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READER

VOLUME 16, NO. 34 AUGUST 31, 1989 SAN DIEGO'S WEEKLY

SADNESS AND STRANGE ENDINGS

HARD-BOILED LOCAL

It was always night in the Hillcrest Club, one of those Southern California cocktail lounges with the red vinyl booths, artificial plants, Formica bar, and no windows. Anyone coming in off the street, no matter what time of day or night, had to stand in the doorway blinking either fierce sunlight or blinding neon out of his eyes for a good thirty seconds before they adjusted to the gummy lighting inside.

So opens John Brinsland's *Wirecutter*, first in a projected series of suspense novels set in what is author describes as the seamy underbelly of San Diego, recently issued in paperback by Pocket and published in hardback in 1987 by Doubleday. *Wirecutter's* sequel, *Thunder Moon*, is scheduled for publication in May 1990. Our this month in bookstores is Brinsland's first science fiction novel, *Eagles, Hornets*.

Late on a muggy Sunday afternoon, I met Brinsland in a downtown bar. Like the fictional Hillcrest Club, it was one of

"Agatha Christie tells a great story, sure, but that whole school of mystery fiction is objectionable to me. I think it's basically dishonest."

those alcohol- and tobacco-fueled dives to which sun never comes. We sat on bar stools wedged into a smoky corner, our backs against the wall, the long, dim room before us. The Dodgers were playing the Giants. Dodger blue flickered off the TV screen across upturned faces. I said to Brinsland, "Cars in bars could have stepped right out of your pages."

He laughed, agreed. "What I called the Hillcrest Club in *Wirecutter* was in fact the now-defunct 601 Club, an old-timer's shot-and-beer joint on University — a great bar, one of the only straight bars in Hillcrest. Where the 601 was, now there's a Vietnamese restaurant."

Brinsland — six-foot, 200 pounds, brown-eyed, bearded, dark curly hair long on the neck — does not look unlike *Wirecutter's* narrator, Nathaniel York. I suggested this likeness, and Brinsland — in the mask of our corner, his grin showed up as white teeth — said, yes, he did describe York as looking something like himself.

York lives at Third and Robinson, in a decaying, two-room bungalow that Brinsland says is the kind of dump in which he's always afraid he'll someday end up. Aside from his Salvation Army couch and some mismatched cutlery and china, about all York keeps in his two rooms is a stereo set which he plays to dose Brinsland's Mark Twain, Little Feat, Elmore James, Robert Johnson. York works as a bartender

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WIRE- CUTTER CUTS

The following excerpts are taken from John Brinsland's *Wirecutter*.

I kept drinking my beer and resumed my conversation with *Busman* — a sixty-seven-year-old, shell-shocked Anzio vet and a pleasant drunk — a great guy to talk to when you didn't have anything in particular to say and felt like saying it.

"Why is it," I asked him, "that every joint like this one in San Diego County has plastic ferns? I mean anything will grow in this part of the country, even in the dark, choked by alcohol and tobacco fumes. Why phony

"You will be hunted. Most of you will be killed. Any one of you who survives until sundown tomorrow night will be given a thousand dollars and transportation to anywhere in the United States."

plants? You tell me that."

The old man smiled a gummy smile and said the only thing I'd ever heard him say in the three years I'd known him, the only thing anyone had heard him say — as far as I know — since Anzio. "God bless America," he intoned. "Inched and dined."

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Story by Judith Moore
Photographs by Paul Stachelek

MOUNTAIN BIKER BAR?

BY BRIAN CAVLEN

"It's a real nice area to ride bikes. It's pretty, kind of quiet, and peaceful. It's a refuge from all the hectic stuff going on in San Diego." — a mountain bicyclist in Los Peñasquitos Canyon

"You'll see some of the bikers with sunglasses, tanning themselves. I don't think they're so much to smell the roses and drink in the scenery." — a biker in Los Peñasquitos Canyon

Los Peñasquitos Canyon Preserve in 2500 acres of dry grass, dusty chaparral, trees, cacti — anything willing and able to share the semi-arid ground with a name plaque. Perfect terrain for bird watchers, Sierra Clubbers, and naturalists of every stripe.

But what is that commotion coming down the trail, flattening chaparral and lizards under its feet? Could it be the grumpy-necked, blue-collared, sweaty ATV riders? Out to roam another three-wheeled swath of terror across the pristine back of Mother Nature? Surprise! It's Ted and Rebecca on their new mountain bikes.

ILLUSTRATION BY BOB WOOD

GOING TWICE

BY PAUL KRUEGER

Ted had just placed the winning \$825 bid for a roomful of abandoned household items, and he was very satisfied with his purchase. "I buy stuff I know will move, and I'll at least double what I paid when I resell it," he predicted confidently, as he headed eastbound. Don Anthony, a friend of \$50 and \$100 bills. Ted will polish the dining room set and sell it for \$400 at the swap meet; the color TV will probably fetch \$150; and there was a couch, a mattress and frame, and assorted other items among the goods he'd just purchased at a National City storage warehouse. But Ted had paid a price for his cockiness: one of the other bidders had bid against him, not because he wanted the abandoned goods, but simply because he didn't like Ted's attitude and wanted to make him pay more for the merchandise. The bidding during this July auction would have topped at \$525, not \$825, if Ted's meanness hadn't pushed the price up. "Some of us think he's crude and don't like the way he pushes into the doorway," explained the bidder.

