell off the racetrack grounds that property, said the newspaper, is "the patrimony of the Republic."

Another report in *Zeta* claimed that research into the terms of the original concession granted to Fernando Gonzalez back in 1913 proved conclusively that the track, acreage belonging to the Mexican people, and why wasn't Carlos Hank Gonzalez being brought to the bar of justice for trying to sell off the Land? *Zeta* reporter who has been monitoring the issue believes that the end of President Salinas's term in office will change nothing. Aleman de la Vega is Jorge Hank's partner in the residential development of the racetrack property. De la Vega was also a college roommate and remains a close friend of Luis Donaldo Colosio, the recently unveiled candidate of the ruling party, almost certainly the next president of Mexico.

The Caliente Racetrack thus dies as it had been born, with controversy the only sure thing in sight. ■



Sylvia Repine

THAT SINKING FEELING

SYLVIA REPINE, CITY GOVERNMENT CLERICAL ASSISTANT, FOUGHT TO SAVE HER JUNK

BY BILL MANSON PHOTOGRAPHS BY DAVID ALLEN

Sylvia Repine, government clerk, is sitting in a leaking dinghy bobbing beside one of the giant legs of the Coronado Bay Bridge. It's seven o'clock at night. She shudders in the chilly, dank breeze. Every now and then she takes her flashlight and switches it on and off, trying to make an SOS. But no lights answer across the inky waters. None except the ones she sees when she looks up skyward, the evening commute of homecoming Coronadans. Beside the dinghy her waterlogged 30-foot Chinese junk groans as it scrapes up and down against the massive bridge leg. She feels down her own leg. A large gash has bled her inner thigh. She got that a moment ago when she lost her footing on the bridge leg's ledge and fell into the dark slopping water, scraping her leg on the barnacles as she fell into the darkness.

She flashes again. No response. Just night, and San Diego's Embarcadero in the background. If she hadn't picked up that paper, she keeps thinking, that damned *San Diego Union* back in July '92, she wouldn't be here. But she had picked it up. Her eyes had gone straight to the ad. That ad under "Houseboats."

"\$650 Chinese Junk. 30-foot. Live aboard. Teak." "Something about it caught my imagination. I knew nothing about boats, let alone junks. But I had always wanted to live by the sea. I lived inland. I worked indoors — a clerical assistant for the City of San Diego. Suddenly the idea of having a place to go to sit on the sea grabbed me. I had visions of lying out under the stars, listening to the slop-slop of water, far away from my frantic, bureaucratic, Monday-to-Friday life."

Sylvia telephoned her dad. He agreed to drive her down to where the junk was anchored out in Coronado's Glorietta Bay to look at it that evening.

He was not impressed.

"He took one look at it and said, 'Forget it,'" says Sylvia. "I should have followed his advice."

But before her father could turn her around, the owner arrived in a motor skiff. "Actually the guy had never been on it," she says. "He'd gotten it as part of a trade."

The moment she climbed aboard it didn't matter what her father said. "It was the smell. That's what got me first. The wonderful smell. Salted wood. Like on the *Star of India*. And when I stepped inside through the Dutch doors, I saw the paintings. Chinese paintings on the walls. A pagoda in a garden on the front wall, a lady in a red dress, a very full dress, on the back wall. There were two

more I didn't spot till later — an old fisherman with a wispy, long beard, and a green lady carrying fish on a string. This was special. The stove, the basin with running water, the pottery stall, the table, the tiny windows, the bed — it was all so quaint-looking. And you could live here, you could sleep. And it was dry. It didn't leak. Okay, it wasn't going anywhere — nor was I. I didn't know how to sail anyway. He said the sails were in tatters. But all I wanted was to be able to sleep aboard, to walk the Chinese canals it had around its outside, to hold onto the mast."

"I asked if he could wait till Monday, but he said no, he wanted cash. Then and there. First come, first served. So somehow I managed to borrow the money — I thought, heck, a vacation's going to cost this much — why not spend it on a new life right here?" She took over ownership of the junk known only as "Wo Hing '58" (named after the Hong Kong builder and the year he built it) on August 1, 1992. "Read, the guy who sold it to me, threw in a dinghy. He warned me it was leaky but said it would stay afloat long enough to get me out there," she says.

That first Saturday, she risked the dinghy leaks and

brought out her sleeping bag, a cooler, a small yellow tablecloth (to match the yellow enamel stove), a prepared dinner, an emergency jar of peanut butter, and some books. "I just felt wonderful. I could hardly believe I owned a boat. That night I sat out on the roof looking up at the stars. Across the water from the anchorage there was a party going on at the Coronado golf course clubhouse. Rock and roll wafted across. I felt like dancing! The boat rocked a little when other boats went by, and I loved it. All I could think was 'mine — all mine!'"

There was a moment of insecurity when she put her head down to sleep on the bed. "Every time I started to doze off to sleep, I started hearing this...chewing next to my ear. An awful gnawing sound. Something eating through the wood. I thought I was going to sink in my sleep."

That turned out to be the snapper shrimp, like the ones that echo through the iron hull of the *Star of India*. But when she woke up next morning, she found that one ear from her dinghy was gone. "I couldn't understand it," she says. "It must have leaved off when the dinghy swung against the boat. I guess I shouldn't have left the oars in the rowlocks."

But these incidents were nothing. Even paddling out in a leaky dinghy with one ear, she had four months of bliss — before "it" began. "The worst year," she says, "of my life."

January 16, 1993, is the day that will go down in Sylvia's book as the beginning of the end. A very slow, painful end.

"That's the day the storm struck," she says. Her phone rang at home. "Bad news," said Mike, a floating neighbor who lived on his boat. "Your boat has sunk."

"I couldn't believe it," Sylvia says. "My junk had never taken on water before."

She rushed out to Glorietta Bay. There was *Wo Hing '58*, down in the water but not sunk. In the storm it had dragged its anchors. Some of the neighbors were plainly peeved that her junk had been thrown against their boats during the night. "It was the rain. Water had never come from the top before," says Sylvia. "This was when I started realizing I knew nothing about boats. I didn't know what to do. I was getting contradictory advice from everybody. I should get a bilge pump going. But I had no battery. Should I get a regu-

San Diego Reader February 24, 1994

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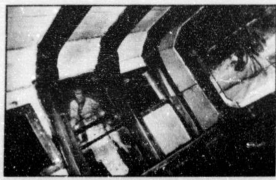
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lar battery or a marine battery? Should I try caulking the roof leaks or put a tarpaulin over? Or would the wind catch it? I rang some- one to see how much it would cost to pump it out and cover it with a tarpaulin. Two hundred dollars?"

But before she made up her mind, she gathered with Mike and two other boating neighbors around the bar at the golf course clubhouse. "They said they hated to see me spend that money. They told me the water inside had equalized with the water out- side. They said to leave it a couple of days while the storm passed, then they'd help me beach it and empty it out. I thought, 'If these three fellas agree, it must be a good idea.' So I didn't ask for the pump-out. That was my first mistake."

The next phone call came about 3:00 the following afternoon. "Bad news," it was Mike again. "Someone untied your boat and let it loose in the storm. It's on the rocks."

"I rushed down. It was still raining. I called at the hardware shop and bought some rope. Then I went straight to the golf course. I had to walk all the way to the Coronado Bay bridge. There it was. On the rocks." She waded out waist-deep, attached the rope, tied it to some rocks, tried to haul it off the rocks, gave up, and just went home.

That night, Sunday, was a God-awful storm. Wind, rain dump- ing, I expected to go down the next day and find just tooth- picks. But there it still was, waterlogged but together, and on the sand now."

Sylvia went to phone Barnabe's bill's Marine Service to arrange for a tow back to her moorings. "Then I thought, 'Since it's on the beach, maybe I should drag the tow. Get a battery. Pump it out. Caulk the leaks.' I left it till Tuesday."

Tuesday her floating neighbor Bruce came with her — and turned up more bad news.

"He saw what I hadn't: the keel had been stove in. He said, 'That's it.' Barnabe's bill came and looked at it. Four hundred dol- lars, just to get it off the beach. At \$35 an hour, it could end up cost- ing me \$10,000 or \$10,000 to repair it. Everybody said, 'Get rid of it. Go out and buy a nice plastic boat.'"

Ad. mid-February, in *The Tropic* free-circulation paper: "\$500 or offer: Chinese junk. Damaged. Possible partnership."

"I did lots of ads. They sometimes brought people, but noth- ing came of them, after they'd seen the junk. Everybody I talked to was full of ideas as to how to get rid of it, of course. Take off the license numbers. Go to the DMV and pretend I had sold it. See if a Chinese restaurant wanted to buy it. Have a big bonfire. Chop it up for chopsticks. I actually went out and bought a chainsaw for \$100. Except when I opened it, it was all sticky. I never even un- wrapped the thing. Plus there were no different safety cautions to read. I thought, 'No — my foot is worth more than that.' That's when I decided to try and save the boat."

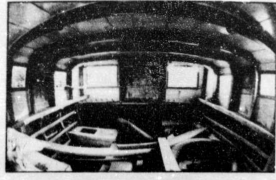
And thus began eight months of Sylvia and Wo Hing against the

"ALL I WANTED WAS TO BE ABLE TO SLEEP ABOARD, TO WALK THE CHINESE CATWALKS, TO HOLD ONTO THE MAST."

Fates, a saga the floating population of Coronado watched with a combination of admiration and horror.

"First I put up a sign. This Boat Not Abandoned. I had to things had already happened. I'd heard someone look at the mast and say, 'That'd make a nice flagpole.' Next day it had been sawed off. I can- you believe people! I decided to repair the bottom then and there. For that I needed muscle. So I put an ad in the *Reader*."

Ad. *Reader*, mid-Feb.: "Help needed. I want strength. A group



of guns to help me tip my Chinese junk over."

Reply: Zero.

"So I just started digging the sand out from under her mast, over several weekends. I didn't work. Every time the tide came back in again, it would fill up the hole I'd just dug. Then I had an idea. I bought a \$20 bottle-jack and actually got the boat on its side that way, with boards and rocks to hold it up."

As word spread around the waterfront that Sylvia was going to fight for *Wo Hing*, a young live-aboard named Roger came and offered to help her, for \$10 an hour. He told Sylvia it was too dan- gerous to work on the boat like that. It needed to go to a yard. He would use his boat to tow it to a yard in National City.

There were other incentives: The Harbor Police told Sylvia to do something with it or the Port would destroy it for her — and charge \$10,000 for the trouble. A friendly cop told her she had 100 days before they'd actually take action. "I thought, well, that's three months. I'd rather spend \$1000 fixing it than smashing it to bits."

She and Roger bought wood to cover the cracked keel. Foam to fill the bilges. Plastic tarps to help the buoyancy. "They cost \$30 each — except the one thing they didn't have was caps. We stuffed them with rubber."

It was moonless and cold at 9:00 on a February night when Sylvia walked into the water from the deserted golf course to push off the refloated junk, waiting for Roger to putter around in his big old fishing boat. "Then I noticed a gang of young people drive up in their cars. They parked facing the junk. Their headlights lit me up. I was frightened. I didn't dare go back to shore. I had to haul myself up on the junk and wait for Roger. He took hours. I just sit

there, and so did they. But when he finally came and took me in tow, about midnight, we heard them all cheer and flash their lights. It was a moment of triumph. I thought, 'This beautiful lit- the junk could have been firewood by now.' Everybody told me to abandon it. But...it's still alive."

Because Roger's navigation lights didn't work properly — and there's a \$500 ticket if you're caught — he took the junk back into Claretta Bay, its old mooring grounds. He meant to take it straight across to National City the next day, but somehow, what with coordinating with the yard, one day became seven. Seven, ten.

Another phone call. To Sylvia, at work. "Had news." It's the Harbor Police this time. "Your vessel is floating free down Claretta Bay."

Ex-floating neighbor Bruce does her a favor. With his outboard and dinghy he catches up with waterlogged *Wo Hing*, looking now like some lost *Kom* 18s, and hauls it back up by his boat in Claretta Bay. Sylvia's pretty sure it was "set loose" deliberately again. Somebody didn't love her father there. "Just walk away from it," her father implored.

March in *The San Diego Union*: "For Sale, or Part Ownership: 30-foot Chinese Junk. Needs work."

No serious replies. Finally Roger gets the junk

across the bay to Land and Sea's National City yard. A six-hour voyage. Land and sea takes one look at the junk sitting there low in the water, held up by all those ridiculous plastic water bottles, and refuses to take it. But the owner of the yard next door, the Sweetwater yard, who'd had a junk himself once, takes pity and gives them space for half-price — \$15 per day.

"I couldn't believe it," says Sylvia. "Winched out, wheezing water from every pore, but — we had it on dry land. It hadn't fallen apart. Roger said he could make it seaworthy in a week for \$400. Naturally it took almost a month. Completely took over my life. I used up leave from work like it was going out of style. My bank account has gone. We were refastening planks with stainless steel screws, recaulking, sanding off, applying rubber, epoxy, two coats of paint. I painted mostly the top half of the boat. Maybe I should have spent more time on caulking below the waterline."

It's June now. A blustery afternoon, winds rising. "We had to do it. We were paying all that yard rent. People said that the junk being wooden, any leaks we had'd spotted would close up pretty quick. We put it in the water. I felt this was going to be a great moment."

Great moment it wasn't. Even after all the junk, the boat leaked — just as badly. "We should

have hauled it right out, but that cost \$300 each time, so I decided just to see if it got better as we got towing."

It got worse. The waters got rougher. Mike, the Claretta neighbor, couldn't make the bilge pump work. It was clogged with the junk they'd been squeezing in between the planks. He started getting snuck down there in the bilges. He refused to go back down there again. Had to sit on the forward deck with the towline.

"By now I'm up to my knees in water. I know we're not going to make it to Harbor Island. And there's the beach. It'd been wrecked on for three months, the last place we could beach it. I hollered to Roger, 'We gotta pull in!'"

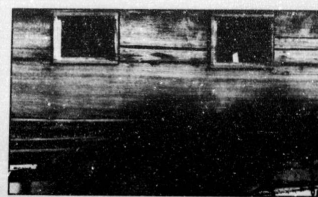
As *Wo Hing* wallows back under the bridge onto that familiar shore, and Mike is leaning over the side throwing up, and a smart-ass jet-ski-er refuses to take the line from the beach, and, worst of all, Sylvia has lost her glasses, she figures this

has to be it.

"I've spent about \$2000, I've had my life wrecked for five months, I've done everything to save this boat. I'm outta here."

Except for those darned glasses. She ties *Wo Hing* to a rock, thanks the boys, pays the boys, drives back to National City to clean up the yard, then, finally decides she can go home, have a bath, freshen up, warm up. Once she's warm, she writes out another ad.

June ad in *San Diego Union*: "\$500 or offer:



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*Site located beyond the grocery store.

For More Information 1-800-800CIRCLE

Chinese junk. Damaged. Possible partnership." Then, even after all the cries of the day, she decides to go back for one last look for her glasses.

"I get back to the golf course, walk down to that beach and — no boat! I finally see it adrift out there, alone, low in the water, heading for the bridge. Those jet-ski guys must have cast her adrift — we were probably where they wanted to land. But they didn't have to do that. I jump into the leaky dinghy and paddle out — still just one oar — to catch up with it."

She reaches the *Wo Hing*. It's wallowing, heading for the bridge and who knows? Maybe the open sea if the tide wants. It's utterly alone and maybe sinking. And yet all Sylvia Repine, city government clerical assistant, can think of is her glasses.

"I'm down there scabbling. I know I should be trying to set anchor, except I don't know how to set anchor. Finally I put my head up, and there

is this huge leg of the bridge coming up. The tide is carrying us right onto it. Clunk! I toss a rope around the cleat they have on the leg's platform. I clamber up onto the platform. It's when I'm going to tie the oar that I miss a gap in the concrete. What do you expect, fading light and no glasses? I'm falling. Into the water. I scrape on the barnacles all the way. It's all I can do to haul myself into the dinghy. It's leaking, as usual, but I bail out. And somewhere I get this flashlight. I try to flash it for help. It's dark. There are no boats. The night wind is freezing me, and you know what? I suddenly think about that first ad. Why did I answer it? I wouldn't be here freezing and alone if I hadn't spotted that ad."

And yet somehow, despite everything every body's said, she can't help feeling like she and the lost junk are, well, buddies out here. "I kept thinking, well, we're not in very good condition, but here we both still are. We've both faced an awful lot of negativity. I'd had to work so hard

HARBOR POLICE TOLD SYLVIA TO DO SOMETHING WITH HER BOAT OR THE PORT WOULD DESTROY IT FOR HER — AND CHARGE \$1000 FOR THE TROUBLE.

against it, with no knowledge of boats, no money. But I did as good as I could. The boat and me — we're two of a kind. I mean, it had been a helluva day. One half of me was desperate, terrified, emotionally exhausted. Yet too, I'd discovered another side of me, thanks to this boat. Here I was doing stuff nobody would believe, back at the

office. I suddenly think to myself, 'I can handle this. I can get back. I don't need help. Even if I do only have one oar.'"

Ad, September, in *Boat Trader*: "Junk, 30-foot, oak, needs someone with time, \$5,000 to restore it. Make any offer. Any."

Sylvia (who found her glasses, paddled herself back with one oar — against the tide — and for whom some anonymous benefactor later towed the junk back to "its" beach) has a whole range of respondents: a guy wanting to plant the junk in his commercial nursery and live in it. People wanting it to put in their garden and put a hot tub in it. A gentleman wanting to make it a novel guestroom on his Alpine property. And a restaurant wanting it as a theme. She had even approached Tom Han of the Chinese Historical Society to put it in their museum.

But she finally chose "Charlie" of Spring Valley, because, in exchange for her giving him *Wo Hing* free, he agreed not only to fix it up in his yard but guaranteed her a certain number of nights each year, when she could come aboard, have the boat to herself, lie back on the roof, listen to the slop-slop of the waters, and watch the stars.

"None of the worries," Sylvia says, "all of the fantasy. I think that's a pretty good deal." ■

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BRENT STAPLES' *PARALLEL TIME*

SPARES NO ONE



Brent Staples does not come from the privileged spawning grounds of the "Talented Tenth." Like that handful of black writers who have uprooted themselves in the 1960s and 70s to Bessie Coleman and Langston Hughes, Staples is the son of a poor, working-class family. His father, a member of the New York Times editorial board, was one of nine children. His upbringing was marked by poverty and violence, by moves from place to place. "We had seven different addresses by the time I reached eighth grade."

The family was hounded by bill collectors and terrible accidents. One sister, Thelma, was burned over two-thirds of her body — and deaths and poverty. Staples suggests that his family was unable to transfer from the agrarian economy that blacks had inherited from west Africa to the economy of cash and credit. Of his mother he writes, "She had been raised in a farmer economy where neighbors traded their labor and what they grew for what they needed. The man who butchered your hogs could be paid in pork. Money was a mystery to her. She held the dollars in her open palm and stared at them, as though the bills themselves could give her advice."