Such backbiting was unheard of ten years ago, when fewer than ten bidders usually attended San Diego's mini-storage auctions.

perching into their EEE shirts as they stomp a cardiovascular workout. Following close behind are some other nature lovers, also on mountain bikes, also cutting a path of destruction through the covered preserve. What's an environmentalist to do?

What's an environmentalist to do?

bike club also posted some flyers, beseeching riders to behave themselves. "We are in SERIOUS danger of being banned from... this area," the flyer read. "Don't 'rice' past pedestrians and equestrians."

The OTHER trail users are the hikers and the horse riders who aren't having to jump out of the way of bicyclists. Although a dirt road extends throughout the preserve, everyone, it seems, prefers the canyon's narrow trails. But the bicyclists, in an effort to improve upon nature's design, have their new mountain bikes.

ILLUSTRATION BY BOB WOOD

But crowds of up to 40 bargain hunters now flock to the auctions, which are held several times a week at mini-storage warehouses throughout San Diego County.

"The storage owners couldn't get rid of this stuff a decade ago," recalls auctioneer Don Anthony, who has been in the business 12 years. "The stuff" ranges from used garden hoses, cans of paint, and bags full of plastic bear cubs to a gold bracelet, a sophisticated electronic set among the goods he'd just purchased at a National City storage warehouse. But Ted had paid a price for his cockiness: one of the other bidders had bid against him, not because he wanted the abandoned goods, but simply because he didn't like Ted's attitude and wanted to make him pay more for the merchandise. The bidding during this July auction would have topped at \$525, not \$825, if Ted's meanness hadn't pushed the price up. "Some of us think he's crude and don't like the way he pushes into the doorway," explained the bidder.

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Don Anthony: "What am I bid for this... now..."



To Scott Pederson, the mayor just says nay

THE FATAL TELEX

BY NEAL MATTHEWS

Mayor Maureen O'Connor is fond of trading her Soviet Arts Festival as an effort to bring down the barriers separating the United States and Russia, and in private, she has even found that Soviet totalitarianism can be quite useful. On July 25, in a long letter to Governor, the state-run agency that's backing the artists in the Soviet Union, O'Connor wrote, "Concerning the rock group, we are not interested in having the rock group in the festival. Please do not send." Hold. Two days later, Governor sends a letter to one of the Russian rock group's tour promoters in San Diego, saying the band, Vladimir Kozmin and Daniluk, will not be allowed to come to the U.S. until San Diego's Soviet Arts Festival is over.

Kozmin and his band, reportedly the most popular rock group in Russia, were never a part of the

official Soviet Arts Festival. Local promoter Scott Pederson had tried to get the group into the festival last spring, without success. So he decided to bring them over himself as a "fringe act" to the festival, similar to the dozens of such performers who are encouraged to play during other international arts

"You're asked about the one subject I am not going to comment on."

festivals throughout the world. He traveled to Russia in April and arranged for the group to come to San Diego in late October. He contracted for six signs of concern at the La Jolla Museum of Contemporary Art, each concert benefiting a different charity. He was organizing poetry readings and other appearances by the group in a general cultural exchange. He kept city officials informed of his plans and progress and says he was never discouraged by them from continuing his work. Then

the locker whose contents he'd purchased. Mini-storage warehouse owners find auctioneers to sell off merchandise left by renters who've failed at least three months to arrive on their monthly storage fees or who've abandoned their goods. After sending warning notices to the renters that they've fallen behind in their payments, the owners place a small public notice in the classified section of a local paper announcing that the goods will be sold at auction. Then they

turn that task over to Anthony or one of several other licensed auctioneers. The auctioneers are paid a percentage of each sale — Anthony says he earns a commission of between 10 and 15 percent, but he notes that some of his colleagues negotiate a 35 percent cut of the receipts.

Public auctions of abandoned and unclaimed goods aren't unusual — the San Diego Police Department's sales of recovered stolen goods is among the better known, and buyers gather on the downtown courthouse steps to buy foreclosed property that's been abandoned.

But the mini-storage warehouse auctions are different because the buyers don't get to inspect the contents of the storage units before the bidding starts.

Though the door to the warehouse storage unit is swung open before the bidding begins, and each of the prospective buyers can take a flashlight inside the room to take a survey look at what's stored, they're not allowed to open any cardboard boxes, uncover wrapped items, or push aside a white table or mattress to get a peek at what

came the exchange of letters in July in which Pederson, a private businessman who formed his company for the express purpose of bringing Kozmin to a tour of the U.S., was effectively put out of business for the representation of the San Diego Soviet Arts Festival.