But the real reason for the Staples family's poverty was the father's alcoholism. Brent Staples' grandfather, Marshall, abandoned his wife, Brent's father, and Brent's father's siblings. Brent's father was unfortunate enough to land in the household of a cruel and selfish man who was hated even by his own children. Staples writes, "My father's childhood left its marks. He distrusted affection. But not all of the stories of the males who preceded those of Brent Staples' generation are gloomy. Brent's great grandfather, John Wesley, a farmer, died in 1900, leaving an estate worth \$30,000, a no small amount in those years. Staples' parents were young when they married, she 18 and he 21, on their wedding day they moved to Chester, Pennsylvania, a city on the Delaware River, whose economy was based upon paper, steel, aluminum, cars, and locomotives."

Brent's nonverbal father let his fists do his talking. He assaulted his wife and his children. His mother could be violent too. On one occasion

By ILMHAEL REED

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Reader for ideas that will have you
packing your bags.



son Staples' mother grabbed one of his sisters and "shook her until I thought her neck would snap. Then she threw her with such force that her head and elbows smashed through the wallboard."

Staples survived the random violence, killings, the fights, bad 'n' hooks, and the wrath of his father and an overall precarious growing up and was eventually brought into contact with another world by a Quaker couple, Vint and Carol (not surprising, because the Quakers sometimes appear in the slave narratives as rescuers of a former generation of gifted runaways).

Through the Friends Chester Project House, Staples met black students from Swarthmore College. A woman named Marilyn invited him to a party there. Staples says of Swarthmore that it was "the most beautiful place I had ever seen." Another deliverer appears in the form of a black college professor named Eugene Sparrow. Sparrow involved him in Project Preppie, Pennsylvania Military College's plan to increase its minority enrollment. Staples and 23 other black male students arrived at the college under the wary eye of the press and the doubters, who marked them as risks. "I was obsessed with grades. How could I be otherwise? I had arrived at college with the word 'risk' stamped on my forehead. I tied up the A's and dotted on them like the greedy king in the counting house."

Encouraged by the Pennsylvania college's faculty members, Staples entered the University of Chicago as a graduate student in psychology. He wrote his Ph.D. thesis on the mathematics of decision-making. Ironically, it's not psychology that influenced Staples' future as a journalist. *New York Times* Book Review editor, and author — "I began my doctoral studies just as psychology was losing legitimacy as a subject" — but Saul Bellow's writing style. Bellow at the time was the University of Chicago's most distinguished faculty member. (Though Bellow's recent characterizations of blacks in a series of books, including his recent novel *The Thief*, have offended many black intellectuals, including Staples, but have met with little of the outcry that a black writer would receive if he or she were to characterize American

leaves in a similar manner.)

Staples was especially impressed by Bellow's descriptive powers. "Often he reduced [characters] to a single bodily feature that carried their entire person in its wake: the set of the butt, the cleft of the upper lip, a gap in the teeth." Staples, inspired by Bellow, "began to carry a journal everywhere."

STAPLES OPENS WITH A CLINICAL REPORT OF A BROTHER'S AUTOPTSY — AS THOUGH THIS EXHIBIT WOULD MAKE UP FOR THE GUILT HE FEELS AS A CONSEQUENCE OF HIS MOVING FROM "A BLACK WORLD INTO ONE LARGELY DEFINED BY WHITES."

everywhere. [Bellow's] *Humboldt's Gift* had given me the idea. "Perhaps Saul Bellow would be proud of his black admirer. Staples' descriptions have a breathing balm."

The Cadillac was chrome and bigness, their soft, rounded lines made them seem pumped full of air. Cars had faces then. The books bulged out at you like the foreheads of whales. The headlights were dead rings for eyes. The grill-work resembled a feline's human mouth. Buick Roadmasters were buck-toothed, their chrome rows of ivories fixed in a perpetual grin.

Staples roams through the memoir like a disector searching for body parts. He opens *Parade Time* with a clinical report of a brother's autopsy, offering details of the state of every organ as though this exhibit would make up for the guilt he feels as a result of his alienation from his family, the consequence of his moving from "a black world into one largely defined by whites," as the book jacket notes. While Brent Staples pursued a career as a journalist with the *Chicago Reader* and the *Chicago Sun Times*, where he was regarded as an egghead and with suspicion, his

Chester, as in many American cities and small towns, is the drug industry. The drug industry entered Brent's sister Yvonne and his brother Blake. Blake was killed as a result of a drug deal gone wrong. Staples' father succumbed to alcoholism and ended up homeless, and his brother became a mental case.

It is refreshing that Staples doesn't set himself up as a model African American who, by adhering to higher morals, rose above his condition. He lies, he cheats, he steals, he gets pregnant, and when he has an opportunity to impress some Philadelphia bigwigs, he gets drunk. He knows that chance played as much a part in his elevation as the lost camp discipline to which he subjected himself in college. Staples is big to all of this. He writes,

People preferred a story in which the rugged individual triumphs over all through hard work and force of character. The last character of these people saw me as proof that the American dream was alive and well — if only those shiftless bastards in the blunts would reach for it. Once I had kept a very distance with this pro-

cess and accepted the halo when it was given. Blake's murder had changed this. Now I could see that my "escape" from the ghetto was being taken as evidence against him. This role I no longer wished to play.

The American racial debate is controlled by the least charitable. When the policy-makers look at the media have coded black, they listen to the least charitable. Black people become abstract vision network news media. The pollsters and cynical news producers have experienced what Brent Staples experienced firsthand.

I grew up in a household where on the verge of collapse, the threat of eviction ever present, the utilities subject to cutoff at any moment. Gas was cheap and therefore easy to regain. The water company had put on us and refused when we made token efforts to pay. But the electric company had no heart to bargain. We lived in darkness for days. While our neighbors' houses were lit with light, we ate, played, and bathed in the seps of glow from hurricane lamps.

Brent Staples' book is not written by a suburban outsider who gets all of his information about the inner city from graphs and statistics, nor by a pundit or novelist who becomes an expert on the inner city by hanging out with the underclass while his cab driver keeps the meter running. He punks flash and blazes on the people who are being signified about during this nasty and cold-hearted period of our history and explores their conditions in depth, bringing insights that only an outsider-insider can see. For this reason, Brent Staples' *Parade Time* may be the most valuable book of this season, written by a writer who refuses to use. This book, eloquent and difficultly crafted, is for the 90s what James Baldwin's *The Fire Next Time* was to the 60s.

Nothing has changed. ■

PARADE TIME: Growing Up in Black and White by Brent Staples, Pantheon, 1994. \$25.

LETTERS

continued from page 1

He states that "their 18 albums are as grandiose and filled with twinkle-twaddle as could be dreamed...." He mainly just slams the band. Where does this guy get off saying this kind of stuff? What kind of credentials does this guy have to be so brazen to do them put this in the *Reader*? I'm really disappointed. People should have a bias, feel a certain way, but my gods, the guys have been around for 20 years — it's still the original members. They're not all drugged and strung out. I really disagree with what this guy wrote. I think he shouldn't be writing this kind of stuff. Whatever happened to being positive? He's slamming them for no reason at all. I think it was totally unjustified.

Chris Connolly
San Diego

Freedom Is Still Just Another Word For Nothing Left To Lose

Critics drive me totally insane. It is such an easy job. Just look for the lit on the collar or humanism behind the myth. Christ spoke to all critics when he said, "He who hath never sinned [fallen short of his goals] should cast the first stone." I write this for a particular person, about a particular critic. Gina Arnold, I found your critique to be groundless. You wrote a juvenile article "Of Note," January 27, page 80, about a mountain of entertainment, experience, and philanthropic spirit that you have never, obviously, embraced.

I went to the Kris Kristofferson concert purely by mistake. A friend had an extra ticket. My Olympus (camera) was in need of repair, so I grabbed my Instamatic with flash. The establishment (Belly Up) told me I could do a couple of shots with flash, and that is what I intended.

The man (Kristofferson) came out and my pictures began. His voice was a trumpet

of sound, not at all raspy or "over the hill." His words surpassed his past triumphs, with the main message, to people like you, being that people just don't care. "Help Me Make It Through the Night" has moved through my mind since that evening. The man showed himself to be a genius who suffers for his gift.

A has-been? A sellout? I don't think so. Freedom is still just another word for nothing left to lose, and you, my dear, are the one who is precariously close to the precipice. He was behind the paraphernalia, a knight in shining armor. You, by contrast, sounded like a robot, filled with armor with-out the knight. Maybe, if you go to his next concert, he will

help you make it to, if not through, the knight.

R.C. Kelling
Pacific Beach

An Inner Search For A Universal Practice Of LOVE

Although I am not a member of the North County Sai Baba Center or of the San Diego Sai Baba Center, nor am I a devotee, I am spiritually acquainted with Bhagawan Sri Satguru Sai Baba, hereafter referred to as Sai Baba or Swami. In an inner search for a universal practice of LOVE, leading to a unification of the spiritual community of all religions, I have been attending the North County Sai Baba Center since November 23, 1993.

As a reader of *San Diego's Weekly Reader*, I am aware of many controversial subjects presented by the *Reader*, generally in an impartial way. With regard to the January 20, 1994 edition, titled "God, Christ, Satan, or Coon?" I am professionally and personally distraught upon viewing the cover of this edition, especially after seeing the previous week's cover, dated January 13, 1994. It is inconceivable to me that a magazine with the reputation the *Reader* enjoys, that distributes its views to an audience of 250,000 readers, could produce within one week two covers with such a vast difference in quality.

The cover of the January 20 edition, titled "God, Christ, Satan, or Coon?" upon first impression introduces Sai Baba as second billing to the chan-

nel, titled "Passage from India," presents an inviting overview, compelling the reader to search out the motivation behind the action of the Indian community to not flaunt itself. The photograph chosen for the cover is graphically tasteful, increasing further in quest to investigate the inner a tie on the subject. The use of a faport color in the title "Passage from India" illustrates a cohesive quality control, creating an effective final touch. All in all, a quality cover has been achieved, in my opinion.

The cover of the January 20 edition, titled "God, Christ, Satan, or Coon?" upon first impression introduces Sai Baba as second billing to the chan-

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delier. The message conveyed by the title is a powerful suggestion to the reader: to look at the startling image presented as the probable figurehead of God, Christ, Satan, or even, as suggested on the cover, and second, to form an immediate response, positive or negative, based upon what the reader intuitively feels behind the vision of the photograph as seen through the eyes of the Reader.

However, the photograph presented on the cover is incongruous with the text, misleading the public by creating a negative impression of Sai Baba, sensational in nature. The cover photograph implies "irreverence" toward Sai Baba, who has inspired teachings that have attracted 50 million followers.

I feel that the Reader's attempt to show prejudice by treating Sai Baba in a less favorable way is discrimination. Both the picture of Sai Baba and the chandelier, as shown on the cover, are but a minuscule portion of significant surroundings. Mr. Carlson, the photographer assigned by the Reader, while shooting the pictures of the North County Sai Baba Center, excluded spiritually meaningful images.

I realize that Mr. Carlson does not have the final say as to which photograph is chosen for the cover, but the Sai Baba centers in San Diego and in North County have a virtual gallery of Sai Baba pictures. I noticed that the only picture of Sai Baba accepted from all of the available ones is the one on the cover. Inasmuch as his personal feelings have no place

in a business forum, to even include the amateur photograph shown on the cover shows Mr. Carlson's contempt for Sai Baba.

The following are my own perceptions of the area not included in Mr. Carlson's photograph: Every week with loving care the devotees of the North County Sai Baba Center adorn the altar situated below the picture of Sai Baba and the chandelier, as shown on the cover, with beautiful flowers donated by Swami's devotees.

Approaching the altar, from the back of the room, there appears a long, narrow, pink satin runner covered with multicolored rose petals, next to the altar on the right side is an armchair overlaid with an orange robe, indicative to the devotees of Sai Baba of their

beloved Swami. On either side of the altar are life-sized pictures of Sai Baba, while on each of the adjacent walls hangs another view of Swami.

On the altar rests a good-sized picture of Sai Baba that upon viewing invokes a strong feeling of LOVE, in my opinion. In the front, near the altar, are seated professional singers and musicians who lead the devotees in devotional singing.

On the left side of the runner, men devotees are seated either on a pillow near the altar area or in a chair located in the back of the room. On the right side of the runner, devotees in either position as indicated above. Soft Indian music further enhances the vision, while a sweet scent of incense permeates the air. It is customary, when a person reaches

the front door of the center, to remove his or her shoes, placing them in an orderly fashion outside of the door. The feeling one receives, whether a visitor or devotee, upon entrance into the pure room is, in a word, "Reverence."

The cover of the Reader suggests that the pure room, place of worship, is Mr. Del Maestro's living space. Although, technically, it is Mr. Del Maestro's living space, on Monday evenings Mr. Del Maestro's residence is transformed into the North County Sai Baba Center. It is important that this seemingly small concern be recognized by the Reader, for addressing either of the Sai Baba Centers in any other way is disrespectful to all concerned in Swami's international organization. Irrespective of where devotional services are conducted, whether in a church or a temple or in a pure room or in an auditorium, all services deserve acknowledgment and subsequent respect.

In this case, the Reader has taken a group of inexperienced

people who, without a formal statement from the International Sai Baba Organization, tried their best to project a worthy spiritual image of Sai Baba in their limited capacity, and the Reader has systematically annihilated their hopes and dreams of seeing their beloved Swami represented in the press with dignity and respect in a befitting international spiritual leader such as Sai Baba.

The Reader knows perfectly well that Sai Baba does not seek public attention, and to expect the centers to have press releases ready and available is not within the realm of reality as of this date. However, thanks to the big bad wolf, the Reader, the Sai Baba World Organization will be come stronger and wiser. The word discrimination does not seem to hold any meaning for the Reader's editor and staff at the moment, but I suspect that the legal department just might understand the implication.

The lead article in the January 20, 1994 edition, "God, Christ, Satan, or Conf" has already been assimilated by the readers of the Reader. I believe the teachings of Sai Baba will stand on their own merit. If given an opportunity to experience and breathe in the message of Sai Baba, individuals interested in their divine connection will open their hearts to Sai Baba, and only then can the people who have had the LOVE sharing of Swami determine whether Sai Baba is God, Christ, Satan or Conf.

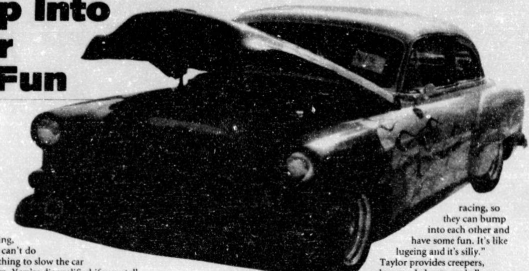
Karel Suzanne Taylor
Visita

Reader

Calendar

They Bump Into Each Other and Have Fun

San Diego CARS Show & Swap



Dave DeSures show drag racing champion

If the U.S. doesn't sweep the field in huge racing in the next Olympics, don't blame Ray Taylor. This coming Sunday, he launches the first of a series of races he figures will generate a little grassroots interest in the sport and provide some fun in the bargain. Taylor is the organizer of the now four-year-old San Diego CARS Show and Swap, a monthly schmoosefest for motorists, a parts swap meet and impromptu car show. Because fun is a necessary ingredient in any Taylor enterprise, he tried to come up with a

participatory diversion for the several thousand car buffs who get together at the swap meet once a month. Racing seemed out of the question until a member of the Over the Hill Gang car club came up with the idea of slow drag racing, to see whose car could go the slowest down a 100-foot course.

According to Taylor, "The rules are, you can't touch the brake, you can't put it in neutral, and you can't push the clutch in. Once you get the swap meet once a month. Racing seemed out of the question until a member of the Over the Hill Gang car club came up with the idea of slow drag racing, to see whose car could go the slowest down a 100-foot course. According to Taylor, "The rules are, you can't touch the brake, you can't put it in neutral, and you can't push the clutch in. Once you get

three minutes, it's Dave DeSures '54 Chevy street rod with a big V-8 engine and a high-stall converter in the transmission. The converter keeps the gears from engaging until the engine's turning at about 3000 rpm, so DeSures can control things with the gas pedal alone. Says Taylor, "When you watch him, the car's revving and making all this noise, but it's moving like a snail." The effect is heightened by the green flames painted on the side of DeSures' purple hot rod.

Once he'd established slow drag racing, Taylor fished around for another event, this time one that relied on speed. Watching Olympic luge racers gave him the obvious solution. "You know, the reason our luge team isn't doing very well," Taylor mused, "is because nobody promotes lugging on a local level. So I thought of the creepers guys when they're working on a car—they lie on them and slide under the car. Why don't we work a deal where we have luge drag racing? Guys lie on the creepers, and we'll give them small toilet plungers, and they'll use them to power themselves, like ski poles. They'll lie on their stomachs and pump along with the plungers. But the creepers have six wheels on them, and they're sort of like grocery cart wheels, they turn every which way, so it's sort of like being on ice. It'll be head-to-head

racing, so they can bump into each other and have some fun. It's like lugeing and it's silly."

Taylor provides creepers, plungers, helmets, and elbow pads. Until all the kinks are worked out, racing is on a flat course and open only to teenagers and adults. In addition to the racing, the meet features hourly raffles and a car show (eight classes: '59 and older, '60 and newer, low rider, truck, minitruck, foreign, street rod, and motorcycle). Trophies and cash prizes are awarded for the race winners and people's choice winners in the show. Taylor himself has been "messing around" with cars for three decades, rebuilding Mustangs, mostly. When he discovered San Diego had no equivalent to the car-parts swap meets at Pomona and Long Beach, he decided to start one so he and his friends would have a place to get together and swap parts and "lie about our cars, about how fast they go. We call it bench racing." According to Taylor, the event now attracts car fanatics who own everything from junkies to Ferraris. "The thing about the automotive community, it's sort of like an equilateral. If you love cars, it doesn't matter how much money you have or where you live."

—Linda Nevin

San Diego CARS Show & Swap
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7:00 a.m. to 2:00 p.m.
Creeper luge racing begins about 10:00 a.m., with slow drag racing at 11:00 a.m.
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Net Work

Discussion by Basketball Great
Bill Walton

When I was growing up in La Mesa, I was skinny, I was tall, shy, and a redhead. I was a loner. I didn't have much going for me, but I did. My father, who worked for San Diego County Welfare for 37 years and my mother, a librarian, loved music and literature. I had two brothers and one sister. Sometimes my older brother kicked the crap out of me, but he was also very protective. The family always had meals together, we vacationed together, we had lots of open discussions. When I became obsessed with basketball, no one in my family laughed. My dad just wanted me to be proud of myself and of what I was doing. He wanted me to make my mark.

The speaker is Bill Walton, 41, whose career began with the UCLA Bruins, whom he helped lead to two NCAA championships. In 1977, playing professionally for the Portland Trail Blazers, he participated in their NBA championship. After a stint with the Clippers (he couldn't play too many games because of nagging foot injuries), he left for Boston and the famous Celtics. Despite his premature re-

tirement due to ankle surgery in 1990, he was inducted into the Basketball Hall of Fame last year. He's now promoting a new book, *Nothing But Net*, which he wrote with the editorial help of his L.A. Times friend, the writer Gene Wojcikowski.

"I was fascinated by basketball and its simplicity," Walton says. "I began playing when I was eight and all I needed was a ball, a pair of shoes, and a hoop. The first time I played a real game was when I was a fourth grader. I attempted to pass to a teammate standing under the basket but I heaved the ball directly through the hoop—nothing but net."

"At night, I used to be in bed practicing shots in my mind," he explains, "and during the day when I wasn't practicing outside I'd stand in front of a large mirror and go through the motions of jump shots, pivots, rebounds. I was in sixth grade taking a basketball clinic at the University of San Diego when Coach John Wooden of UCLA came to speak to us. I thought, 'That's what I'd like to do with my life, play basketball.' As a sophomore at Helix High, he received his first letter



Bill Walton

from a college recruiter: UCLA, and the revered Coach Wooden. When he arrived at UCLA he stood six foot eleven, was whip-

pet-thin, and due to his stuttering appeared agonizingly shy. An excellent student (he majored in history), he graduated with hon-

ors in three and a half years. Ever the idealist, Walton demonstrated against the war in Vietnam on Voltaire Boulevard and when the police started clubbing protesters he cried out, "The whole world is switching." He wrote a letter to President Nixon asking him to resign. When asked whether his outspoken attitudes have hindered his career, he replies without hesitation, "I couldn't live with myself if I didn't speak out."

Despite the devotion of his parents, he wasn't sent to a speech therapist and he didn't overcome his stuttering until his late 20s. On the advice of a fellow player, he began to chew gum to exercise his jaw and very painfully started to read out loud, sounding each syllable of every word. Having taught himself, by sheer dint of will and discipline, to speak well, "no one could shut me up."

There wasn't anyone in the history of basketball injured as often as was Walton. "I knew all about beating pads, whiplows, sprains, crutches, canes, and scalpel, operating and recovery rooms. I suffered a great deal of pain."

In 1990 he had an ankle fusion: four large steel bolts were placed in his right ankle. This forced his retirement at age 38. Once during a visit to UCLA, Larry Bird's childhood home, Walton dug up some dirt from the spot where Bird had played during his childhood. Walton believes that Bird is "the greatest forward in the history of the game." Walton took the dirt with him and put it in his back yard at his home in

San Diego. "After my surgery, I knew that I would never play basketball again, not professionally or with my four sons on Bird's dirt in my own yard." During his 14-year NBA career, he had missed 36 games due to his injuries, "the equivalent of nine lost seasons."

Still, his future is bright. Walton was offered several coaching jobs but turned them down because he wanted his sons to live in San Diego. "I love the place and feel that I am who I am because of being raised here." He's a television basketball analyst for ESPN, and does commentary for NBC's "NBA Showtime." After he was inducted into the Basketball Hall of Fame, he decided to write a book about his basketball career and the many great coaches and players he knew. He spends lots and lots of time in San Diego and wrote several versions of *Nothing But Net* in his San Diego home where he has lived with his sons in a single parent for the last 16 years. Walton fills *Nothing But Net* with anecdotes about basketball legends: Dr. J., Larry Bird, Michael Jordan, Magic Johnson, and Walton's adversary, Kareem Abdul-Jabbar. I read it straight through to the middle of the night.

—Brenne Walden
Discussion by basketball great Bill Walton
Thursday, March 3,
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SAN DIEGO'S CHOICE!

Calendar
LOCAL EVENTS

Cracking the Bloody Code

The Inscriptions of Palenque

Here's a nightmare. Suppose you were threatened with a bloody death, which you would avoid only if you could decipher a Mayan inscription — for example, a four or so of the stone carved glyphs on the immense Temple of Inscriptions at Palenque. You look at the rectangular conglomerations of small, large, and superimposed shapes: rounded, columnar, sinuous, covered with vertical, horizontal, diagonal, curved, and crisscrossing lines. You perceive a dizzying mixture of abstract shapes, doughnuts, cruel faces, eyes, grasping hands, vulture beaks, jaguar snouts. You can't be sure whether these are pictures illustrating a story or symbols representing objects and ideas, or arbitrary signs standing for sounds — sounds in a language you have never heard. You can't tell which part of each shape conveys meaning and which part is mere decoration. You don't have any idea of the subject of the text (if it is a text). You don't know where to start — and the obsidian knife is coming closer and closer to your beating heart. A guess. "Something about religion?" Too late, too late! The knife plunges in! ARGHHHHH!

Stiches of the Maya were pretty much in this nightmarish state from the time scholars had become interested in them in the 19th Century until only a couple of decades ago. The Maya, whose civilization in the Yucatan Peninsula and adjacent areas flourished from about 100 B.C. to A.D. 1500, had left a large quantity of books. Many of these were books written on a paper made of fig tree bark coated with plaster. But such materials decay rapidly in the damp climate of the lowlands, and in any case a great quantity of Maya books were intentionally destroyed by the

Spanish conquerors in the 16th and 17th centuries. "We found a large number of books in this writing," noted Diego de Landa, the Spanish bishop of Yucatan, "and as they contained nothing in which there were not to be seen superstition and lies of the devil, we burned them all."

Presumably, these books contained history, religious myth, poetry, epic narrative, a record of the whole life of the people. Today, only four of them remain, and they are devoted exclusively to calendar matters: lists of days, months, and years, according to several computational systems, along with almanacs of ritual observances. Scholars learned to understand these books about the time that they learned that, virtually all of the remaining texts were inscriptions on the monumental buildings that still stand, magnificently and mysteriously, amid the dense greenery of the Maya country. Except for astronomical and chronological indications, these texts were generally so impenetrable that scholars could not even agree as to whether the subjects of all that writing were historical, political, religious, or something else.

Similar problems had confronted epigraphers (those who decode ancient texts) two centuries before, in regard to Egyptian hieroglyphs. There, the great breakthrough had come with Champollion's decipherment of the Rosetta stone, which recorded the same text in both Egyptian and Greek. There was no such "dic-

nary" for the Mayan glyphs. But, beginning around 1973, the ingenuity and imagination of an international group of scholars at last penetrated to the true nature of the Mayan glyphs. It turned out that, like Egyptian hieroglyphs, the writing system combined pictographs representing complete words and signs standing for the sounds of syllables.

The meaning of the pictographs could sometimes be guessed at from the images themselves, from their context, and from their place in the structure of sentences. But what about the sounds of this dead language — how could they be recovered? That was, in fact, not at all an insuperable problem, just as the descendants of the Maya people continue to exist in Mexico and Guatemala, so too their languages — the group of languages classified as "Mayan and Yucatecan" — are descendants of the language spoken by the builders of the great temples and palaces. In addition, the Spaniards — including even Bishop de Landa — had recorded information about Yucatecan speech at the time of the Conquest, which principally gave a still more accurate key to the historical language.

What epigraphers now know is that a word like "palenque" ("lagoon") could be written in several ways. There is a pictograph that looks like a stylized lagoon. It could be prefixed by a sign representing the syllable *ba*, or another sign, representing the final consonant, could be placed under it, or both syllable signs could be added to a simplified "cat" pictograph. There were still daunting complexities in the writing system. Quite apart from their syllable signs, pictographs could appear in many different forms: a normal form, a human-head form, an animal form (several different animals could be used), or a full-figure form looking like an elaborate work of art. Their meanings could be changed by enclosing them in a cartouche. But difficult as it might be to figure out the details of this script, it was now — in principle — intelligible. The Maya texts on the great monuments could finally be read. And what have the kings gained and maintained their power, how they fought their violent wars of conquest, how they pierced their tongues and poisons so that the flowing blood would bring the gods of the Maya into proximity, how they ritually sacrificed prisoners, the obsidian knife, stabbing into the heart, piercing the beating heart. ARGHHHHH!

These prisoners were killed not because they could not read Maya glyphs but because their blood would sanctify a funeral or a coronation, or a victory celebration. Nevertheless, you might consider it prudent to learn to decipher ancient Mayan writing — in which case you

might take advantage of the weekend workshop by Maya scholars Kathryn Josse and Nick Thompson, sponsored by the San Diego Museum of Man. After an initial lecture on Maya history and culture (which may be attended by non-registrants), workshop participants (divided into beginners and more advanced students) will learn how to decipher some of the Maya texts from Palenque. No bloodletting is contemplated.

— John Peter Applebach

"The Inscriptions of Palenque" Lectures: Friday, February 25, 7:00 p.m. **Mucil Hall, off President's Way, Balboa Park** Workshops: Saturday and Sunday, February 26 and 27, 9:00 a.m. to 6:00 p.m. **Administration Building, Museum of Man (1350 El Prado), Balboa Park** Lectures 20, museum members and students \$5. Lectures and workshop \$10. Museum members and students \$55. 239-2001

show dog, says Elizabeth Marshall Thomas, the author of the recent best-seller *The Hidden Life of Dogs*, may be "a wonderful fur coat on legs, but that's all it is. I find show dogs absolutely uninteresting. If they have any personality, it's a bonus."

I don't know about other aristocratic catenae, but an acquaintance of mine, Champion Regal Airs Clark Gable by name, is not only magnificent to behold, he possesses a charismatic, room-filling personality. Gable, as his friends call him, is a Doberman Pinscher who has won some 20 Best of Breed awards in an eight-year career throughout the U.S. and Mexico, but neither his fancy moniker nor his bagful of ribbons and trophies deter him from engaging in the usual doggie pursuits with companions of the four- or two-legged variety.

Not long ago, while I was toting him some doggy symphonies, his owner, San Diego publicist Jan Wood, froze the poor command. Gable froze in a position he's assumed many times on the

showroom floor, but was clearly annoyed. He wanted to continue his biscuit-chasing.

Handlers of show dogs actually hold their charge's attention by feeding or teasing with treats, no different than the training routine of an owner of a mutt. Show dogs are only part-time professionals; their full-time work is being a pet, a guard, or a hunting companion. Wood calls Gable "a boy in a dog suit."

Show dogs are, nevertheless, more disciplined than ordinary pets. At one show, while a group of hands was waiting to be judged, a rabbit ran across the field. Gable eyes bugged out at the bunny, but not one dog broke ranks to give chase.

This weekend at Del Mar, the Silvergate Kennel Club of San Diego will present its annual All Breed Dog Show, one of the premier events of its kind on the West Coast. More than 200 dog representing some 130 different breeds will be flown and driven in from around the country. (Some were in New York last week for the prestigious West-

Biscuit Addicts on Display

Silvergate Kennel Club All Breed Dog Show

minster Kennel Club competition, the Super Bowl of dog shows.) Among the largest contingents will be retrievers (115 dogs), golden retrievers (80), and boxers (72), but Silvergate's Carly Frank says there should be good turnout too from dalmatians (34), Siberian huskies (47) and Australian shepherds (28), plus some appearances by rare breeds such as Chinese shar peis, Bouvier des Flandres, and petite baset Griffons.

Every breed has a standard set by the American Kennel Club, says Frank. Judging is based on general conformation: eyes, ears, tail, forelegs, and gait. Many dog fanciers are convinced that judges are also swayed by superior grooming, and hours are sometimes devoted to trimming the competitors.

Although Silvergate traditionally has presented two major shows a year, about six months apart, the club this year decided to compress the two events into a single weekend. A separate show, each with its own distinct set of judges will thus take place each day, and all aspiring pooches will have two chances to win. "Different judges emphasize different things," explains Frank, "so the same dogs won't necessarily win each day."

Each dog will first compete against its own breed. Each Best of Breed then competes in larger categories, such as sporting and non-sporting dogs, terriers, toy, working dogs, herding dogs, and hounds. One winner is selected from each such group. The show finale comes when one animal is judged the *no plus ultra* Best of Show. According to Frank, black cocker spaniels and West Highland terriers have been recently successful in snipping up the Big Biscuit. Terriers win more than their share. At the

Westminster event, a handsome little Norwich terrier named Chidley William the Conqueror was awarded Best in Show.

The owners of winning dogs receive no cash, only glory. Jan Wood says it costs \$30,000 to \$50,000 — in entry fees, handler pay, and transportation — to "finish" a dog that is to earn the title of champion. To achieve that exalted status, a dog usually must be entered into hundreds of shows, where it accumulates points, which vary depending on the number of bested competitors.

The only monetary payoff comes in breeding the champion. One of Gable's puppies sold for \$1500, but not all but a few dog fanciers, owning a show dog is a money game. For this reason, show dogs tend to be on the frantically comfortable side. Actors such as Bill Cosby (Lakeland terriers) and William Shatner (Doberman), and pro football coach Mike Ditka (boxers) participate in showing or breeding.

It won't be all priming and posing at this canine convention. Throughout the day, 11 breeds of beagles will be demonstrating lure coursing. Some carting dogs — most retrievers — will take kids for a ride. Seeing-eye dogs will demonstrate their specialty and therapy dogs that visit hospitals will be on hand, as will the Ocean side Police Department with its crime dogs. The public is also welcome to ask owners about the characteristics and needs of any par-

ty. The owners of winning dogs receive no cash, only glory. Jan Wood says it costs \$30,000 to \$50,000 — in entry fees, handler pay, and transportation — to "finish" a dog that is to earn the title of champion. To achieve that exalted status, a dog usually must be entered into hundreds of shows, where it accumulates points, which vary depending on the number of bested competitors.

The only monetary payoff comes in breeding the champion. One of Gable's puppies sold for \$1500, but not all but a few dog fanciers, owning a show dog is a money game. For this reason, show dogs tend to be on the frantically comfortable side. Actors such as Bill Cosby (Lakeland terriers) and William Shatner (Doberman), and pro football coach Mike Ditka (boxers) participate in showing or breeding.

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The Agency for Jewish Education and the UJP's Task Force on Jewish Community presence Making Jewish Memories. Special funding is provided by the Community Foundation of the United Jewish Federation.

Three years old is the peak age for a show dog, so at eight, Regal Airs Claris Gable is a bit of an exception. Jan Wood, who will also enter a young Italian greyhound, tells me this will be Gable's final show. I'll be rooting for him to snag one last ribbon, as he goes up against around 70 other Dobies. So as not to break his concentration, I won't bring any dog biscuits.

EVENTS LISTINGS

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, cost, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego CA 92186-5803.

RAJA

Guitarist Alejandro Espino presents a recital of classical and jazz music at the Casa de la Cultura on Friday, February 25, at 7 p.m. Hear the music at Avenida París #5, Colonia Altamira in Tijuana. Admission is \$1.75 U.S. per person. Call 011-52-66-87-26-01.

And Still More Racing can be enjoyed during the La Plaza Motocross Grand Prix, featuring racing on the sandy beaches in Rosarito on Sunday, February 27. For more information, call 011-52-66-12-13-23.

Omnimax Films. *Tropical Jungle* is now showing in the dome theater at the Tijuana Cultural Center weekdays

Ring of Fire continues at 4, 6, 8 and 9 p.m., with an additional screening at 11 a.m. on Saturdays and Sunday.

Ring of Fire continues at 4, 6, 8 and 9 p.m. daily, with an additional screening at 11 a.m. on Saturdays and Sunday. *People of the Sun* continues to screen daily at 2 p.m.; this film is shown in English on Friday, Saturday, and Sunday.

Admission is \$4.35 for adults and \$2.25 for children for Tropical Jangle; *Ring of Fire* tickets are \$4.99 for adults, \$2.99 for children. Admission to *People of the Sun* is \$4.50 for adults, \$3.50 for children. The center is located at Paseo de los Héroes and Mira Street in the Zona Rio. For more information, call 011-52 66 84-11 11 x302.

OUTDOORS

Tomorrow's Full Moon (Friday, February 25th) rises dramatically as the sun disappears below the western horizon. Watch its bubble-like disk materialize in the eastern sky as darkness gathers. The following morning, you can watch the moon fade in dawn's glare while sinking into the Pacific. When observed near the hor-

Lupines, whose spiky, purple (sometimes yellow) flower clusters adorn gray areas and disturbed patches of soil, are beginning to pop up all over San Diego County. If desert rainfall cooperates, you'll spot lupines along the sandy washes or in roadside gullies where water temporarily collects. Coastal lupines should be in full flower by late March. Higher-elevation lupines will be blooming in the mountain areas in May and early June. The generic name *Lupinus*, meaning "wolf," was given them because of their "wolfish" odor.

Hummingbirds, led to sources of nectar by red-colored flowers, are swarming over San Diego County's backyard gardens, scrub-covered coastal hillsides, and areas of the Anza-Borrego Desert now in flower. Red monkey flower is a favorite source of nectar in the coast region.

A Variety of Wintering Birds. Including Canada geese, white pelicans, cactus wren, black shouldered kite, sage sparrow, Bonaparte's gull, and California grunts, there are all possible sightings during the Audubon Society outing to Lake Hoesling planned for Saturday, February 26, from 8 a.m. to noon.

To join the group, park and ride in spaces just past the Jordan Science Center, at 18402 West Bernardo Drive, in Rancho Bernardo. Restrooms and water will be available. There will be considerable hiking or

A Bird Walk leaves the visitor center at the Tijuana River National Estuarine Reserve at 8:30 a.m. on Saturday, February 26. The 2500-acre wetland is located immediately north of the international border; find the center at 301 Caspian Way, in Imperial Beach, Free. Call 575-3613 for information and the required reservations.

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Audubon Soc
February 27
The goal is to

For Sunday, February 27, from 9 a.m. to 4 p.m. The class and field trip to the Anza-Borrego State Park will include demonstrations and more demonstration on classes and field trips. The fee for this person, of \$52 per person.

Traveled Trail in Te-
The Walkabout on February 27, beginning at the central square (Shack store). There will be creek, but organizers are not difficult. The fee is \$52 per person.

Annual Mission Bay
ade hosted by the
is set for Sunday,
11 a.m. to 4 p.m.
as many species as

Admission is \$2.50 per child.

Temps Roulez, a Cajun dance is scheduled February 27, from 6 to 10 p.m. at the Bon Temps Club, 3096 Elwood (at Illinois), in event is styled after Cajun family dance. Do Organized dance place promptly at Cajun waltz, Cajun rye two-step. Adm: Cajun food will purchase. Questions? 299-4987.

Symphony of Her-
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first on the bill is a
first science fiction
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



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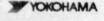
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San Diego Reader February 12, 1994

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Calendar LOCAL EVENTS

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The Swallow World "Kauahe"
means reality. The African American Theatre of the San Diego Repertory Theatre will hold its second annual Kauahe Festival on Monday, February 28, from 7 to 9:30 p.m., at the Town Theatre in Horton Plaza. Expect performances by Caprieta Benson, (Malika), Komla W. Aducci, the Rites of Passage Foundation for Boys (chickens), and Community Actors Theatre. Admission is free, although donations will be gladly accepted.

Alley, Maser, sailing and seaship are the topics for a book-cone sponsored by U.S. Coast Guard Auxiliary, Bufile 16-0, beginning on Monday, February 28, and continuing through April 18, from 7 to 9:30 p.m. The course covers the history of sailing, including sail handling and boat handling, regatta, life requirements, boating safety requirements, weather, and more. The classes will be offered at the Coast Guard by Station 2701 North Harbor Drive, Downtown. Call 689-0984 for information and registration. There is a nominal materials fee.

Over 170 Authors are being hired while the San Diego Public Library hosts its 28th annual Local Authors Exhibition through February. The display will be in the lobby of the library, found at 820 E. Street, downtown. For additional information, call 236-5699.