"The mayor is denying itself as acting for the festival, on behalf of the city of San Diego," Pederson remarks, "but where does she get the authority to put me out of business?"

In an interview from Moscow, Elena Primakova, who manages the rock group's foreign tour, tried from what she called the "blue blues" from Maureen O'Connor and said that the chances of the group performing in the United States were now "very slim, but we still have hope. The group has been rehearsing quite a lot for this, and we've cancelled concerts in 10 Asia and in all of Western Europe since this fall. We thought the U.S. tour was more important. It was a new working on arranging other concert dates at college campuses after Kozmin played the festival in San Diego. If city restrictions to have a festival of Soviet art and

(continued on page 6)

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MONEY TALKS, TAYLOR WALKS

BY NEAL MATTHEWS

KSDO talk-show host Stacy Taylor, who will be leaving the local airwaves in the next few days, "I'm beyond the point of being able to express to you how disappointed I am in this," he said in an interview last week. "I've never had more friends outside the radio business in any city I've worked in; we just purchased a piece of property out in Lemon Valley; we were constructing some people to build a house for us; my kid was about to start first grade; my other son was born here a year ago. We loved it. We were going to stay forever."

Taylor's departure for WLS Chicago, where he'll do a daily four-hour talk show for a salary starting at \$250,000 a year, can trace its roots to Roger Hedgecock, his morning counterpart at KSDO. Taylor says Hedgecock's first contract with the station expired last summer, at about the same time that rival station XTRA was beginning a new talk-radio format. "XTRA was positioning Hedgecock to come out, and it got into a full-blown bidding war between both stations," Taylor explains, "and KSDO gave Roger a tremendous offer in terms of what people in this



KSDO keeps Stacy Taylor

market and that station would be making." Hedgecock and Taylor had been making about the same amount of money, \$50,000 a year, but Hedgecock's new contract, according to Taylor, was for an annual salary in excess of \$200,000. "I felt a little squirrely about it, but that was Roger's deal, and he's a good guy," Taylor relates.

Fast-forward to spring 1989.

Taylor's three-year contract is up for renewal. He tells station management, "Look, I'm not looking for a party with Roger Hedgecock. I want to stay here, I love it here, my kids love it here, and I give them a lot of love. I thought was fair. They said we can't do that now and came back with a set of their own figures. KSDO offered him about \$125,000 a year. Taylor thought this was too low, gives his ratings and within the context of Hedgecock's salary, who is a comparative rookie in the

meeting of the Debut...

STIR ON THE CAFFEINE SCENE

BY SUE GARDON

Mexico's major press devastation in 1978, the 1979 fall of the Shah of Iran, and ongoing strife in Lebanon are the major causes of the San Diego's coffee scene. "We, our highly printed financial environment and rapidly expanding universities that attract major scientists, San Diego has become Switzerland and the Riviera combined," says Dennis Williams, proprietor of a second-hand bookstore/coffeehouse, strategically located on La Jolla Boulevard. If our hallows show isn't evidence that we emulate the appearance of leisure-class newcomers, our adoption of the leisure-class notion of civility is undeniable.

Coincidentally, it was about a decade ago that the city began relaxing codes regulating sidewalk space, thus encouraging café owners to put a few tables outside. Now, these cafés are where we go to dip a brochure into a coffee latte and to sample a foreign culture in reasonable facsimile of its natural environment.

So on after the Panini's (the local promoter officiousness) opened on Girard Avenue in La Jolla in 1975, it attracted such visiting socialites as

E.L. Doctorow, Muriel Nazzari, Robin Williams, Jim Belushi, Mel Gibson, and Penn, Paul, and Mary. Today, regulars bring in their own coffee mugs and offer up one-liners that would delight a New Yorker cartoon caption-writer.

Daily for nearly 15 years, during the late morning, a steady queue shares a table — artist Rumi Forrester, usually in a pair of loud suspenders; architect Bob Mosier, in his signature worn Panama-type hat; architect Gene Weisen; and photographer Harry Condy.

There's the headgear: Stetsons, berets, Viet Cong hats, baseball caps, swimwear, sun visors, helmets, James Joyce caps, and black felt Flamenco hats. Last week and someone wore a housepainter's hat made from a sturdy Vans paper bag.

Afternoons, the studied casual look is on parade — tight slacks, cycling shorts, and a shirt with dangling earrings and the latest fashion to sunglasses. When the press conglomerate of panel table on the lower deck, San Diego Union staff writer Carol Olsen notices a

business. So he got himself an agent.

Taylor says that Hedgecock's deal "had reverberated all the way into the upper echelons of Gannett," the parent company that owns KSDO, and the corporation had then instituted a strict policy designed to prevent future bidding wars over talent with other stations. The policy is, once Gannett makes a contract offer, it stands as it, with no negotiation possible concerning money, until a written, competing offer from another station is put on the table. Then Gannett will decide whether to negotiate or let the talent go. "Unfortunately, I was one of the first people to confront this new policy," Taylor laments.