Mary Shelley's Masterpiece, Frankenstein, is the topic for this month's book discussion group meeting at the Mission Hills Library. The library is located at 925 West Washington, in Mission Hills. Call 952-4910 for more details. Free. Admission is \$4 and \$5 on Friday and Saturday, February 25 and 26. Find the theater upstairs at 1511-28 First Valley Parkway, in Encinitas. 7 tickets are \$5 adults, \$4 seniors, \$2 children under 14. For additional information and reservations, call 441-1111.

The Latest Computer Technology will be on view during the 1994 SIDS/Ats, Shop Computer Fair, in SIDS's Mountain Hall, next Thursday, March 3, from 10 a.m. to 3 p.m. There will be hands-on demonstrations, introductions of new products, exhibits by major manufacturers, and prizes. Admission is free. Dial 941-7522 for more details.

FOR KIDS

"Sea Serpent to Rabbit World" will be offered by the McIntire Puppet Players on Friday, February 25, at 10 a.m. and on Saturday and Sunday, February 26 and 27, at 11 a.m., at the Mary MacKinnon Puppet Theatre, located near the Airport Center in Balboa Park. Tickets are adults, \$15; children, \$11. For more information, call 685-5615.

Jeany through the Looking Glass, Alice in Wonderland, a musical for the family, is being presented by Pat's Playhouse Theatre at the Vineyard Park Playhouse. Performances are at 4 and 7 p.m. on Friday and Saturday, February 25 and 26. Find the theater upstairs at 1511-28 First Valley Parkway, in Encinitas. 7 tickets are \$5 adults, \$4 seniors, \$2 children under 14. For additional information and reservations, call 441-1111.

Black History Month Celebration at the Vista Library concludes on Saturday, February 26, at 11 a.m., when the African drama from CSM, "Mama's Boy," will be presented. Komla Aducci performs. Find the library at 825 South Mission Drive, in Vista. Free.

African American Stories for children five and older may be heard when Abbie Shale Cooper tells tales at White Rabbit Children's Books on Saturday, February 26, at 11 a.m. The bookstore is located at 7755 Girard Avenue, La Jolla. Free. For more details, call 438-3338.

Climb Aboard the Animal Train during the Lori and Alex show for children at the Betty Weible Gallery on Saturday, February 26, beginning at 11 a.m. Musical stories and costumes can be expected. Find the gallery at 4010 Goldfield Street, in Vista. Tickets: 200-8000. Free.

Paper Weaving is planned for the kids' crafts hour at R. M. & N. Noble Bookstore on Saturday, February 26, from noon to 1 p.m. Barnes & Noble is located at 1281 S. Camino Real, in Del Mar. 681-6058. Free.

Cross a Bird Feeding Station during the "Deep-6: Make It, Take It" workshop at the Chula Vista Nature Center, scheduled for Saturday, February 26, from 1 to 3 p.m., for kids and their parents. Openings are on a first-come, first-served basis, sign-up begins at 12:30 p.m. Admission is free to children 8 and under, \$2.50 for seniors, \$1 for children between 9 and 14, a materials fee of \$1 per parent-child pair. 50 cents per additional child will be charged. For more information, call 422-2481.

Spanish Theater Inquisitor Sorolla has been 113 years old on March 27, 1861. Light bulb sales for this artist who was a master at painting quiet and shadow during the San Diego Museum of Art's next Family Day on Sunday, February 27, from 1 to 4 p.m. Learn how to use sunlight and shadow in an artwork of your own. Admission to the "party" is \$2 for adults, \$1 for children. For more information, call 232-7931 x181.

Poke Around in the Basement during the family history tour at the San Diego Museum of Art's next Family Day on Sunday, February 27, from 1 to 4 p.m. Find out what treasures are hidden beyond the shelves at the library in this behind-the-scenes opportunity. Participants will be charged. For more information, call 422-2481.

Children's Room at the San Diego Public Library, 820 E. Street, downtown San Diego. Free. For more details and registration, call 236-5699.

Students at San Miguel Elementary School currently have artwork on display in the community center at the Lemon Grove Library. See work by students from Mary Williams' third grade class, Carol Roughgarden's fourth, fifth, and sixth graders, and from Cannon's third graders. Find the library at 8073 Broadway, in Lemon Grove. The work will be on display through the month of February. Call 463-9819 for more information.

Follow the Trail to Quail Botanical Gardens on Tuesday, March 1, at 10 a.m., for a free general tour of the gardens. Meet at the Visitor's Center located directly north of the parking lot. Children aged three and up are invited to join the tour. Quail Botanical Gardens is located at 250 Quail Gardens Drive, Encinitas. There is a \$1 parking fee. For more information, call 436-705.

Mountain O.K. "Mountain of Mounts Rocks", an appropriate name for a landmark visible even at night, over great distances. Early white settlers dubbed it "Cockleback Peak," a name utterly descriptive of its rugged, boulder-strewn slopes. For the past 100 years, the peak has appeared on most maps simply as "Woodson Mountain." In honor of Dr. Woodson who homesteaded some property nearby well over a century ago.

The light-colored bedrock of Woodson Mountain and several of its neighboring peaks is a type of granite called "Woodson Mountain granite." When exposed at the surface, the weathering often produces a highly irregular surface with smooth surfaces. The largest boulders have a tendency to cluster along remarkably flat planes, leaving gaps several inches to several feet wide. Sometimes, one half of a boulder will roll away, leaving a vertical and almost seamless face behind. It's no wonder that local rock climbers consider Woodson Mountain "the best place in the county for bouldering practice."

From now through windup March, while the area remains relatively clear and dry, spectacular views are often observable from Woodson's 2804-foot summit. On the clearest of days, you'll spot Santa Catalina Island and San Clemente Island, both rising like flattened shields over the water's surface. If you enjoy late afternoon or evening views, try Friday, February 25, or Saturday, March 26. On both these dates, the full moon rises bubble-like over the eastern mountains just as the sun touches the Pacific Ocean in the west.

Park in one of the large turnouts on the east side of Highway 67, three miles north of Poway Road, opposite the entrance to the California Division of Forestry fire station. [Thruway Guide page 1171, grid F4.] Carefully cross the highway, and follow the teardrop path south past the fire station to a paved road, close to motor vehicles. Continue 1.5 miles up this road to 1200 feet higher than your starting point. Walk west along the narrow summit ridge, past various antenna towers, to reach a vantage point overlooking Poway and much of north County.

the opening exhibits include lemon packing crate beds, photographs of downtown Chula Vista, doors and adobe blocks from the original San newspaper building, and relics from the City Watch Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 240-6916.

Chula Vista Nature Center, an interactive learning museum devoted to the endangered Southern California coastal wetlands, is located in the middle of the wetlands. Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals, macro-photography, use a Wetriscope to interact with computerized displays explaining how tide affects the life of the "Marshes," Tides, and the San Diego Bay exhibit. After exhibit, visitors can see slides and rays, see burning oaks and migratory birds, and enjoy the seraphic gardens.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Behind-the-scenes tours are offered on the second Wednesday and first of each month. Behind-the-scenes tours are every second Saturday and nature walks are on the fourth Saturday of every month. The center is open from 10 a.m. to 5 p.m. on Wednesdays, Saturdays, and Sundays. A free shuttle bus at the Visitor's Center Street Station or admission is \$4 for adults and children two and older; \$2 for seniors. Find the museum at 280 West Island Avenue, downtown. 251-8792.

Chula Vista Heritage Museum features glimpses of Chula Vista's past

and advance tickets, call 800-852-9777.

MUSEUMS

Art museums are listed in the Reader's Guide to Arts.

Antique Gun and Steam Engine Museum, the museum's activities include: collecting, displaying, and preserving historical guns, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a cogwheel mill, and 1/3 scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North First Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-791.

Rancho Rancho House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kuna Indians camped more than 1800 years before the spring that later gave the area its name. The museum is found at 9000 Avenida Santa Fe, in Vista. Hours are 10 a.m. to 4 p.m. Friday through Sunday, and group visits are available during the week. Call 469-1480 for more information.

Black History Museum, this museum features many historical photographs, artifacts, tools, and farming implements, the district's

1953 fire engine, and bound copies like the 1906 of the Chula Vista Star News. Find the museum at 6335 Bonita Road, in Bonita. Hours are 10 a.m. to 3 p.m. Thursday and Saturday, and by appointment. Dial 267-1141 or 478-0678 for further details. Admission is free.

California Seal Museum, the museum features surfing artifacts and memorabilia—such as surfboards and clothing—of local legends. Phil Edwards, John "L" Richards, and Peter Johnson, and that was used by the museum from Hawaii, Duke Kahanamoku. Also featured is a collection of memorabilia relating to the careers of Ron Drummond, Mike Dufresne, Mickey Munoz, and Phil Edwards.

The museum is located at 508 Pacific Hills Street, Oceanside. Take I-5 and exit at Mission Avenue. Road was approximately one mile, and turn right on Pacific Street. Hours are noon to 4 p.m. Monday, Thursday, and Friday, 10 a.m. to 4 p.m. Saturday, and Sunday. Admission is free. 721-6878.

The Children's Museum of San Diego has opened and celebrates its new home with "Dinosaur Fun." The theme of the museum is an exhibit featuring real and replicated dinosaur skeletons. North America's first dinosaur eggs, plus robotic dinosaurs. "Dino Dig" is a hands-on excavation for building paleontologists. This show continues through March 31.

Museum hours are 10 a.m. to 4:30 p.m. Tuesday through Sunday, and 4:30 p.m. on Saturday. Regular admission is \$4 for adults and children two and older; \$2 for seniors. Find the museum at 280 West Island Avenue, downtown. 251-8792.

Chula Vista Heritage Museum features glimpses of Chula Vista's past

Roam-O-Rama A Guide to Unexpected San Diego • By Jerry Schach

Indians called it "Mountain of Mounts Rocks," an appropriate name for a landmark visible even at night, over great distances. Early white settlers dubbed it "Cockleback Peak," a name utterly descriptive of its rugged, boulder-strewn slopes. For the past 100 years, the peak has appeared on most maps simply as "Woodson Mountain." In honor of Dr. Woodson who homesteaded some property nearby well over a century ago.

The light-colored bedrock of Woodson Mountain and several of its neighboring peaks is a type of granite called "Woodson Mountain granite." When exposed at the surface, the weathering often produces a highly irregular surface with smooth surfaces. The largest boulders have a tendency to cluster along remarkably flat planes, leaving gaps several inches to several feet wide. Sometimes, one half of a boulder will roll away, leaving a vertical and almost seamless face behind. It's no wonder that local rock climbers consider Woodson Mountain "the best place in the county for bouldering practice."

From now through windup March, while the area remains relatively clear and dry, spectacular views are often observable from Woodson's 2804-foot summit. On the clearest of days, you'll spot Santa Catalina Island and San Clemente Island, both rising like flattened shields over the water's surface. If you enjoy late afternoon or evening views, try Friday, February 25, or Saturday, March 26. On both these dates, the full moon rises bubble-like over the eastern mountains just as the sun touches the Pacific Ocean in the west.

Park in one of the large turnouts on the east side of Highway 67, three miles north of Poway Road, opposite the entrance to the California Division of Forestry fire station. [Thruway Guide page 1171, grid F4.] Carefully cross the highway, and follow the teardrop path south past the fire station to a paved road, close to motor vehicles. Continue 1.5 miles up this road to 1200 feet higher than your starting point. Walk west along the narrow summit ridge, past various antenna towers, to reach a vantage point overlooking Poway and much of north County.

the opening exhibits include lemon packing crate beds, photographs of downtown Chula Vista, doors and adobe blocks from the original San newspaper building, and relics from the City Watch Company. Regular museum hours are 1 to 4 p.m. on Tuesday, Wednesday, Thursday, and Saturday. Find the museum at 360 Third Avenue, Chula Vista. For additional information, call 240-6916.

Chula Vista Nature Center, an interactive learning museum devoted to the endangered Southern California coastal wetlands, is located in the middle of the wetlands. Marsh National Wildlife Refuge. The facility is home to fish and invertebrates that inhabit the mudflats and marshes of the San Diego Bay. Visitors can use a binocular to view animals, macro-photography, use a Wetriscope to interact with computerized displays explaining how tide affects the life of the "Marshes," Tides, and the San Diego Bay exhibit. After exhibit, visitors can see slides and rays, see burning oaks and migratory birds, and enjoy the seraphic gardens.

On Wednesdays, Saturdays, and Sundays at 2 p.m., there are behind-the-scenes tours of the center. Behind-the-scenes tours are offered on the second Wednesday and first of each month. Behind-the-scenes tours are every second Saturday and nature walks are on the fourth Saturday of every month. The center is open from 10 a.m. to 5 p.m. on Wednesdays, Saturdays, and Sundays. A free shuttle bus at the Visitor's Center Street Station or admission is \$4 for adults and children two and older; \$2 for seniors. Find the museum at 280 West Island Avenue, downtown. 251-8792.

Chula Vista Heritage Museum features glimpses of Chula Vista's past

and advance tickets, call 800-852-9777.

MUSEUMS

Art museums are listed in the Reader's Guide to Arts.

Antique Gun and Steam Engine Museum, the museum's activities include: collecting, displaying, and preserving historical guns, steam, and horse-powered equipment related not only to agriculture, but to the general development of America. The collection is made up of equipment used in lumbering, mining, oil drilling, and construction industries. In addition, the museum has a blacksmith and wheelwright shop, a cogwheel mill, and 1/3 scale train. The museum is open daily from 10 a.m. to 4 p.m., at 2040 North First Avenue, Vista. Admission is free; donations are accepted. For further details, call 941-791.

Rancho Rancho House Museum houses indigenous Indian artifacts and memorabilia of early settlers in the area and is run by the Spring Valley Historical Society. The house, built in 1863, was registered as a National Historic Landmark in 1962 and is on a spot where Kuna Indians camped more than 1800 years before the spring that later gave the area its name. The museum is found at 9000 Avenida Santa Fe, in Vista. Hours are 10 a.m. to 4 p.m. Friday through Sunday, and group visits are available during the week. Call 469-1480 for more information.

Black History Museum, this museum features many historical photographs, artifacts, tools, and farming implements, the district's

free on the first Tuesday of every month. For more details, call 422-3475.

Continued Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Bunker Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m., and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 524-6036.

Continued Black Historical Museum, housed in a restored 1888 house, traces the history of Coronado, mostly through photographs. The museum, housed in a restored 1888 house, traces the history of Coronado, mostly through photographs. The exhibit shows the construction and early days of the Hotel del Coronado. Ten City, the first school and restaurant, and the ferry house. One room is devoted to the story of early aviation at North Island. Find the museum at 1120 Loma Avenue, in Coronado. Hours are 10 a.m. to 4 p.m. Wednesday through Sunday. Call 435-7242 for further information. Admission is free.

George White and Anna Gunn Merion House, noted San Diego architect William Hebard and Irving C. designed this fine example of the early architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Riverside Shop of East Arroyo. The museum is located at 3525 Seventh Avenue, Hillcrest. Hours are Friday through Sunday, noon to 4 p.m. Adults \$3, children under 13 free. 236-3142.

Heritage of the American Museum, a museum featuring art and artifacts from South and North America, concentrating on the utilitarian and decorative arts of crafts workers from ancient cultures. There are wings dedicated to natural history, archaeology, education, anthropology, and fine art.

Find the museum on the Cajamaca College campus, 2957 Lovers Road, Rancho Santa Fe. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 1 to 3 p.m. on Sunday. Adults \$3, seniors \$2, students with ID \$1, children 12 and under free. 478-5194.

House of Pacific Relations, the International Cottages in Balboa Park are open every Sunday from 10 a.m. to 5 p.m., presenting the history and traditions of 30 ethnic groups. Children attend the world's oldest show on the fourth Tuesday of every month, from 11 a.m. to 3 p.m. in the Hall of Nations, and offer costumed tours. Admission is free. For further details, call 592-1111.

Jungles Series Museum, "Changing Landscapes, Changing Lives" Native Peoples and New Arrivals to San Diego, 1700-1900, is the name of the current exhibit, running through December. There is a variety of maps, and artifacts, the exhibit illustrates how local natives and the early Spanish settlers viewed the land in very different ways. Items on display include traditional woven vestments worn by Spanish missionaries, intricate baskets from a Kuna weaver, and other items emphasizing a mix of European and native characteristics.

Admission is free. The exhibit is located in the Mission San Diego de Alcalá exhibit. The exhibit is located at 2727 Presidio Drive, Presidio Park, the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San

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JESSICA HADSHORN,
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CHARLES MCPHERSON,
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THU, FEBRUARY 24, 7:30 P.M.

UPCOMING EVENTS
T. CHADWORTH-BUTLER,
JAMES PATRICK BULLER,
Author of *The Road to Nowhere*
THU, MARCH 3, 7:30 P.M.

WALKER BULLER
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San Diego Reader February 24, 1994 6

Calendar
CLASSICAL MUSIC

One More Rigoletto Is Not Too Much

One can get tired of a cultural icon, however marvelous it may be.

An opera-loving friend of mine, who has attended opera performances for many decades on several continents, vowed a couple of years ago that he was never going to see another performance of Rigoletto. Verdi's melodramatic opera, admittedly, is put on so often that an avid opera-goer soon comes to know it by heart. The hump-backed court jester, the innocent daughter deceived by the philandering Duke of Mantua, the murder of the love-hoisted girl by a hired assassin during a thunderstorm, Rigoletto discovering her body in the sack, "Caro nome," "Corngumi, vii zaza d'ammia," "La donna è mobile," "The Quartet, Sparafucile, the Countess Ceprano" — they are embedded in the cultural consciousness like "To be or not to be" for Baroque and Juliet Victor Hugo, who wrote the play on which Verdi's opera is based, was in fact profoundly influenced by Shakespeare. And one can get tired of a cultural icon, however marvelous it may be.

Nevertheless, all it takes is a recent production, some forceful conducting, and some good singing — and, behold, there is Rigoletto again in all its glory, freshly revealing the genius of its composer, as wonderful and astonishing now as when the opera was first performed in 1851. The San Diego Opera production was of that quality, and the experience was exhilarating. Parodied virtually without cuts, by a remarkably consistent cast, and with a suitable sense of the theatrical, this was a Rigoletto that made the listener aware at all points of the opera's greatness — which is the fundamental achievement of any respectable operatic performance. It may not have been a performance that, in itself, will stick in the memory (although one would certainly want to follow the future careers of a number of its performers). But it did right by Verdi, which is what counts most.

The physical production came from the Washington Opera, and it was a handsome one, if

thoroughly traditional. Zack Brown's sets (he did the efficient and good-looking costumes too) were idiomatic and atmospheric, with a certain decadent grandeur in the interiors of the Duke's palace, and some authentic structural and textural beauty in the less aristocratic locations. Rigoletto's impressive house, in Act II, had some striking similarities to Frank Lloyd Wright's prairie style, while at the same time being completely redolent of Italy — and even of Mantua. The inn of the final act, dramatically silhouetted before scudding clouds, was one of the best realizations of this traditional design I have seen.