Taylor had heard that the Chicago station was interested in him, and his agent firm had that interest. But WLS, which is owned by ABC/Capital Cities, had a policy of its own. "If you think for a minute that we're making you a salary offer just to you can take it back to KSDO and leverage for more money, that's not how we play," Taylor says, paraphrasing Cap Cities. "If we make you an offer, you're going to sign that offer and it's going to be binding." They made him an offer, a five-year deal starting at \$200,000, and going up to \$250,000 per year. He signed a one-year contract with WLS in July. But Taylor knew that his still-current contract with KSDO allowed the station first right of refusal, if the station wanted to make the Chicago offer, either in terms of cash or in juggling the combination of "worded and other variables." Taylor called his wife

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young men, an unusual audience for a talk show and one that's attractive to advertisers. He felt confident KSDO would try to keep him.

When he and his agent returned to San Diego and asked station manager Mike Shields if he could match the WLS offer. "He said, 'No, sorry, good luck in Chicago.' I went in there, so very emotional, and let Shields have it. I do realize how good you could have gotten me? Oh yes, we realize that. Do you realize your policy is screwed up? Do you realize this is going to turn around and bite you in the ass? He said, 'I thought this was going to be a friendly meeting.' I said, it is a friendly meeting. Mike, but you blew it... It's a mind-boggling business decision. I was so confident they would never do anything to bugger this deal, but when it came down to it, the policy was the policy was the policy. Your contribution to the station or any considerations about you, personally are notwithstanding."

Shields has a little different perspective. He says he had to let Taylor go because "he's getting paid a lot more money than I could

can recognize them by their tails," comments an observer. "None of them are real."

On Sunday afternoons, the traffic becomes largely European and Middle Eastern. On Sunday nights, the traffic is packed with Italian — hundreds of them, drinking Darjeeling tea — it's been dubbed the "Pannini's." "I'll show up on a Sunday night," muses an old-timer, "I'm usually the only one speaking English."

Life is less frenzied at the Del Mar and Encinitas Panini's branches, but not by much. Friday nights and Sunday afternoons bring students to the Flower Hill

from Chicago and wondered aloud why KSDO wouldn't do something to negate the WLS offer and keep him in San Diego. After all, the spring ratings book was just out, and it showed for the first time that his show began (at 12:15 p.m.) with a bigger audience share than Hedgecock's had ended with (at noon). This was unprecedented at the station. Also, his ratings had become particularly solid among

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Shields and a cup of Joe at Jova

Pannini's, and weekend mornings find cyclists and commuters stopping by the old Santa Fe Depot at the border of Encinitas and Encinitas. Bob branches were opened in 1982 and have drawn their share of crowds. But on weekends, the Olden Café downtown is the lunch spot for international students who attend the English-language school next door, Los Angeles Times reporters, San Diego Symphony musicians (including guest conductor Yury Temin), Bob Quigley, Joe Martinez, and other architects. But on weekend evenings, the bright red trolley that passes the Olden every few minutes is a colorful lentic backdrop for watching downtown

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AUGUST 31, 1989

CITY LIGHTS


(continued from page 4)
Although geographically and qualitatively removed from the Algonquin, the Odium's nurturing of narcissism encourages vivid fantasizing about *la vie bohémienne*. An intrusive self-billed storyteller dressed in black tells anyone who will listen that a patron of the arts pays all his living expenses. "If I had your attention," he booms into the microphone, "I'd tell you a story about the sea." Lingering at a corner table playing chess or backgammon is Azusa, a physician who works in La Jolla. As self-appointed social director, his mission, he says, is to introduce artists to one another. "I was inspired," says his sister Penaz, a 77-year-old former architect who opened the Odium last Christmas, "by the large number of artists who are moving their studios downtown."

Downtown café promiscuity is de rigeur among freelancers, cabbies, downtown retirees, SSJ recipients, and the restlessness and ennui, every few hours these peripatetic souls shift from one coffee venue to another. "These places have become social clubs for the poor," quips JB, native San Diegoan and notorious café-hopper for the past decade. "Ever since my student days at UNO," he grins. "Early mornings, I'm at the Big Kitchen reading the *Los Angeles Times* or I'm at Seventh Near B reading a foreign newspaper. They've got a comforting smog of people there, in the psychological tradition of Cheers," JB explains. "In the late afternoon, after I pick up my mail, I read it at Quet Fromage, where it's quiet enough to concentrate. That's where I write letters and checks and where I recently finished reading two interesting books — *Friends* by Bertram Gross, and *A History of the Supreme Court*, by someone named Perber. At night," he

continues, "I head to Java to be a passive observer. I like to see the kids in black clothes trying to look nihilistic. On the way home, I drop into Gelato Vero to watch the mods in their black highwater pants...."

place downtown where you could shimmy over a fresh cup of coffee after midnight." Because Java is in a district of art studios and small galleries, the café has attracted artists and would-be artists. Like Quet Fromage, like the Peasants, and like D.C. With Books, Java has become a message center and a place where customers become employees, from time to time. Writers and photographers have worked behind the counter for as heavily wage during the lean periods between assignments. And when he's not behind the counter in his Birkenstocks, shorts, and black Java T-shirt, with his carobies filled with silver, Stanley Fried is an admitted café-hopper himself. "No matter which coffeehouse I go to," he laughs, "I always bump into my own customers. They look sheepish when they see me. I don't know why," he shrugs. "Like me, they're just café people."


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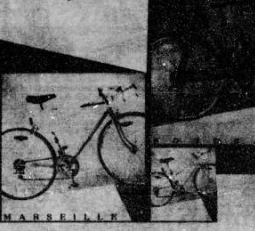
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STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
How high up over a country is international air space considered to begin? Sea-bound countries claim a certain distance from their shores as their property. Many countries also consider the air over their land to be their own, justifying military action should another country's aircraft fly over it. Yet satellites are not shot down. At what point does a country's "sovereignty" of the atmosphere end?
John Kent
Leucadia

It's vague, John. It's all pretty vague. Can't pull any official treaties or international agreements out of the file to answer this one. Before 1957 most countries that cared about such things claimed the air space directly above them, all the way to the edge of the universe. But the Russians changed the game when they orbited Sputnik. In the last 30 years, at least a dozen countries have chucked hardware into the galactic free-for-all, with only the sketchiest of territorial guidelines — to wit: "The upper limit of air space subject to national jurisdiction has not been authoritatively defined. International practice has established that [national] air space terminates at some point below the point at which artificial satellites can be placed in orbit without free-falling to earth." That's the official, albeit fuzzy word from the U.S. Department of State.

So, how high is up? Probably 75 to 80 miles. There may be no legally agreed-upon boundary to international air space, but there is a practical one. Below about 40,000 feet, a satellite would be subject to too much drag from the atmosphere to maintain an orbit. Among the do-hickies that we've flung around the globe, space stations like Skylab have been placed in an orbit about 150 or 200 miles up. Communications satellites are more than 20,000 miles out, usually.

Dear Matthew Alice:
I like CATS, but not their droppings in my yard!!!!!! QUESTION: Why is it that CAT owners do not, and I repeat, "DO NOT"



Illustration by Fred Green

have to buy a licence for them? I have been paying for DOG LICENCES for at least thirty years. (19) If they are considered WILD ANIMALS, why aren't they kept in cages. I saw a statement, says there were more pet cats than dogs in the United States. Do you know who I can write to to get a law passed? I say... DOG OWNERS, unite, and fight back! Discrimination against Dogs. How does one start to get a law passed? The World is going to the CATS. IT'S already gone to the DOGS. Thanks Matt.

San Diego
ANSWER: DOGS have to have LICENSES (or LICENCES, if you prefer) because of... RABIES!!!!!! Direct all that ire at your STATE LEGISLATORS. The state requires that dogs be vaccinated every three years. (3) The most reliable way to encourage owners to cooperate is to require dogs to be licensed. No shot? No license. No license? No dog. No fun? Maybe so.

Dear Matthew Alice:
I have always wondered where middle names come from. Also, what is their purpose?
Brian Terhaar
Charlie Burns
University City High School

Back in the good old days, when all we had to do was squat around the cave and maybe go out and club our dinner into submission, there weren't enough of us to need any names at all. But as we became more civilized and started banding together into little tribes and townships and there were enough of us around to warrant inventions like gossip and family feuds, we developed a need to have one name each. (The very first personal name seems to have belonged to a 4,000-year-old Egyptian.)

From this point, the history of personal names varies slightly, depending on what part of the world you live in. Generally, we didn't take on second names until the 12th Century. A small population boom and an apparent

lack of imagination had resulted in too many guys in one place named Wolf or Egbert, so we needed a second name to tell us which Wolf or Bert we were talking about.

But as populations grew and the practice of passing on a family name became more common, it was fashionable and sometimes necessary (to avoid confusion) to give a child both a first and a middle name. This was very trendy in Germany in the 1500s. (In fact, the ancient Romans had also used middle names — considered "class" names. "Julius" was really Julius Caesar's middle name. But once that civilization died, so did the tradition.)

The weekly, unpredictable British passed a law in the 1600s making middle names illegal (for reasons not clear), so virtually none of the first English settlers in the U.S. had them. But partly from the German influence and partly from the proliferation of a limited number of family names in this country, the practice of assigning middle names gradually became more popular. You can see the trend when you consider that among the first 17 U.S. presidents, only three had middle names; among the last 17, only four did not.