"Tradition" was also the hallmark of the stage direction by Wolfgang Weber. Weber did invent a screaming young woman (Montesina's daughter) to start things off with a vivid sense of what things are like for females in the Duke's court, but aside from this the direction was conventional, clear, and workmanlike, with no radical innovations of the Jean-Pierre Ponnelle type. I will remember Ponnelle's insightful Rigoletto as I will not remember Weber's — but unless taste, conscientious, appropriate stage direction is definitely something to praise in a period in which crazy, director-centered productions are becoming so frequent in opera (as in the theater in general). One criticism of the visual aspects of the production I would take issue with the excessive use of lighting in Act IV (Richard Winkler was the otherwise able lighting designer). The technical effects were stunning, but their force rapidly diminished because of the over-the-top and dramatically superfluous reverberations.

Elio Boncompagni's conducting was admirable in that it recognized the brilliant inventiveness of Verdi's orchestration and his musical structures (there are some truly amazing things in this score, such as the Rigoletto-Sparafucile duet in Act II, the dramatic use of the Duke's "La donna è mobile," and the wordless choros representing the wind in the storm of the final act). Boncompagni's

driving energy gave a powerful impetus to the music throughout. The obverse of these virtues was an occasional inflexibility in regard to the singers. Boncompagni did not always provide the rhythmically yielding and dynamically balanced accompaniment that opera singers expect from conductors.

There were times when he rushed them through passages where they seemed to want more expressive space to maneuver within, and also times when the conductor seemed to forget that, in Italian opera, the sound of the singer is primary.

With the unfortunate exception of a braying Sparafucile, these singers were highly talented and well-trained, with good voices, competent technique, and a more than adequate command of their roles' dramatic requirements. My only significant negative comments relate to two performers: the Duke of Mantua, who had of scoring up to notes (not only the high ones, where he seemed to need this help, but quite generally, as a thoughtless expressive tic) became quite annoying. Otherwise, the Duke of Mantua possesses an exceptionally ringing voice of



Verdi, Rigoletto
Elio Boncompagni, conductor; Wolfgang Weber, stage director; Zack Brown, set and costume designer; Richard Winkler, lighting designer; tenor Fernando de la Mora as the Duke of Mantua; baritone Haijing Fu as Rigoletto; soprano Sheryl Woods as Gilda

Cornell Macneil's (I mean this as high praise indeed), with an expressive although perhaps slightly too restrained delivery. Sheryl Woods made a treasure-trove Gilda, a first-rate soprano voice, with more substance in it than is often the case for this role: an easy and authoritative control of the coloratura; and a touching expressiveness, both in singing and in acting. There were excellent performances in some of the smaller roles as well, notably Suzanna Guzman as Sparafucile's seductive sister, and Martha Jane Weaver as Gilda's mercenary nurse.

CLASSICAL LISTINGS

Contributions to the Reader's Guide to Classical Music may be received by mail or later from the Friday preceding the Thursday tour for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 2:30 p.m. See phone. The editor reserves the right to edit all information. Send complete information, including a description of the event, the date and time it is to be held, and the price advance where it is to be held (including neighborhood), a contact phone number, and a phone number for public information in Reader's Guide to Classical Music, P.O. Box 88003, San Diego, CA 92186-8003.

Symphonic Experiments, the San Diego Symphony, with Murray Sollen conducting, is hosting a sort of non-concert tonight, Thursday, February 24, with hours of duets (at 5 p.m.) and music (beginning at

6:15 p.m.). The program includes excerpts from Prokofiev's *Romeo and Juliet* and Bernstein's *West Side Story*. This is surely a duplicate (see one piece) of the sold-out concert on Sunday night. Tickets are \$10 to \$15. Hear it all in Copley Symphony Hall, 1245 Seventh Avenue, downtown. The box office is open Monday through Friday, 10 a.m. to 5 p.m. For more information, call 699-4735. Tickets may also be purchased by calling 278-7155.

A Tale Recital, featuring Owen Talbot, can be heard in UCSD's Jackson Hall on Friday, February 25, at 8 p.m. It's a free concert. Dial 534-5448 or 534-5229 for more details.

Parking permits are required on the UCSD campus, cost \$4 during the day, and may be purchased at the Gilman Drive and Northside Drive information pavilions at the north and south entrances to the campus.

Geopol Choirs from Several San Diego Area Churches will perform in a fundraising event on Saturday, February 26, at 7 p.m., at the Miramar College Theatre, at One Bernard Drive, in Oceanside. The churches involved include True Bible Tabernacle in Linda Vista, Second Baptist Church in Chula Vista, Second St. Stevens Church of God and Christ in San Diego. General admission is \$10, seniors and students \$8. For information, call 757-2123-4273. Proceeds benefit the college's Extended Opportunity Program and Services, which provides students with assistance for books and bus passes.

A Concert Version of Giuseppe Verdi's Rigoletto can be enjoyed when the 1 Cantanti Classici opera ensemble performs on Saturday, February 26, at 8 p.m., at the Westminster Theatre. Find the theater at 3508 Talbot (at Camino), in Point Loma. General admission is \$7; children under 13 and students \$5. Need more information? Dial 223-3180 or 239-5220.

A Graduate Student Recital, featuring four Thompson playing trombone and guitar, is scheduled for Sunday, February 27, at 2 p.m., in Frickman Hall on the UCSD campus. Expect music by Carmichael, Berns, Bernstein, J.S. Bach, Tarega, Poulenc, Ellington, and original compositions. Free. Call 534-5404 or 534-5229 for more information.

Anthony Holborne's Elizabethan Dance Suite, Delaney's Suite for Woodwind Quintet, Poulenc's Suite Française, Hindemith's Klänge Kammermusik for flut Bass, Bach's march from Cantata 207a and "My Spirit Be Sober" and Ian Koster's Brass Quintet can all be enjoyed when the Arroyo Wind Quintet and Woodwind Brass perform in SDSU's Smith Cottage on Sunday, February 27, at 7 p.m. Admission is \$10 general, \$5 students. For more information, dial 594-6033.

Sacred and Secular Works by composers such as Schütz, Vaughan Williams, Barber, Debussy, Brahms, Beethoven, Villa Lobos, and Grieg can be heard when the Augustana College Choir performs a concert on Sunday, February 27, at 7 p.m., at the Power Center for Performing Arts. The choir, from Rock Island, Illinois, is a 70-plus voice group. Find the theater at 1444 Eggle Road (at T-tan Way), in Poway; call 748-0505 for information. A free will offering to benefit the choir will be received.

Solo and Duo from "Baroque to Broadway" can be expected when soprano Keren O'Brien and tenor Bruce Johnson perform a concert in Linder Hall of the First United Methodist Church of San Diego on Sunday, February 27, at 7 p.m. Find the church at 2111 Camino del Rio

South, in Mission Valley. Child care is available by reservation; an offering will be received. Call 297-4366 for more information.

Works by Brahms, J.S. Bach, Tarega, Thompson, and Edg and soprano will perform on the program of the Arroyo College Chorus present a concert at the Church of the Good Samaritan on Sunday, February 27, at 7 p.m. A special offering will be received; child care is available. Find the church at 621 Eastgate Mall (in Genesee) on the UTC area. For more information, call 673-1282.

Vocal and Instrumental Gems from the French and English Baroque can be enjoyed during a concert at the Athenaeum Music and Arts Library on Sunday, February 27, at 7:30 p.m., featuring soprano Virginia Salazar, harpsichordist Arthur Haas, and Martha McCaughy on viola da gamba. The program includes Jean-Philippe Rameau's cantata "L'Impatience," Henry Purcell's "Bea of Bedlam," solo pieces for viola da gamba by Martin Marais, and solo harpsichord work by François Couperin.

The Athenaeum is located at 1009 Wall Street, in La Jolla. Admission is \$12 for members, \$15 for non-members. To obtain additional information and make the suggested reservations, call 434-8542.

The Hears Choir at UCSD, coached by William Gott, performs in Frickman Hall on the UCSD campus on Sunday, February 27, at 8 p.m. Free. Call 534-5448 or 534-5229 for more details.

Parking permits are required on the UCSD campus, cost \$3 in the evenings, and may be purchased at Linder Hall of the First United Methodist Church of San Diego on Sunday, February 27, at 7 p.m. Find the church at 2111 Camino del Rio

South, in Mission Valley. Child care is available by reservation; an offering will be received. Call 297-4366 for more information.

Visual Music by Polish composer Jerzy Kuczyński can be heard when the Concert Hour Series, presented by the Palomar College Performing Arts Department, continues on Thursday, March 3, from 12:30 to 1:30 p.m. The performance includes five original works for instruments at computer-animat video. Kuczyński composes music for live electronics, tape, solo instruments, chamber ensembles, and symphonic orchestras. Hear the program in the concert hall on Thursday, February 28, at 7 p.m. The performance includes five original works for instruments at computer-animat video. Kuczyński composes music for live electronics, tape, solo instruments, chamber ensembles, and symphonic orchestras. Hear the program in the concert hall on Thursday, February 28, at 7 p.m. The performance includes five original works for instruments at computer-animat video. Kuczyński composes music for live electronics, tape, solo instruments, chamber ensembles, and symphonic orchestras. 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The Divine Miss Gilot

The identity is often feminine — and it is often (perhaps always) herself.

Françoise Gilot has been a presence in San Diego's artistic life for a long time. We have come to know her style and her sensibility, thinking of her less and less as Picasso's companion, model, and inspiration, and more and more as a treasureable artist in her own right, with her own distinctive line, color sense, subject matter, and spiritual vision. Her art remains deeply influenced by Picasso's, as well as by Matisse's; the Fauves are there as well, and so is art nouveau. This is merely to say that, as a 20th-century artist, Gilot has been deeply affected by the great art of her time — or, more particularly, by a certain array of productive styles in the formative period of modern art. Her choice of which styles to admit into her creative consciousness, her personal manner of combining, elaborating, and re-creating them, her affirmation of her cultural context as the basis for her individual expression — it is the nuanced characteristics of these elements that give her art its unique voice. Who has not been influenced by Picasso and Matisse? But whatever its background, Gilot's style is unmistakable — and unmistakably hers.

Nowhere has this been more evident than in her collaborative book with Arianna Huffington, *The Gods of Greece* (Atlantic Monthly Press, 1993) — I got my copy at D.G. Wills Bookstore (La Jolla). Huffington's text, from a decade before, has been beautifully reprinted with "illustrations" by Gilot. But these are not really illustrations, designed expressly for the text. Rather, what we have is a broad collection of Gilot's paintings and drawings on themes directly or indirectly (sometimes very indirectly) connected with the subject of Huffington's book. Essentially, it is a Gilot anthology, and an especially delightful one, for Greece, Greek mythology, Greek art, and certain attitudes toward the world and the self characteristic of modern neo-Hellenism, have all been close to Gilot's artistry, throughout her career. She resonates to these subjects, which seem to inspire her with a special formal inventiveness and a special expressive

magic — qualities that pervade the numerous, well-reproduced pictures in *The Gods of Greece*. Huffington's text is itself noteworthy for its poetic charm and psychological insight. This is no archaeological study, seeking the meanings of Greek mythology in the demonstrable realities of ancient Greek history, society, and religion. Huffington's approach is universalistic. For her, the Greek myths

are enduringly valid, functioning far beyond their original culture as true ways of understanding human life. The Greek Gods, in this reading (which owes a great deal to the psychologist Karl Jung and to the great modern mythographer Walter Otto), embody our own psychological impulses and traits. They are mirrors in which we can see aspects of ourselves; they are projections of our inner lives; they are categories of the psyche, given concrete, colorful form by the creative imagination of ancient Greece's poets and artists. Consequently, in her survey of the 14 major gods (Hades and Dionysus are included on Olympus), Huffington does not confine herself to ancient material, but ranges widely in her references to more modern writers, finding the relevance of the Greek gods everywhere in human history, and in our current experiences as well.

The sense of timelessness in this approach sits well with Gilot's delicate classicism, as does the Jungian notion of psychological archetypes. Gilot has always been an evolver of permanent verities rather than a recorder of specific social moments — hence the classical simplicity and directness of her line, and the reduction of space and mass to undetailed areas of color. Furthermore, in spite of her emphasis on surfaces, on pleasing color harmonies, and on well-balanced, impersonal, "Apollonian" composition, the driving force behind her art has always been psychological: an attempt to represent, by visual means, certain elusive states of mind and aspects of identity.

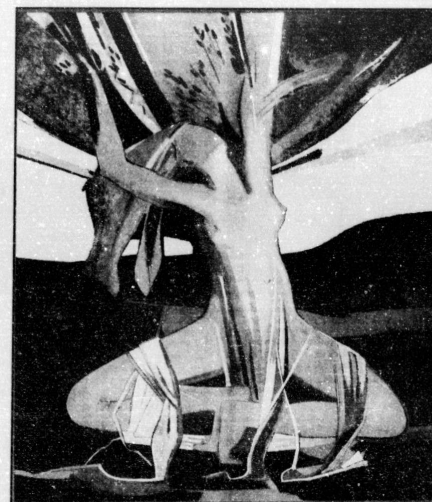
The identity is often feminine — and it is often (perhaps always) herself. One may see this, in *The Gods of Greece*, in her pictures of Aphrodite,

Calendar ART



The Night of the Initiate, 1969, ink and wash on paper

Arianna Huffington, *The Gods of Greece*, paintings by Françoise Gilot
Atlantic Monthly Press, 1993



Daphne, 1961, oil on canvas

Athena, Ariadne, Persephone, Psyche, and Artemis, as well as in the unnamed female figures in paintings named *Wisdom*, *Inner Voice*, and *Inspiration*, where the isolated young woman seems to be absorbing or radiating a shapely and illuminated concept of the knowledgeable, perceptive, well-formed, confident, feminine self. There is actually something of the same identity in some of the male figures, such as the exquisite portrait of a Greek boy as Hermes, or the more stylized Apollo and Dionysus. Perhaps the supreme work in this category is *The Night of the Initiate*, where the self-possessed, long-necked beauty, against the rich, blue-

and-rose, star-studded sky, is so clearly the young Françoise Gilot, the Françoise who looks out at us from so many pictures by Picasso emphasizing her physical perfection and emotional mysteriousness. The face in the artist's photograph on the book jacket — Gilot as she is today — is indisputably the same, not only in the specific features (eyes, nose, mouth, hair) but even more strikingly in the expression of calmly expectant self-assurance.

In the recent *Daphne*, the archetypal quality of the female image is driven to a further extreme. The face is now featureless, for what Gilot is showing us is a state of ecstatic transformation, ultimately

erotic, that is independent of individual identity. As Daphne, fleeing the embraces of Apollo, is rescued by being turned into a laurel, she seems to be achieving a magical sexual union with the whole world of nature, losing her self in an explosive vegetative sprouting. The sweeping greens, grays, and rusts of the almost abstract landscape behind, the arabesques of body, hill, sky, drapery, and leafage, the ravishing, flowing outlines of arm, thigh, and breast — the experience of contact with the divine is located precisely there, in the



Hephaestus, 1966, ink and wash on paper

painting's formal elements, as the self takes over the painting and the universe: Gilot's experience with theatrical design, particularly for dance, has given her Daphne a spiritual, musical, and kinetic quality quite different from what one sees in earlier representations of the myth (such as Bernini's famous sculpture).

Gilot's sensibility remains lyrical, even in this highly dramatic moment. A harmonious loveliness is the pervasive characteristic of her paintings and drawings. But while her art is never fundamentally violent

and never Expressionistic, always remaining within the bounds of an aristocratic decorum, the works in *The Gods of Greece* demonstrate how broad an expressive range she is capable of, nevertheless. Her *Hephaestus* is perfectly balanced; the limited palette of black, blue, gray, and white is handled with austere skill; the drawing is masterful. But the horns, staring eyes, and flaring nostrils of this hieratic mask, along with the very starkness of the colors and the freely splattered blue and gray ink on the mask's "base," give the drawing a quality

of primitive, demonic power suggestive of the terrifying mystery of divine revelation. Whether the power comes from the radical Otherness of the god or from a psychic source within, it is commanding expressed — yet by an artist who never neglects order and elegance for the sake of emotionality.

The same characteristics — power, mysteriousness, order, balance, an underlying calm in the midst of intense visual energy — can be seen in the many large-scale compositions included in this volume:

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Calendar THEATER

Mary Larson's costumes, and a host of uncredited props ("eggs of sand," lovely apples) for each of the 18 dreams. The program has lengthy descriptions of how the dreams fit into place.

Burning Dreams. Flaws and all, it is worth seeing without the explanations, however. If you love exciting, fearless, relentlessly experimental theater, go to the Lyceum, read nothing, and find out what it feels like to be "one-half child, one-half grown, one-half me, one-half unknown."

JUST A THOUGHT: Only six performances remain — Thursday through Sunday at 7:00 p.m. and matinees on Saturday and Sunday at 2:00 p.m. — of the 1994 Actors Festival. The program, written, directed, and acted by members of the San Diego Actors Alliance, offers three to four one-act per show; 18 of this year's 25 are original scripts. The emphasis is on the actor and the text, and the production values favor minimalist use of props and scenery. The high quality of the one-acts I was able to catch last week, combined with the number of other theater openings in the same period, suggests the following: the Actors Festival has become



Anita De Simone (foreground), Deborah Shaw

such an important showcase for local talent it merits a more favorable time of the year.

The 1994 Festival opened on February 15. But this is when the whole theater scene is jumping with new productions (five last week, four this week). In fact, from the middle of February to the middle of November, the Festival would be in unnecessary competition with regular theater fare. And De-

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it's always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

The Actors Festival, 1994. The Actors Alliance of San Diego presents its fourth annual festival of short plays, featuring more than 70 local actors in 25 plays (seven published one-acts and 18 original scripts). There are seven evening programs, and each program plays twice over the course of two weeks. Call the Actors' Center for specific dates and times of the plays and performers.

St. Cecilia's Parishes, through February 27. Thursday through Sunday at 7:00 p.m. Matinee Saturday, February 26, and Sunday, February 27, at 2:00 p.m. For information call 294-4475.