George Herbert Walker Bush is the first to have two. It's estimated that 80 percent of the U.S. population has at least one middle name, which are more popular here than in any other country. These days, middle names are probably given most often to settle arguments (like which grandfather the new son will be named after) or to help ensure a favored position in the eyes of some rich relative. □

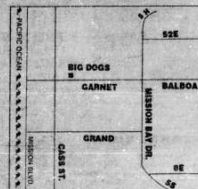
Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80803, San Diego, CA 92138.

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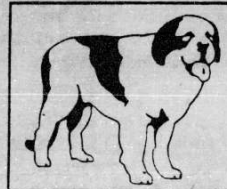
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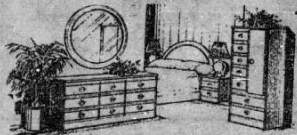
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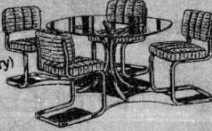
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Mark Jorgensen holds up a photo showing a series of figure-eights and doughnuts carved on a ridge by motorcycles. "When a ranger sees something like this, it's like a policeman finding a woman who's just been raped," he says. He shows picture after picture of destruction caused by off-highway vehicles (OHVs) in Anza-Borrego Desert State Park, which began in the 1960s. One photo, taken 20 years ago, shows deep ruts carved through the top of a ridge by motorcycles. Another photo shows the same spot after two decades of closure to OHVs — some of the plants had recovered, but the ruts had only gotten deeper.

ARE OFF-ROADERS DESTROYING ANZA-BORREGO?

Story by Lawrence Hogue

An aerial shot shows tracks going well off the trail and around a fence to get into an area closed for rehabilitation. "Before the 1960s OHVs weren't a problem," Jorgensen says. "Nobody knew how fast OHV use would mushroom, and it took until last year for the parks to catch up." Jorgensen is chief naturalist at Anza-Borrego Desert State Park, but he's no wild-eyed environmentalist. He describes himself as a hunter, fisherman, and river-runner. He was a member of the National Rifle Association until the group came out against the restriction on sales of Teflon bullets and assault rifles. "I told them I couldn't belong anymore for the same reason I don't belong to the Sierra Club — you have to be able to make compromises." A big man with a full beard, he

Photographs by Craig Carlson

speaks bluntly about his views of off-highway vehicles and their impact on the desert. From his office on the western edge of Borrego Springs, Jorgensen can look out across Borrego Valley to the Santa Rosa Mountains and Rabbit Peak, a popular destination for desert hikers. Farther south is Fort Point and the Borrego Badlands, which were once one of the most popular areas in San Diego County for off-landers. And out of sight still farther south, just east of the state park boundary, is Ocotillo Wells State Vehicular Recreation Area, a 14,000-acre playground set aside for off-landers. Even on this summer morning, when the temperature is approaching 100 degrees, a few RVs pass on the road outside the building, in winter the road is

crowded with RVs and campers on their way to the campground or the visitor's center and with caravans of hikers and backpackers heading up into Hellhole or Borrego Palm canyon or to the summit of Indianhead Mountain. But seldom, looking from the window of his office, does Jorgensen see off-landers with their typical truck or trailerloads of dirt bikes and all-terrain cycles. For the third time in as many years, Jorgensen is preparing photographs and gathering data to support his view that OHVs shouldn't be allowed in Anza-Borrego. In 1987 his findings helped persuade the California State Parks Commission to ban all but street-legal vehicles on the park's primitive road system. Last spring the state senate's natural resources committee narrowly

defeated a bill that would have allowed OHVs to use the park on a permit system. Now, despite a 1988 parks

"If they were off on foot, they would have to think about themselves and their place in the universe and be introspective, but they don't want to do that. They just want to ride fast."

department survey in which 97 percent of park visitors agreed with the ban, California Parks and Recreation Department director Henry Aguirre wants to introduce his own version of the permit system into Anza-Borrego. Only seldom-trodden trails in the park would be opened under this

system, leaving heavily used areas like Lower Willows to hikers, horsemen, and conventional vehicles. The Off-Highway Vehicle Association (OHVAs) is a group of off-landers who support the ban. The group supported last spring's permit bill and has put pressure on director Aguirre to go ahead with his planned permit system.

Bob Ham, a lobbyist for CORVA and the Off-Road Vehicle Legislative Coalition, admits that vehicles like the ATC can damage desert terrain if used improperly but questions the wisdom of banning them from the park completely. Instead, he says, a permit system would offer a realistic means of allowing access to the park for the law-abiding off-lander while controlling flagrant abusers.

Ham and other off-lander pro-

ponents feel that OHVAs are blamed for damage caused by bad pickups and other street-legal vehicles. And he contends that a high number of citations written to off-landers is due more to the riders' lack of knowledge of park regulations than willful law-breaking. Before 1987, Ham says, off-landers in Anza-Borrego had no contact with park officials — and therefore less knowledge of regulations — than drivers of street-legal vehicles, who entered the park's primitive road system directly from main highways and often stopped at park headquarters before their trips. OHV riders were likely to enter the park by crossing the boundary from neighboring Ocotillo Wells State Vehicular Recreation Area (SVRA), which, Ham says, was inadequately marked.