Blues in the Night It takes a long time to see a play, but it's worth it. The play is a masterpiece of short plays, featuring more than 70 local actors in 25 plays (seven published one-acts and 18 original scripts). There are seven evening programs, and each program plays twice over the course of two weeks. Call the Actors' Center for specific dates and times of the plays and performers.

but just another damn night. It's "Blues Time" and the songs at this hour range from the blues to the cabaret. Vickilyn Reynolds, who has had trouble with the lighter-hearted blues numbers in the opening act (her "I Like Me for a Change" is a comedy), drops the show with Bessie Smith's "Wasted Life Blues," using her genuine despair. What Reynolds does in song after song (and you can add to the list) is her rendition of Bessie's "Dirty, Dirty Blues" and Jimmy Davis's "Lover Man" is outstanding. She's a first-class cloverleaf of blues influences (Bessie Smith, Ma Rainey, Alberta Hunter), adept of the whole spectrum of the genre. Without Reynolds, *Blues in the Night* is definitely worth seeing. With her, however, it takes off and soars. Not that Alvin Karpis' Dickens and Kumbie (Jahann) are douches. Both do more than hold their own (and Karpis' Dickens' singing of Billy Strayhorn's "Lush Life" is killer). And under the expert musical direction of Rahm Coleman, the trio is beautifully matched vocally. Karpis' capable singing and Patricia Wilson's artful choreography also make the production a delight. The odd man out, literally, is Billy Davis. In "Man in the Saddle," the trio is beautiful. The play's rhythms are both slow (in act one) and then abrupt (in act two), and Bill, who's been a Moses figure for Ed, liberating him from the old ways, deserves better development as a character and also a better fate. But the script isn't just another human melodrama piece, and the comic moments and lines are often a treat. With a delivery so very it sometimes turns to readings, but it's a damn fine, telling portrait of what it means to be "free, white," and 40 in the '30s, with enough political correctness thrown in to sustain edges rather than remove likability. Michael Egger does one of his better performances as Bill, a man ready to go even before the cliff in sight. But

The Blues Club Those who saw the San Diego Rep's *Red Nine* will surely recall actor Bernard Baidan. He played Brooklyn, who, when facing death, speaks the immortal line, "I thought you'd be thinner." Baidan and Michael Egger have written a new comedy, *The Blues Club*, and through the script could use some refreshing here and there, it's worth seeing, and Baidan — a talented actor with a deft comic touch — is as funny as ever. Ed Shearer (a combo of Bessie Smith and Mike Weaver) and Bill (Clauson) are an odd couple. The 40-year-old Ed, married with a family and the most successful TV salesman in Boone, feels his life has come trapped in a box that's growing progressively smaller. Bill's the upstart. He's all hope and wild schemes, like building that floating mall propelled only by three lawn-mower engines. To escape him, Ed improves their lives, Ed and Bill form the "Blues Club," which is devoted, among other things, "not to live vicariously through the 'Niners game.'" The play's rhythms are both slow (in act one) and then abrupt (in act two), and Bill, who's been a Moses figure for Ed, liberating him from the old ways, deserves better development as a character and also a better fate. But the script isn't just another human melodrama piece, and the comic moments and lines are often a treat. With a delivery so very it sometimes turns to readings, but it's a damn fine, telling portrait of what it means to be "free, white," and 40 in the '30s, with enough political correctness thrown in to sustain edges rather than remove likability. Michael Egger does one of his better performances as Bill, a man ready to go even before the cliff in sight. But

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the character is thinly drawn, a straight man for Ed's shenanigans and non-availability in the end. Director Barry Bunker Smith's own take on the play's quirky rhythms is best he can. He also provides business to combat act one's leanings toward talking heads as well. And his set, a richly detailed and campily organized basement, is the best I've seen at the RUCS/Margaret Theatre in ages.

Worth a try. RUCS/Margaret Theater, through February 26. Thursday through Saturday at 8:00 p.m.

Burning Dreams Reviewed this issue. Lyceum Stage, 79 Horton Plaza, downtown, through March 5. Tuesday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee on Sunday and Sunday at 2:00 p.m.

Canterbury Tales For one performance only, UCSD's University Events Office presents the New Vic Theatre of London's adaptation of Geoffrey Chaucer's *Canterbury Tales* (by Michael Bogdanov and Micky O'Donoghue). Mandeville Auditorium, UCSD, Sunday, February 27, at 8:00 p.m. For information call 544-4090.

Glenn Hollywood The Checkers Showroom is hosting Patricia Harris Smith's new audiorecording musical comedy that speaks around shows with "wannabes and coudalabers" from the glamorous days of Hollywood. Smith has also directed. Checkers Showroom, 327 Fourth Avenue (next to Dick's Last Resort), downtown, through May 15. Sunday (dinner and show) at 6:00 p.m.; show only at 7:00 p.m. For information call 544-7000.

I Do, or Die...The Mother-in-Law of All Weddings Until now, the Mystery Cafe has imported scripts for its interactive dinner theater. But with *I Do, or Die*, written by San Diegoan James Paccarella and Will Robertson, the Mystery Cafe not only has a home-grown product, it also has one of its best — the best balance between written and ad-libbed materials, the best array of credible suspects and clues, and also the funniest of the ones I've seen at the Imperial House. Patricia "Patti" Paccarella, heir to the Paccarella cheese forerunner ("The Cheese Stands Alone"), is about to marry William "Willie" Schmetternick, last of the Schmetternicks (whom some allege really invented Cheese Whiz) and a lad given to quoting Shakespeare. There's a death. Then another. It's the murder of Gretchen ("The Bavarian Buttefaxe" Schmetternick) or Patti's mother Theresa Rothman Paccarella! Both bring with ominous motives. Was it the lactose-intolerant Patti, who lost 17 minutes of her life at age nine? Or was it one of several other candidates, each eager to make a hostile takeover — at all costs! — and each living proof that "consists shouldn't marry." Paccarella, who stars as a variety of hilarious bores, and Robertson, who has also directed, have set the pace in the 1990s (that is, someone able to make numerous topical references to recent events) — by bringing the bride (with an aversion to the sound of animal balloons being squeaked) that gives her the comedy-shakes. Ehren Ziegler as the Hamlet-queering groom ("To wed, or not to wed...") and Carol

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As of this month, it has been 30 years since the Beatles made their initial sortie into America's collective consciousness with their first appearance on *The Ed Sullivan Show*. Their grainy black-and-white images (odds historical and untalented, like footage of the Yalta conference) appeared in the living rooms of those burgeoning ranks of television owners 80 days after the assassination and funeral of JFK, made media history. The odds of two such cultural, political, and media watersheds happening within so narrow a time frame seem either astounding or, with increased hindsight, inevitable.

"I was really torn apart over JFK's assassination," says Ken Benedict, 41-year-old drummer for Daytripper, a nascent, North County-based Beatles tribute act formed at the inspiration of 40-year-old Ed Semple. "I was only 11 at the time." Benedict continues, but I knew he was a good man and... well, he was the president. What the hell do I know? I was 11. But I think the Beatles were there at the right time. Somebody needed to bring the nation out of this funk. That's probably one of the reasons why the Beatles have this outsized influence on my life, other than just being a terrific musical phenomenon. They just made my life feel a little better."

Four other musicians and Semple's wife Grace nod in agreement over Coors Light and pizza in Semple's Scripps Ranch backyard late on a Sunday afternoon. Daytripper has just taken a break from rehearsing a half-dozen Beatles songs from the early '60s.

The rehearsal room consists of one wall of shelves full of Semple's children's discarded toys and three walls and the ceiling given over to Beatles memorabilia: programs, banners, but mostly two dozen or more posters, many of them rare collector's items. At mention of the word shrine, Semple objects. "It's not a shrine," he says, wincing behind his round, John Lennon-style eyeglasses.

Semple's hair is worn long at the neck but flat-topped in that late-'60s style that announces, "I'm well groomed, but I'm hip." Semple moved

to San Diego in October of '92 from northern Delaware and last March began forming Daytripper with drummer Benedict, bassist Jay Levine, and Wolfgang, a lead guitarist from Germany, "a professional musician," Semple describes him, but not "leader," he maintains).

Recently, Wolfgang was replaced by 44-year-old Jim Cronin. Semple (the band's founder has a doctorate in chemistry and is "a group leader in medicinal chemistry for a local biotech company.") He first heard the Beatles when he was 10 years old. "Their music has impacted me ever since. It picks me up, gives me energy, makes me feel good, feel happy."

Daytripper had run through "Can't Buy Me Love," "A Hard Day's Night," "Dizzy Miss Lizzy," "Honey Don't," "Eight Days a Week," "I Saw Her Standing There," and "She's a Woman" with uncanny, parrot-like fidelity, exhibiting only minor discrepancies with the original recordings. The band takes care to play each song in the key it was recorded in. Each guitar part is exactly what Harrison, McCartney, and Lennon were playing. If sheet-music indications conflict with what is on record, the record is deferred to. Semple often plays Lennon's rhythm-guitar parts on a Martin D-35 (as opposed to his Rickenbacker electric), because, as often as not with the early material, an acoustic guitar was used in the studio. Wanting to stay faithful to the original keys, which were convenient for the Beatles' voices, led Daytripper on a search for someone who could match McCartney's broad vocal range. Little Richard shouts, and harmonic dexterity—all in McCartney's keys.

Would it really compromise the integrity of the Beatles tribute to adapt the songs to more comfortable keys? The question causes looks to sound from musician to musician, each eventually returning to Semple, as if to ask, "Well, is that heresy or what?" Semple shows that they could theoretically adapt the songs, but his expression indicates he doesn't consider the proposition even slightly tricky.

Neither, undoubtedly, is it crick to invite oneself to a rehearsal of a recently formed band



Daytripper

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(together in its present form only four months and having played only two bar gigs and at two private parties) and then review its efforts for publication. But it is impossible not to comment on how closely the band approaches its goal to sound (if not look) like the Beatles. On the basis of the half-dozen songs rehearsed that afternoon, it is clear that Daytripper has an impressively thorough knowledge of the music they perform.

Thirty-nine-year-old singer-keyboardist Dean Dilley (looking more like one of the Beach Boys or a cross between Peter Dinklage and Dave Jones than any of the Fab Four) does a note-perfect rendering of McCartney's vocal on "Can't Buy Me Love" and "She's a Woman." The latter song

is especially demanding. By the time the closing phrase, "She's a woman... She's a woman..." is repeated two or three times, a lesser singer's voice would be sandpapered raw. Dilley's face should have been flushed with blood, his lips flicked with saliva from the effort, but they were not. He hit the notes and delivered them with precision and control. More control than McCartney might have had singing live 30 years ago.

But here is the difference. Daytripper's nostalgia for the Beatles' upbeat, "happy," and deceptive simplicity excludes the late, older side wearing black leathers, cranked on uppers and beer in some Hamburg dive, thrashing with the sexuality and lunacy of a Jerry Lee Lewis or Lit-

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Richard.
"Nobody sounds like the Beatles," says 39-year-old bassist Levine, a salesman by day. "Some people are pretty close. What we intend to do is try to get as close as we can with what we have available as far as our voices and instruments and have a good time doing it. This is by far the best Beatle band I

"Every drummer I know wishes they could have a meter as steady as Ringo Starr's — but a lot of them won't admit it."

have ever encountered. And I've heard a lot of different ones." Levine reproduces the four-string bass-guitar gymnastics of McCartney, arguably the best musician among the four Liverpudlians. "I have the tapes and the actual sheet music," Levine says. "I was taking all the bass lines right off the bass clef. I figured, 'What better way to do it?' For about 50 to 70 percent of the songs, that worked, but then with 30 or 40 percent of them, I found that music was written for keyboard, a piano arrangement. When I would play the bass lines, I would hear that the bass on the

record was not the same. In those cases, I play it like the record."
Dilley, the newest member, is a teacher in the San Diego city school system. "I've been a teacher for 13 years," he says. "These days I'm teaching drug education. For years I taught sex ed as well, but that whole program was canned." With an air of choiboy and surfer about him, he seems an unlikely authority on either subject, but it is easy to imagine a smooth rapport between him and young students.

"I have a little daughter," he says. "She gets into this music. She dances around while I'm practicing. And my mother, who is 73, loves the Beatles! So what the hell? This is like, bring back the good feelings of the '60s and everything positive that was going on, like 'Make Love Not War.' That stuff was great, and it still applies in the '90s, when everyone's watchin' out who's gonna get knifed in the street or blown away in a drive-by shooting — with all that going down, it's nice to be playing the Beatles."
Guitarist Cronin is in sales also and has been playing

guitar for, "let's see..." — the tall, white-haired musician looks up at the darkening sky — "31 years! Whoosh!" The others around him make similar exclamations and laugh. "This Beatles band idea was kind of new for me," Cronin says. "When Ed approached me, I said, 'Well, I'd be interested in the classic-rock thing...' — I mean, I love the Beatles. I always have, but as a guitar player I went the route of blues. I didn't know any George Harrison licks: it was foreign to me, but it's been fun. He's got a real country and western approach in his playing, and I had none of that in mine. It's simple, but it's very structured. Blues, you can just free-form and go all over the place, but I'm trying to learn the parts as he did them."
Drummer Benedict — medium-lidded, blond Art Garfunkel hair, and gap-toothed smile — says, "I will tell you that out that Ringo Starr was one of the best drummers ever, as far as the way he could be at the right place at the right time, with just the right kind



Behavioral room walls

of fill. It was amazing. He used to call them 'mistakes.' He used to say — Benedict imitates the

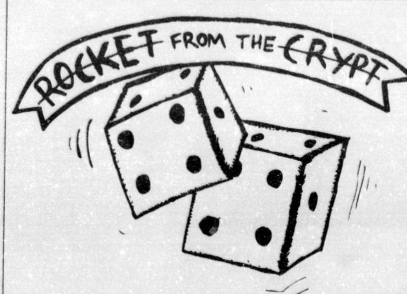
famous accent — "I love me when I make a good mistake." But he knew what he was do-

ing. And as far as meter is concerned, every drummer I know wishes they could have a meter as steady as Ringo Starr's — but a lot of them won't admit it. I don't know why."
"Ringo's gotten a bad rap," Benedict continues. "The idea that he lacked into the gig with the Beatles... no. There was a good reason he was picked. The Beatles knew who he was. He was a better drummer than Pete Best, and everyone knew it. He was the reason I became a drummer." In fact, Benedict's drumming sounds quite similar to the famous and immediately identifiable backbeat technique Starr made a staple of pop music.
I ask no one in particular, but with an ear cocked toward Semple, whose license plate reads RRRR SL. "Are you obsessed with the Beatles?"

Indeed Semple answers first. "Naah." He winces and laughs. "We're just a bunch of middle-aged guys." Dilley says, "Having a good time, enjoying our lives, and playing Beatles music together."

"Hey, is this going to be on the front page?" Semple asks. Someone answers, "Rock bands don't get on the front pages of newspapers anymore, unless they're Satanists or something, sacrificing goats and whatnot."

Cronin looks around Semple's back yard and says, "Didn't you have some cats 'round here, Ed?"



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2210 EL CAMINO REAL
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439-4433

Calendar MUSIC SCENE

CONCERTS

Shows led by Kasey Anasaku
Crescent Stage, today, Thursday,
February 24, 12:15 p.m., California
State University, San Marcos campus,
732-4945.

For Love Not Like and Dier Clay
Fights Cactus, tonight, Thursday,
February 24, 8:30 p.m., 2901 Kettner
Boulevard, 232-4355.

The Hard Boy Quartet Horvath
Grand, tonight, Thursday, February
24, 8:30 and 10:15 p.m., 311 Island
Avenue, downtown, 544-1886.

Janet Jackson and Toots, Toni, Tami
San Diego Sports Arena, tonight,
Thursday, February 24, 7:30 p.m.

Tony Rod and Mick Taylor and the
Premiere Belly Up Tavern, tonight.

Thursday, February 24, 8 p.m., 143
South Cedron Avenue, Solana Beach,
278-TXSS.

Lloyd Jones Crow's Top Hat Bar,
tonight, Thursday, February 24, and
Friday, 25, 8 p.m., 822 1/2
Avenue, downtown, 233-6943.

Bob Borer and Gail Hall Cactus
Restaurant, Friday, February 25, 7
p.m., 10020 North Torrey Pines Road,
436-8030.

Green Day, Tilt, and Well Strung to
Hoop, Montezuma Hall, Friday.

February 25, 8 p.m., San Diego State
University campus, 278-TXSS.

The Adkins Spun, Friday, February
25, 8 p.m., 1100 Buena Vista, Bar
Park, 276-3993.

Jaylene, Gabe, and Burt and
Gertie Cactus, Friday, February 25,
7 p.m., 2901 Kettner Boulevard,
232-4355.

Moss Albino Horvath Grand, Friday
and Saturday, February 25 and 26,
8:30 and 10:15 p.m., and Sunday,
February 27, 2 and 3:30 p.m., 311
Island Avenue, downtown, 544-1886.

Smiley Wilson and Barbara Lynn
Back Alley Blues, Friday and Saturday,
February 25 and 26, 8:30 p.m., 3023
Prospect Street, La Jolla, 551-5205.

The Haters, Sun-4th, Architects of Lust,
and **Bob Evans** Cactus, Saturday,
February 26, 7 p.m., 2901 Kettner
Boulevard, 232-4355.

Andrew Vollenweider Cactus
Restaurant, Friday, March 2, 7 p.m.,
2901 Kettner Boulevard, 232-4355.

David Moseley and Glen Cactus
Tuesday, March 1, 8:30 p.m., 2901
Kettner Boulevard, 232-4355.

Iron Line and Sal e Mar Belly Up
Tavern, Tuesday, March 1, 8 p.m., 443
South Cedron Avenue, Solana Beach,
491-9022.

Eugene Chadbourne, Male Nines,
and the **Shambles** Cactus,
Wednesday, March 2, 9 p.m., 2901
Kettner Boulevard, 232-4355.

"MTV's Free Your Mind" Spoken
Word Tour, featuring **Bill Scott**
Horn, **Ray E. Collins**, **Magpie Fats**,
and **John S. Hall** Belly Up Tavern,
Wednesday, March 2, 8 p.m., 143
South Cedron Avenue, Solana Beach,
491-9022.

The Williams Brothers Megapolo,
Thursday, March 3, 8 p.m., 4321
Fairmount Avenue, 584-7960.

Andy Summers and John Etheridge
Belly Up Tavern, Thursday, March 3,
8:30 p.m., 143 South Cedron Avenue,
Solana Beach, 491-9022.

The Muffs and the Swoozy Nipples
Cactus, Friday, March 4, 9 p.m., 2901
Kettner Boulevard, 232-4355.

Big Sandy and the Fly-Rite Trio
Cactus, Saturday, March 5, 9 p.m.,
2901 Kettner Boulevard, 232-4355.

The Buck Pets, Inch, and Grouper
Cactus, Monday, March 7, 9 p.m.,
2901 Kettner Boulevard, 232-4355.

Bin Shaka Bin, the Shalestones, and
Johnny Surber Belly Up Tavern,
Monday, March 7, 9 p.m., 143 South
Cedron Avenue, Solana Beach,
491-9022.

The Gipsy Kings San Diego Sports
Arena, Monday, March 7, 8 p.m.,
278-TXSS.

"Free-Improvisational String
Ensemble" featuring **Karen Talbot**,
Kerstin Wende, and **Bert Turetsky**
South Reich Hall, Tuesday, March 8,
7 p.m., San Diego State University
campus, 594-6031.

DC Talk and Audio Adrenaline
Shadow Mountain Community
Church, Tuesday, March 8, 7:30 p.m.,
2100 Greenfield Dr., El Cajon,
449-1882.

Scorpions and King's X San Diego
Sports Arena, Wednesday, March 9,
8 p.m., 278-TXSS.

"Jazz Ensemble #1", Smith Revival
Hall, Wednesday, March 9, noon, San
Diego State University campus,
594-6031.

"The Ringers (CD Release Party)"
Cactus, Thursday, March 10, 9 p.m.,
2901 Kettner Boulevard, 232-4355.

The Villagers and Jack
Templeton Belly Up Tavern,
Thursday, March 10, 8 p.m., 143
South Cedron Avenue, Solana Beach,
491-9022.

The Royal Crown Revue and the
Redwolves Cactus, Friday, March
11, 9 p.m., 2901 Kettner Boulevard,
232-4355.

"Revolucion 94" with Callahan,
Line, Malibu Vainilla, Rodi Lynn,
La Cantalero, Santa Sabina, Adnan
Beloni, and the Chikano Secret
Service Open Air Theatre, Friday,
March 11, 7 p.m., San Diego State
University campus, 278-TXSS.

Laurie Lewis and Grant Street San
Diego Folk Heritage Association,
Friday, March 11, 7:30 p.m., 215
North Street, San Diego, 436-8030.