"We've always been telling them that there needs to be a better signing system. There used to be signs that just said, 'You are responsible for knowing park regulations.' People in the SVRA often wouldn't realize when they had crossed into the state park or would think the SVRA was the same as the park. According to Ham, what's needed is a better system to keep the riders informed. "What we're trying to do with the permit system is emulate that process" by which street-legal vehicles had contact with rangers and regulations.

Closing the park to just one type of vehicle makes no sense, Ham says. "The question is how you use a vehicle, not the type of vehicle you use. All-terrain cycles do less damage to the land than four-wheel-drive trucks. The pounds per square foot on the ground with an ATC are negligible compared to four-wheel-drive trucks. If you want to see damage, watch a guy in a two-wheel-drive station wagon go onto a sandy road and get stuck."

At Ocotillo Wells, just east of Anza-Borrego, the sun beats down on barren sand dunes — a savage and holy light, indeed. A line of bikers points along a trail near the highway, and in front, moon-blinging up the rear. A kid in a Mustang spins his wheels in the gravel as he heads into town for a bag of ice, a six-pack of beer, or another five gallons of gas. The flat area near the road is dotted with RVs

and vans and empty trailers. Some of the campers have erected shade covers using blue nylon tarp. Next to one of the camps, a guy on a three-wheeler — sans helmet — spins slow circles around a bush. Another kid, about 12 years old, guns the engine on his motorcycle, kicking the back end out with a spray of gravel. The 14,000 acres occupied by

the State Vehicular Recreation Area at Ocotillo Wells were once part of the state park but were set aside in 1977 for OHV use. The area is desolate — mostly creosote, not much ocotillo, a few cholla. The sand and gravel ridges are cross-hatched with deep and motorcycle tracks. Off-landers can ride anywhere they want in the SVRA, but they risk pretty much to the beaten trail. Between these trails, the vegetation is sparse but seems as healthy as it ever does out here. Not much to damage, and not much worth saving, many

"Floods and wind do more damage than off-landers. It used to promote races here and down at Plaster City. The only place you could find flowers out there was in the ruts [left by racers]."

customers not to stand in front of the air conditioner.

"They've never been able to show the damage," he continues. "Floods and wind do more damage than off-landers. I used to promote races here and down at Plaster City. The only place you could find flowers out there was in the ruts [left by racers]."

Mark Thiede is one of those people. In his bike trailer, his eyes shine with pride as he shows off the twin ATCs he and his wife take to the desert. The trailer is a spiffy dual-purpose unit, designed to haul ATCs and convert into living quarters at night, with a kitchen and shower. The four-wheeled cycles sit end to end, anchored to the floor by thick webbing cables. He points out the features that make them ideal for off-landing: the suspension system, the knobby tires.

Thiede says off-landing has saved him from the life of a couch potato. "It's practically my whole life," he says. "It's what I think about all day at work." When he's not out in the desert, he and his wife engage in such off-lander activities as going to the theater.

The Thiedes are among the thousands who came to off-landings toward the desert, both in-

formed and uninformed, will shape the future of the desert as surely as wind and flood. "There are a couple of types of users," Bob Ham says. "People who use their vehicles as they should in a state park and who ride to enjoy the desert, and people who race and do hill-climbing." Ham agrees with park rangers that racing and hill-climbing

shouldn't be allowed in the park. "We feel the people who want to do hill climbing and race won't be attracted by a permit system. The fun is hearing how the ban on OHVs is from those who used to go to Anza-Borrego and who used their vehicles correctly."

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PRETENDERS Indian jewelry "Impress For Less"

(continued from page 15)

three- and four-wheel all-terrain vehicles in the 1970s. AEC's

Over in his garage, a dual-purpose trail bike sits next to a pair of 100cc ATC fenders. Because it's technically a street-legal vehicle, Thiede can take it anywhere he chooses. He bought the bike because he wanted to keep riding in the park, and this was the one bike that could handle the untrained eye, the 500cc motorcycle looks as if it could do as much as the ATC. "I'm a little out of ground as the ATCs," he says. "The only thing that makes the bike street-legal is the fact that it has a headlight and a horn. It's not like

on if it breaks down."

Thiel will admit that off-roads have less environmental awareness than other park users. "I think a lot of them are Engine Eddies, and they don't care about the environment. Those guys are my enemies too. They're the ones who got the park closed in the first place. If you're a rider, the rider won't be attracted to the park if a permit system is in effect. They're the same kind of guy who has too loud of a muffler, no park arrester, who doesn't buy a permit, who doesn't have a green sticker. All OFVs are required to display. They're the same ones who break park rules. That's where a permit system would come in — they'd have to go to the permit station, get a permit, and could check their green sticker and the condition of their vehicle. The permit system is going to keep those people away from the

And if the permit system didn't screen out the "bad element" and damage to Anza-Borrego increased? "Then I'd say okay, close it. But I don't think that would happen."