The Ramones Iguala, Friday,
March 11, 8 p.m., Puerto Ancho
Shopping Center, Tijuana, Baja
California, Mexico, 278-TXSS.

Three Little Birds, One Up, Tami,
and **Pauli Tami** Cactus, Saturday,
March 12, 9 p.m., 2901 Kettner
Boulevard, 232-4355.

The Redwolves Belly Up Tavern,
Saturday, March 13, 8 p.m., 143 South
Cedron Avenue, Solana Beach,
491-9022.

Bin Shaka Bin Belly Up Tavern,
Wednesday, March 16, 8 p.m., 143

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Featuring San Diego favorites and national guest appearances.

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Music 3-7 pm
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San Diego Reader, February 24, 1994 29

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dark and
mysterious.
Light barely
passes through
it. Kinda like
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woman's eyes.



You can taste
it long before
it hits your lips.
A full, nutty,
roasted aroma
bursts on the
scene.
This is big.



Let's try that
again. Slower
this time.
There are a lot
of good taste
sensations
going on here.
A milk shake
for grown ups.

Reserve Velvet
Stout has an
easy, acquired
taste. We
encourage
you to acquire
some soon.



A Black & Tan Velvet Stout. One of the world's finest beers. Brewed here.

Calendar MUSIC SCENE

South Calabasas Avenue, Solana Beach 92082

"No Patrick's Day" with the Downes Family, Dredbush, and the Bartlett Band. Calabasas, Thursday, March 17, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Big Head Todd and the Monsters and the Freddy Jones Band. Reddy Up Tavern, Thursday, March 17, 8:30 p.m., 143 South Calabasas Avenue, Solana Beach 92082.

run, the Cheese Green, Loran, and the Vendors. Calabasas, Friday, March 18, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Canaan and Pitch Shifter World. Calabasas, Friday, March 18, 8:30 p.m., 143 South Calabasas Avenue, Solana Beach 92082.

"The Sea Diego Whiskey and Blue Showdown" featuring the Old Choice, Peter O. Jones, Les Remy, Wade Freeman, Billy Sherris, Justin Edwards, Norbert, Poon, Maria G. Kiki, and the Glen Hider All Stars. Calabasas, Friday, March 18, 9 p.m., 3999 Mission Boulevard, 498-0981.

Phish and Gull and Superhero. Kettner Calabasas, Saturday, March 19, 23:00, 2501 Kettner Boulevard, 232-4355.

Crowded House and Sheryl Crowe. Kettner Calabasas, Saturday, March 19, 23:00, 2501 Kettner Boulevard, 232-4355.

Jay's Sea and Bone Vengas. Sherris Grande Taper, Sunday, March 20, 7 p.m., 1090 North Torrey Pines Road, La Jolla, 647-3311.

"Graduate Jazz Reel" featuring Fred Imperato, Kevin Delgado, David Cannon, Anthony Smith, and Cesar Lonzano. Smith Reel Hall, Monday, March 21, 7 p.m., San Diego State University campus, 334-4031.

The Larry Coryell Quartet. Reddy Up Tavern, Monday, March 21, 9 p.m., 143 South Calabasas Avenue, Solana Beach 92082.

The Supercats. Under the Big Of Drivers and Big Tavern, Tuesday, March 22, 9 p.m., 2501 Kettner Boulevard, 232-4355.

The Spicians, Heaven's Betty, and Excuse 71. Calabasas, Wednesday, March 23, 8:30 p.m., 2501 Kettner Boulevard, 232-4355.

The Ignorance. Reddy Up Tavern, Wednesday, March 23, 9 p.m., 143 South Calabasas Avenue, Solana Beach 92082.

Underwood and Cramer. Calabasas, Thursday, March 24, 9 p.m., 2501 Kettner Boulevard, 232-4355.

"Charlie Houschuhle Record Release Party" with the Crowlin's. Kettner Calabasas, Thursday, March 24, 9 p.m., 2501 Kettner Boulevard, 232-4355.

The Devil Dogs, Supercats, the Red Room, the Republic, and the Leather Uppers. Calabasas, Friday, March 25, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Deer Ants. Calabasas, Saturday, March 26, 9 p.m., 2501 Kettner Boulevard, 232-4355.

"Greatest Hits" featuring White Nelson, John Gullish, and A.J. Crowe. Coppy Symphony Hall, Sunday, March 28, 7:30 p.m., downtown, 278-7333.

Unusual, Slag, and No Kallie. Calabasas, Sunday, March 27, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Grotesque and John Ray. Calabasas, Monday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Prison Shakes. Calabasas, Tuesday, March 29, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Railroad Jack and English Kid. Calabasas, Wednesday, March 30, 9 p.m., 2501 Kettner Boulevard, 232-4355.

UB40 and UB3. San Diego Sports Arena, Wednesday, March 30, 7:30 p.m., 778-7333.

Wild Child and the Offenders. Calabasas, Wednesday, March 30, 9 p.m., 1090 North Torrey Pines Road, La Jolla, 647-3311.

Thunderhead and Gerardo. Calabasas, Thursday, March 31, 9 p.m., 2501 Kettner Boulevard, 232-4355.

John Hanch. Reddy Up Tavern, Thursday, March 31, 9 p.m., 143 South Calabasas Avenue, Solana Beach 92082.

"Cindy Lee Berryhill CD Release Party." Calabasas, Friday, April 1, 9 p.m., 2501 Kettner Boulevard, 232-4355.

The Caravan. Tupper Cuppy Symphony Hall, Tuesday, April 5, 7:30 p.m., 778-7333.

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Don Rig, the Strangers, and the Buckle. Calabasas, Thursday, April 7, 9 p.m., 2501 Kettner Boulevard, 232-4355.

"Rock CD Release Party." Calabasas, Saturday, April 9, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Baden and the Griffiths. Calabasas, Monday, April 11, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Pink Floyd. Jack Murphy Stadium, Thursday, April 14, 8 p.m., 278-7333.

The Devil Dogs, Supercats, the Red Room, the Republic, and the Leather Uppers. Calabasas, Friday, March 25, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Deer Ants. Calabasas, Saturday, March 26, 9 p.m., 2501 Kettner Boulevard, 232-4355.

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NOTE

By Gina Arnold



ARCHERS OF LOAF

UNDERGROUND CLUBS

If you wish your club to be included, please call 232-4355, ext. 261, Thursday afternoon or Friday before 5:00 p.m. The listings are free.

The Big House: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Room Room: Alternative, progressive, all kinds, house, and funk. Thursday, August 10, 10 p.m., 1670 Bernardo Center Drive, Rancho Bernado, 487-4781.

Room Room: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Candy Land: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Chronic Blah: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

Deep Thing: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

555 Club: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

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Once upon a time, a person could tell if a band was good merely by the label it was on. The reliably rock'n' roll years of vinyl heads like Gerard Croley (Horsehead) till the '90s, Peter Anspacher (Teen Town), Steve Fallon (Coyote), and Lisa Fancher (Frontier) were enough to insure at least a few good spins for any slab of vinyl with their name on it. One of the drags of the modern indie rock era is that so many labels can claim no such guarantee accompanying their logos. Perhaps this is one reason people have started focusing on "scenes" — Seattle's, San Diego's — instead. It's just the natural instinct to get in a communal context bands that might otherwise go unnoticed. Personally, I like categorizing bands by the scene they come from, just as, a decade ago, I liked categorizing bands by their labels. It is as pleasant to think of Chicago, say, as Gayline, as it was to think of the exact sounds, values, and looks that used to be summed up by the name SST. According to Details and Spin, somewhere in America today are people who dream of the sounds of San Diego, of hanging out with members of flut and Trumans at a place called the Calabasas nestled under a freeway ramp and overlooking the blue, blue sea. Others, however, may prefer the layovered night clubs of Chapel Hill, North Carolina, the East Coast entrant in the New Seattle sweatshops. My mental image of C.H. is quite a bit different than S.D. — a lot smaller, vine-covered, and more collegiate, full of rich, porched Victorians and the music of Superchuck, Seam, and the Archers of Loaf. Still, there are similarities. Many of both cities' bands have a similar indie ideology. Thus, they all sound an awful lot like the hand Panaman.

This is particularly true of Chapel Hill's Archers of Loaf, but it's hardly a dis to say so. All it means is that they have similar primary sources. V.I., R.E.M., the Fall, and so on. They probably also like the New York Big Star, and the Replacements. The Archers' album *Loaf* Mettle is a tenuous meld of all these influences, with through songwriting skill to vault it over the likes of so many other indie rock bands. Without actually being poppy, their songs are agreeably short on minor chords and feedbacky droning, long instead on that kind of rhytmy guitar parts you have to play with a pick. They remind me of Big Popper, one of my favorite bands of the mid-'80s, and to my mind, there are few new things to be like. The Archers, Bob Evans, and the Molesters open for Sun-60 Saturday night at the Calabasas.

ARCHERS OF LOAF, Calabasas, Saturday, February 28, 9 p.m., 232-4355, 67.

Grades: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

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"MTV Premiere Party" at Pandora's Box: 10 Koffy Luch House, hip-hop and blues, Thursday, March 3, 1271 University Avenue, Hillcrest, 494-0646 or 526-PLAT.

The 10 House Temple: 10 House Temple, Thursday, March 28, 9 p.m., 2501 Kettner Boulevard, 232-4355.

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Pandora's Box: 10 Koffy Luch House, hip-hop and blues, Thursday, March 3, 1271 University Avenue, Hillcrest, 494-0646 or 526-PLAT.

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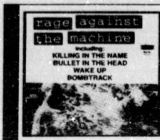
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TUNE INTO SAVINGS

Your Choice **7.99** Cassette **11.99** Compact Disc



DEEP FOREST
Sweet Lullaby



RAGE AGAINST THE MACHINE
Live Through This



THE INDIANS
The Indians



GABRIELLE
Find Your Way



US3
Hand On The Torch



CANDLEBOX
Candlebox



ACE OF BASE
The Sign



MEAT LOAF
Back Into Hell



THE BENOIT-FREEMAN PROJECT
The Benoit-Freeman Project



LORI RUSSO
I Believe In Love Again



dance mix USA
9.99 CASSETTE 17.99 CD

Hurry, sale ends February 27.

Sam Goody
GOODY GOT IT.

Carlsbad	2610 El Camino Real	San Diego	Fashion Valley Center
Carlsbad	Plaza Camino Real	San Diego	1321 Garnet Avenue
Chula Vista	Chula Vista Center	San Diego	Horizon Plaza
El Cajon	Parkway Plaza	San Diego	Marketplace At The Grove
Escondido	Escondido Promenade	San Diego	Mission Valley Center
Escondido	North County Fair	San Diego	Loma Square S.C. Ctr.
La Jolla	University Towne Center		
La Mesa	5500 Grossmont Center Drive		
National City	Plaza Bonita		
Poway	Twin Peaks Plaza		

Also available at **musicland**

El Cajon Parkway Plaza

Top of the Cave, 1216 Prospect Street, La Jolla. 454-7779: Kristi Rickert, mellow tunes and pop classics (on the piano accompanied with vocals), 8 p.m. Wednesday through Sunday.

Top of the Cave, 1216 Prospect Street, La Jolla. 454-7779: Kristi Rickert, mellow tunes and pop classics (on the piano accompanied with vocals), 8 p.m. Wednesday through Sunday.

Tutto Mare, 4365 Executive Drive, La Jolla (Golden Triangle area). 597-1188: Jaime Vallé and Equinox. Latin jazz, 5 p.m. to 9 p.m.
Wednesday and 9:30 p.m. to 12:30 a.m. Friday.

Venice Caffe/Bar, 2914 Cañon Street, Point Loma. 223-6547: The George Ferris Trio, jazz, 8 p.m. to midnight, Friday and Saturday; Billy Chapman, variety music performed on piano, 7 p.m. to 11 p.m., Monday and Tuesday.

The Wall Street Cafe, 1044 Wall Street, La Jolla. 551-1044: Pegasus (formerly Willow), acoustic classic rock and folk music, 8 p.m. to 11 p.m. Saturday.

Winston's, 1921 Bacon Street, Ocean Beach. 222-6822: Common Sense, reggae. Thursday; Cardiff Reefers, reggae. Friday; Shival Experience, world-beat music. Saturday; Earl Thomas and the Blues Ambassadors.

blues and rhythm and blues, 5 p.m. to 9 p.m. Sunday; Hot Monkey Love, rockin' rhythm and blues, 9-10 p.m. Sunday; the Elastic Waste Band, music of the Grateful Dead, Monday; lambay, reggae music, Tuesday;

Zanzibar Coffee Bar and Gallery,
976 Garnet Avenue, Pacific Beach.
272-4762: Robin Henkel, blues music.
8 p.m. Thursday.

San Diego North

Acapulco Restaurant, 8998 Miramar Road, Mira Mesa. 578-6390: Bobby and Laura's Fantasy Workshop, karaoke; sing-along, 8 p.m. to midnight, Wednesday; T. Irie Dread, reggae music, 8 p.m. to midnight.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033; Andy O'Driscoll, Irish and pop music, 9 p.m. to 1 a.m. Wednesday through Sunday.

Club Slam Tango at San Diego Nite
9522 Miramar Road, Mira Mesa.
271-8780: Nation of Lies, rock and
roll (open session); Thursday: Spout
Mouth and Et Cetera, rock and roll,
Friday: Fiction Damane, Mercyhouse

Coyotes Live, 8022 Clairemont Mesa Boulevard, Clairemont. 279-5483: Runnin' Wild, country music, Thursday through Saturday.

Dante's, 9379 Mira Mesa Boulevard, Mira Mesa. 693-3252: Robert San Jose, karaoke entertainment and piano playing featuring the music of Elvis Presley, 7 p.m. Friday and Saturday.

The Gourmet Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7131; **The Peter DeLuxe Trio**, contemporary jazz



Rocket from the Crypt, Sunday, February 27, Worldbeat Center

music, 7 p.m. 11 p.m. Friday and

The Hajji Baba, 824 Camino de la

Ames hosts Karaoke Mania, 8 p.m. Thursday.

Handlery Hotel, 950 Hotel Circle North, Mission Valley, 298-0511; Ben

Totres, variety music performed on

piano, 8 p.m. to midnight Tuesday through Saturday.

Intermezzo Espresso, 7610 Hazard Center Drive, Mission Valley.
296-5282; Live music, 8-30 p.m.

Saturday, call club for information.

Kelly's Restaurant and Irish Pub: 284 Hotel Circle North, Mission Valley. 296-2131. Piano Bar: Randy Beecher, 5:30 p.m. to 7:30 p.m. Tuesday through Friday; Dale Pearson, 7:30 p.m. to 1 a.m. Tuesday

The King Lulu Inn. 5125 Linda Vista

Le Pavillon Lounge, at the Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131.

Mulcahy's Restaurant, 5215 Adobe Falls Road, Mission Valley. 265-7198. New Energy, jazz and variety music.

The Musicians Club, 1717 Morena Boulevard, Bay Park. 273-7283: The Jay Barrie 12, Piece Rio Band

performs classics from the big-band era for dancing from 2 p.m. to 5 p.m. every first and third Sunday of the month. Free dance lessons are offered from 1:30 p.m. to 2 p.m. the same day.

The Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730; Intrigue, rock and roll, Thursday through Saturday; live rock and roll is offered all other nights, call club for information.

310 Morena Boulevard, Bay Park.

Tanner's
1913 Country Road
Crown Point, Oregon Spring Valley
off the 91 freeway
(503) 220-1100

LIVE ROCK 'N' ROLL

Fridays & Saturdays

**2 FOR 1
DRINK
SPECIAL**
with this ad
One per person
per night

Feb. 25 & 26 ... **RAZZ'N' CAN**
Sundays ... **FREE POOL**
Sundays, 8 pm. ... **KARAOKE**
Thursdays, 7 pm. ... **POOL TOURNAMENTS**
Thursday Days ... **CONCERTS, DISCOGRAPHY & D.J. and**
THE OFF TOP AND COUNTRY & BLUES

<p>THURSDAY Feb. 18 • 9 pm</p>	<p>tierra <i>Respects</i></p>	<p>SAUNDAY Feb. 19 • 9 pm</p>
<p>IN THE HOUSE</p> <p>A PLACE TO PARTY WITH THE HOTTEST BANDS</p> <p>Back to popular demand - the crowd-pleasing Middle Eastern entertainers</p> <p>TAWFIQ</p> <p>also featuring Belly Dancing</p> <p>No Cover • 2 Drink Minimum</p> <p>3550 SYLVIA RD. (corner of U.S. & Sylvia Rd.) 511-2233</p> <p>Motown/R & B Top 40 Jams</p>		

ISLAND SALOON & GRILL
FOOD SERVED DAILY FROM 11AM - SUNDAY BRUNCH
THURSDAY
Steve Brewer
FRIDAY
Chillboy & The Firebirds
SATURDAY
Len Rainey & The Midnight Players
LIVE MUSIC DANCING
W/ET BR SUNDAY
100 ORANGE AVENUE • CORPUS CHRISTI • TEL: 341-1466

GET JAZZED AT LE MERIDIEN.

Experience the delights of San Diego's newest jazz venue. Le Meridien at Coronado. Southern California's fresh jazz alternative.

SATURDAY JAZZ BRUNCH

\$18 per person. Every Saturday from 11:30 a.m. to 3 p.m. in L'Escale. Live jazz complements an exquisite brunch menu. Indoor/outdoor seating.

FEBRUARY 26, MARCH 5 & 12
THE CARL EVANS JR. TRIO
Featuring: Bill Anderson, bass; Michael Fivins, drums; and Carl Evans, piano.

THURSDAY SESSION

Jazz at its meant to be, in the intimate surroundings of La Provence Bar. From 5:30 p.m. to 8:30 p.m. Complimentary appetizers. No cover.

FEBRUARY 24 & MARCH 3
INTERPLAY
Featuring: Lori Bell, flute; Ron Satterfield, guitar; and Dave Mackay, piano.

Le MERIDIEN SAN DIEGO
AT CORONADO
Hotel and Resort

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SLAM! BINGO
AT SAN DIEGO NITES
271-8780
1 City & Wrenn St., New Town & Family Times.
Thursdays, 7:30-11:00 PM
**NATION ALIVE
OPEN JAM**
Friday, Feb. 25
**SPONTANEOUS
EXTRA**
and guests
Saturday, Feb. 26
**PICKY DANCE
MERCY HOUSE
BLUE SKY DAY**
11:00 SEATY - 11:00 DISCOBOMB
**FULL BAR
POOL TABLES
21+
100-50-10-10 AM**

Upcoming Shows
March 4
KID OF PREY
with **BLOOD POLLUTION**
and **SOULS ADDICTED**
March 12
EYE 'N' APRIL
and friends

10787 CAMINO RUIZ
MIRA MESA
**TWO
TEENS**
972-1561
SUNDAY
6:00 pm to 1:00 am
Salsa Night
DJ DANCING & MORE!
THURSDAYS
8:00 PM to 1:00 AM
TRIVIALS & THURSDAYS
Karaoke
DANCE PARTY + 8:00 PM
WEDNESDAY
1 DRINK NIGHT
Let's turn to tunes
KEVIN / 12:00 - 8:00 PM
**FRIDAY &
SATURDAY**
FEB. 23 & 24 - 9:00 PM
**SUSPECT
A LARGE**

HUMPHREY'S


JAZZ

KIFN Sunday, Monday and Tuesday 11 Humphreys presents
the hottest local bands performing late night jazz, 8 pm-midnight.
All Sundays in March.
The Movers
Monday & Tuesday, February 28 & March 1.
Speed of Sound

UNPLUGGED WEDNESDAYS
Acoustic guitar and vocal sounds of **Four Way Street**, 8:45 pm-12:45 am

PIANO BAR
Join our pianist for an evening of smooth-
sounding originals and popular tunes.
Monday-Friday, 5 pm-8:30 pm, Archie Thompson
Thursday-Saturday, 12 pm-12:45 am, Mike Rorsh

PRIME TIME HAPPY HOUR
Prime Time Menu (4:30-6:30 pm)
Jimmy Carved Round Beef Sandwich • Turkey Pie Your Own Shrimp
Wokstake Side Seafood Bar • Thursday Nacho Bar with all the fix'n's
Frispy Spicy Chicken Wings
Drink Specials (4:30-5:30 pm)
Giant Margarita (16-oz) with a gold shooter: \$2.00
Raspberry Margarita (16-oz) with a gold shooter: \$2.50



\$1 BEER SUNDAYS!
FL BREWERY Celebration At
BOTH Karl Strauss Breweries

5th ANNIVERSARY!
San Diego's Original Local Brewery

KARL STRAUSS'
OLD COLUMBIA BREWERY & GRILL
1157 Columbia St. (at "B") Downtown 234-BREW

GRAND OPENING!
San Diego's First Brewery & Beer Garden

LIVE MUSIC!
Every Sunday 1-4 p.m.
Feb. 27
Steve Kocherhans
March 6
Bill McPherson



**KARL STRAUSS
BEER GARDENS**

5½ Acres of Oriental Gardens!
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ALL THE SONGS,
ALL THE PICTURES,
ALL THE STORIES
ALL THE BAD WORDS
YOU'VE BEEN WAITING FOR

now only
\$6⁹⁹
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102.1

TICKETS
AS LOW
AS \$10!

SCORPIONS
with
SPECIAL GUEST
KING'S X

WEDNESDAY MARCH 9 8PM
SAN DIEGO SPORTS ARENA

Scorpions and King's X are the only bands to perform at the San Diego Sports Arena. Tickets are available at www.rock1021.com.
No clubhouses or backstage access. Seating is general admission. Seating is available for \$10-\$15.
Rock 102.1 is the only station to broadcast the concert.

ROCK 102.1

Calendar MUSIC SCENE

Thursday through Saturday, and
Sunday 8 a.m. to 10 p.m. through
Wednesday.

Dave's Band, 1331 Buena
Highway 80, Los Angeles, CA 90049. Live
music, 8 p.m. to 10 p.m. Friday and
Saturday. Call club for information.

Experience Cafe, 3700 Avenida
Boulevard, La Mesa, 670-9609. Live
music, 8 p.m. Friday and Saturday.
Call club for information.

Family's, 9143 Campo Road, Spring
Valley 480-2204. Rock, funk, soul, and
rhythm, 8 p.m. to 10 p.m. Friday
and Saturday.

Flora Springs Inn, 11505
Highway 91, El Cerrito, 926-1011. Wild
flower jam, country music, 8 p.m.
Friday and Saturday, and also at
7 p.m. Sunday (rain session).

The Greek Southerners, 12891
Highway 91, San Dimas 951-1876.
Tender, female entertainment with
fabulous Freddie and Friends.
Tuesday, Thursday and Saturday, 8
p.m. to 1 a.m. Thursday and Friday.

The International Coffee Shoppe,
144 East Main Street, El Cerrito,
588-6263. Polka, contemporary,
9 p.m. Thursday. The Tommy
Patterson Blues Band, 8 p.m. to 10 p.m.
Friday.

**Kean's Restaurant and Cocktail
Lounge**, 401 West Main Street, El
Cerrito, 442-7748. Live music, 8 p.m.
Friday and Saturday. Call club for
information.

La Mesa, 1286 Belcher Parkway, La
Mesa, 662-5511. Brown sugar,
country rock and roll, Thursday live

country rock and roll music, 8:30 p.m.
to 11 p.m. Friday and Saturday, call
club for information. Live music,
country music, Thursday through
Saturday. Live music, 8 p.m. to 10 p.m.
Friday and Saturday.

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Möbius

Having just returned from performing at the
Palace in L.A. for the Randy Rhodes Tribute—
Möbius will be appearing:

Tonight, Feb. 24 - Chillers, 10:30 pm
Parade Productions Rockfest '94

Friday, Feb. 25 - Whiskey a Go Go, 10:15 pm
Wednesday, March 2 - The Palomares Club, 11 pm
w/ Rattifone - Hollywood Records.

Thursday, March 3 - Whiskey a Go Go, 10:30 pm
w/ Sunhouse, Dragon Era, 4th Calling & Wind

Friday, March 4 - The Roy Theater, 11 pm

Saturday, March 5 - The Roy Theater, 11 pm

Sunday, March 6 - The Roy Theater, 11 pm

For discount tickets & party bus info:
Call Front Street Mgmt. 800-551-9923

Be Sure And Catch Möbius

On MTV's Sound Stage during
"The Festival Beach Odyssey '94"
on the beach in front of Chillers during
the week of March 8-March 15.

Friday, Feb. 25 - Whiskey a Go Go, 10:15 pm
Wednesday, March 2 - The Palomares Club, 11 pm
w/ Rattifone - Hollywood Records.

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W.D. PABST

FRIDAY, FEBRUARY 25
JOEY THE DJ

SATURDAY, FEBRUARY 26
THE SEAKIES

FRIDAY, MARCH 4
THE MONSTERS

SATURDAY, MARCH 5
SMOKING CATERPILLAR

FRIDAY, FEBRUARY 25 - 9:00 pm - 1:00 am
SATURDAY, FEBRUARY 26 - 9:00 pm - 1:00 am

FRIDAY, MARCH 4 - 9:00 pm - 1:00 am
SATURDAY, MARCH 5 - 9:00 pm - 1:00 am

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SATURDAY, FEBRUARY 26 - 9:00 pm - 1:00 am

FRIDAY, MARCH 4 - 9:00 pm - 1:00 am
SATURDAY, MARCH 5 - 9:00 pm - 1:00 am

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ELARIO'S

FRIDAY, FEBRUARY 25 - 9:00 pm - 1:00 am
SATURDAY, FEBRUARY 26 - 9:00 pm - 1:00 am

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SATURDAY, MARCH 5 - 9:00 pm - 1:00 am

FRIDAY, FEBRUARY 25 - 9:00 pm - 1:00 am
SATURDAY, FEBRUARY 26 - 9

Calendar MUSIC SCENE

Inaugural Chiller
The Catfish
The Figure Seven Megapolo Bar
and Grill
Johnny and the Rockets Diamond
Bar
Johnny and the Rockets Diamond
Bar
The Figure Seven Megapolo Bar
and Grill
The Figure Seven Megapolo Bar
and Grill

The Mountain Men Dinkin Living
Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite

Contemporary / Top 40
Anastasia's Heavy's the Back Room
Cocktail Lounge
Jelly and the Karamels
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite

Jazz and Big Band
Anastasia's Heavy's the Back Room
Cocktail Lounge
Jelly and the Karamels
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite
The Neophones Dinkin Living Room
Mourning Spirit
Nation of Lick Club Slam Tango at
San Diego Nite

Back Alley Blues
1025 Prospect St., La Jolla, 551-5207
Music with a View
Back Alley Blues
1025 Prospect St., La Jolla, 551-5207
Music with a View
Back Alley Blues
1025 Prospect St., La Jolla, 551-5207
Music with a View

**BE A SPRING BREAK
CONTESTANT ON TV**
MTV'S GRAND AUDITIONS WILL BE
HELD AT THE VOLCANO CLUB
FRIDAY, FEB. 25, 9:00 PM.
ARRIVE EARLY!
SATURDAY, MARCH 12
VIP PARTY FOR NEW & OLD

THURSDAYS
COLLEGE NIGHT
50¢ WELL DRINKS
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

SUNDAYS
INDUSTRIAL UNDERGROUND
EMPIRE BO DICKSON OF SAN DIEGO
G JOK FORNIA OF SAN DIEGO
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

TUESDAYS
MOLTER METAL
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

WEDNESDAYS
LIVE DJ & LOCAL BANDS
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

FRIDAYS & SATURDAYS
THE WEEKEND FRUITS
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

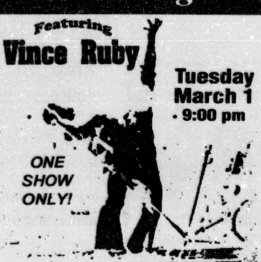
FANTASTIC BIRTHDAY CELEBRATION!



ROGER ZAPP
Monday, March 7, (one show only)
with special guest "NICK" a comedian
then ... Tuesday, March 8
ROGER ZAPP
with very special guest
SHIRLEY MURDOCK
(2 shows)

Smokey's
10475 SAN DIEGO MISSION BL., MISSION VALLEY
(2 BLOCKS EAST OF THE ENTRANCE)
563-0000

A Tribute to Paul Rodgers



Vince Ruby
Tuesday
March 1
9:00 pm
ONE SHOW ONLY!
Performing the greatest hits of
Free, Bad Co., and The Firm!

**DOWNTOWN'S
FIRST PUB OPTI
ASK ANYONE!**

PATRICK'S
Live Music,
Dancing,
Dinner &
Bullfighting

Since 1981

Every Wednesday-Thursday
**FRO BRIGHAM
PRESERVATION BAND**
"Rock Away - New Orleans Style"

This Friday & Saturday • 225-26
WADE PRESTON
"Blues, Boogie, Beebees/Piano Wizard"

This Sunday • 227
JAKE ROLIMOND
"Orange County Rock 'n' Blues"

Monday • 228
HOT HEADS
"Rock Your Socks Off"

Tuesday • 229
KING BISCUIT
"Royal Blues"

Jazz, Blues, Boogie & Rock!
420 "F" Street 233-3077
Across from Horton Plaza parking

RECEPTIONIST

WE ARE
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FOR A
FRIENDLY,
EFFICIENT,
DETAILED,
FLEXIBLE,
DEPENDABLE

IN RETURN
WE WILL PROVIDE
GREAT PAY
GREAT BENEFITS
GREAT ATMOPOHERE

CALL 339-3000
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Reader
PERSONNEL DEPARTMENT
P.O. BOX 58003
SAN DIEGO, CA 92168-0003

CANNIBAL BAR

Thursday, February 24
READER PHONE MATCHES HAPPY HOUR
THE SOUL PERSUADERS
Friday, February 25

Rockola
Saturday, February 26

Cardiff Reefers
91X Reggae Party with
DJ Makeda Dread

Sunday, February 27
UNDER THE LAKE
Tribute to Paul Rodgers
with Vincent Ruby
See all this week!

Wednesday, March 2
**KEVIN HELLMAN'S
ORIGINAL MUSIC SHOWCASE**

**CATAMARAN
RESORT HOTEL**
3999 Mission Boulevard • 438-1100
VALIDATED PARKING

Volcano Club

**BE A SPRING BREAK
CONTESTANT ON TV**
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FRIDAYS & SATURDAYS
THE WEEKEND FRUITS
\$1000 CASH PRIZE
\$2000 CASH PRIZE
\$1000 CASH PRIZE
\$2000 CASH PRIZE

3093 CLAIREMONT DR., SAN DIEGO • INFO LINE: 276-2401

Club MAX

\$\$\$ presents \$\$\$

**DOLLAR
MONDAYS**

\$\$\$ Long Island Teas • \$1 Drafts • \$1 House Wine

\$\$\$ ALL NIGHT LONG \$\$\$
NO COVER CHARGE
DANCE • DANCE • DANCE

RED LION HOTEL
SAN DIEGO
7450 Hazard Center Drive, San Diego
In the heart of Mission Valley
297-5466

FEB 1994

San Diego Kraus February 24, 1994 10

[illegible]

STAR OF INDIA RESTAURANT 927 First Street, Encinitas, 652-1113. If you've evolved the fine Indian food at its original home in La Jolla, you will appreciate having a branch in Encinitas. The menu is a well-balanced mix of meat and vegetarian dishes as well as tandoori chicken and lamb are perennial favorites. All-you-can-eat buffet lunch, Monday through Friday; Saturday and Sunday brunch is a good, reasonably priced alternative to ordinary fare. Open daily lunch and dinner plus Sunday brunch. Moderate to expensive.

FRESH PASTA
LUNCH OR DINNER \$3.75
 Includes fresh pasta, fresh sauce, salad, garlic bread.
 We make our own pasta and sauce from scratch every day.

SAUCES (4 DAILY)
 Marinara Italian Sausage Alfredo White Clam
 Pesto Bolognese Tacchino Rosso (ground turkey)

PASTAS
 Red Bell Pepper Fett e Angel Hair Spinach Fett
 Whole Wheat Fett - Mixed
 As seen in
SAN DIEGO LIVING'S "Best Bites,"
IN PACIFIC BEACH
 4880 Haines at Carmel
 722-9448

ASTA ESPRESSO
 100% FRESH PASTA
 100% FRESH SAUCES

OPEN 7 DAYS A WEEK
 11:00am - 9:00pm

including beef, chicken, lamb,
soups, salads & appetizers
Valid 7 days, 5-10 pm.

**VEGETARIAN
LUNCH
BUFFET**

\$4²⁵

11 am-5 pm daily
With ad. Exp. 3/10/94

**REGULAR MENU
AVAILABLE**



*Fairness
Coffee &
Gallery*

3166 Midway Dr. #102
San Diego • 225-0308

ONFIRE 800 (Grand Avenue, #202). As its name implies, this restaurant is a place where you can get on fire. The menu is full of spicy food, and the prices are low. Beef ribs are available for \$1.95. It's one of the best ribs you'll find. Beef ribs are available for \$1.95. It's one of the best ribs you'll find. Beef ribs are available for \$1.95. It's one of the best ribs you'll find.

LAGRO BARN 400 (2124 Heron #150). This is a place where you can get on fire. The menu is full of spicy food, and the prices are low. Beef ribs are available for \$1.95. It's one of the best ribs you'll find. Beef ribs are available for \$1.95. It's one of the best ribs you'll find.

GUAVA BEACH 771 (Mission Beach, 488-6688). This attractive restaurant serves up delicious food. The menu is full of spicy food, and the prices are low. Beef ribs are available for \$1.95. It's one of the best ribs you'll find. Beef ribs are available for \$1.95. It's one of the best ribs you'll find.

BEACHES

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Our luxury limousine will escort 8 people to the greatest Birthday Party ever! Enjoy 8 original hamburgers, 8 American fries, 8 sodas and a whole apple pie à la mode. We'll even decorate

THROW A LIMO BIRTHDAY PARTY!

Our jukeboxes from the '40s really rock and your favorite time plays for only a nickel. To end your perfect party, our limo will take the sonic route home past the breathtaking La Jolla coastline

Johnny Rockets
LA JOLLA
4500 LA JOLLA VILLAGE CENTER DRIVE
SAN DIEGO, CA 92037
(619) 491-1001

ALL this fun for
\$149*
*plus tax
& gratuity

FEB 1 994

FEB 1994



MERRILL FERGUSON
Editor
Pacific Beach

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MERRIL FERGUSON
Editor

was camping up in the Colorado Rockies one summer with a friend named Tom. We were staying in a tiny Eagle Creek one morning and heard something. It sounded like tapping. But then it kind of sounded like an animal. Then it stopped. A few minutes later we heard it again. A few minutes later it sounded like a bird. And then it stopped. Then we heard this voice. "It's me. I'm over here." It was such a strange moment. My cat almost stopped. After a verbal charge back and forth for a few minutes, we spotted him. There was a small bird up above the top of the hillside, stuck. He said he had been hiking, then it got dark, then was lost. We got him down and took back into the main campground. My friend carried him piggyback. The way was so dark that he had spotted the night owl over his father's was frantic. The fore-rangers had been looking for

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San Diego

#797 Q and A

1994 United Feature Syndicate.

32 entrants, 18 were correct.
winners are:
Francisco Rios, Chula Vista
Mussac, Solana Beach
Norman, La Jolla
Magbuhai, San Diego

[illegible][illegible]

100

Discover Puerto Rico.

For those travelers who seek a different kind of vacation, Puerto Rico offers a unique experience. Discover the island's rich history, culture, and natural beauty. From the historic Old San Juan to the pristine beaches, there's something for everyone. Call today for more information.

DOWN TO EARTH, FUN, AFFECTIONATE 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

BEST BUDDY, FRIEND, COMPANION 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

COUNTRY GALS looking for country guys, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

TEEN ME ON in my early 20s, blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

CUCINA FRESCA prepares fresh Italian cuisine, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

SINGLE JAVIER FEMALE, attractive, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

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HOW TO RESPOND TO PHONE MATCHES

1-900-844-6282

98¢/minute, \$1.98 first minute (\$1.81 only)

FROM OUTSIDE SAN DIEGO COUNTY CALL 1-900-454-3370 (\$1.49/minute (\$1.31 only)

SEE FOOT AND OVER, intelligent, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

ACCOMPLISHED PROFESSIONAL, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

REDHEAD 5'3", 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

VERY ATTRACTIVE, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

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BLOND, HIGH ENERGY, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

BEAUTIFULLY MILD, 25-30, 5'6", 120 lbs., blonde hair, blue eyes, friendly, outgoing, loves to travel, call today for more information. (312) 555-1000

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Victor: I was driving a Volvo. No more creeps drive Volvos.

Robin: And he was wearing a suit and tie. The same one he wore when we got married 12 days later.

Victor: True. By our third date, we had decided to move in together.

Robin: And then we said, "Since we're going to live together, why not get married?"

Victor: So we got married in a civil ceremony on March 9, 1991.

Robin: We didn't wear our rings until the Catholic ceremony on May 9 of this year.

Now we're looking forward to having two children—a girl and a boy.

Victor: 2.5, actually. A dog, too.

Robin: And after Victor sells his screenplay, we're retiring and moving to a big house in Montana.

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
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- 21 Check spark and adjust
- 22 Check timing belt
- 23 Lubricate chassis
- 24 Check brakes
- 25 Check wheel alignment
- 26 Check wheel balance
- 27 Check undercarriage
- 28 Check battery
- 29 Check and recharge battery
- 30 Check electrical system
- 31 2000 Toyota Supra, 2000 \$200, 2000 Honda with 1600 cc. engine, cost \$55.

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- 18 Adjust engine valves
- 21 Check spark and adjust
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- 24 Check brakes
- 25 Check wheel alignment
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3. SERVICES NEEDED

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For ideas that will help make your day extra special, turn to the WEDDING AND PARTY GUY® category in the classified section.

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Ernie Pook's Comeeek is a weekly column that provides readers with a variety of humorous and entertaining content. The column is written by Ernie Pook, a well-known comedian and writer. The content includes jokes, riddles, and short stories. The column is a popular feature in the magazine and has helped to establish Ernie Pook as a prominent figure in the comedy world.

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