Mark Jorgensen doesn't think many off-landers are as conscientious or concerned as Thiede. "They've proven over the

[illegible]

pressure efforts would help.

He tells of a recent incident in a canyon near Ocotillo Wells, SVRA. Part of the canyon is closed to vehicles, but the road is closed to protect a colony of prairie falcons. "A green-sticker buggy decides to drive in past the closure sign and fiddle around. There's a camper back in there, and they have a verbal duel. The camper takes down the guy's green-sticker number, but he doesn't want to file a complaint because the off-roader was so abusive. I don't think bad apples like that can be contained by peer pressure. The group can't police itself, even if it wanted to — the rogues are too independent."

About half of the one million OHV owners in California are registered with the state, but many are not in the state relating to getting hunting permits and then complaining that there's no place to hunt. The state has a hunting registration fee, or "green-sticker" money, pay for acquisition of lands to be put into OHV areas. If I had a million dollars, I would go around registering their vehicles," Jorgensen suggests, but he says that he expects to see a change in the way that the state manages its OHV areas. "I think the state is going to have to change its attitude and realize that the OHV user arrived. He also expects to see a change in the way that the state manages its OHV areas. "I think the state is going to have to change its attitude and realize that the OHV user arrived. He also expects to see a change in the way that the state manages its OHV areas."

.....

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Mark Thieda offers a simple explanation of Anza-Borrego's importance to off-roaders like himself. "It's beautiful. That's why it's a state park. It's very scenic compared to flat desert. There's natural streams, springs. It's one of the best areas in the desert." Thieda feels it's unfair to force park visitors to buy dual-purpose motorcycles or even more expensive four-wheel-drive trucks and jeeps.

Jorgensen says he's tired of hearing the "we can't afford an expensive 4x4" argument. "You go down to Ocotillo Wells and look

The California Public Resources Code states that "the purpose of state parks shall be to preserve outstanding natural, scenic, and cultural values." At the same time, the parks should be made "available for the enjoyment and education in a manner consistent with the preservation of natural, scenic, cultural and ecological values for present and future generations." Somewhere between those two "values" is the concept of meeting visitor needs through interpretation and observation and appropriate access. But there's enough gray area left over for each side to maneuver comfortably.

to have learned from the other. Despite their rhetoric, off-roadsers still seem to have no idea what the desert might be good for, except as a place to ride. And environmentalists seem to have the same stereotypical view of off-roadsers that might have been more appropriate 20 years ago. The idea of walking more than a couple of miles in the desert is as alien a concept to off-roadsers as the idea that ATVs can be used responsibly is to most environmentalists. Each side continues to see the other as the enemy, topping each other's lists of "biggest hazards to the desert." Mark Jorgensen says, "In a lot of ways, I think we're too far apart to listen to each other anymore." □

AUGUST 31, 1999

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SADNESS LOCAL

(continued from page 1)

(which Britzolas has done — at Quigg and Mister A's) and as a boomer in a tepee bar (which Britzolas has done) called the Low Down in the book and drawn from the real-life Dory Darts on Pacific Highway.

Britzolas and York's biographies part company past those similarities. One of eight children, Britzolas, 38, was born and raised in Chicago, in an upper-middle-class Catholic home. One of his brothers is an actor, one sister is in a successful rock and roll band, another brother is a painter; in high school, he played bass guitar in a band that called itself Path. He graduated from high school in 1968, spent the summer taking LSD in Lincoln Park, enrolled in Chicago Art Institute that fall, stayed several months, then quit when Path began to make money. In 1969, the band split in half.

He decided he'd write a horror novel called "Hotel California" based on events implied in the song's lyrics. He telephoned the Eagles' management company's legal department, explained what he wanted to do. He was told, "No way."

Britzolas' half named itself Contact and came to San Francisco, where they played for several years in Bay Area clubs. In the early '70s, Britzolas moved to New York. With friends he formed the Pines, playing, he said, "pretty straightforward rock and roll. Obviously, all of it with a bit of punk influence. We enjoyed a certain moment in that spring and summer of '77." By that year, he'd married and fathered a son — "named Geoffrey Byron, in a fit of literary pretension." He'd also begun writing. In 1980, when Britzolas' father-in-law, living in San Diego, mentioned a "fear-appeal in Mission Hills" that he thought Britzolas could buy, he and his wife and son moved to San Diego. That same year, he sold his first story to Weird Tales. Britzolas, divorced now, lives in North Park and works as a bookseller at Hunter's Books in La Jolla. In Winchester, as Britzolas tells it, "York falls in love with

Jesus, one of the Low Down dancers. She's in her early 20s. Mexican. Doesn't speak English very well. She's been brought across the border by Vernon Walters, the club's owner, to dance there. She makes all this money, more money than she's ever seen before, and she sends it down to her brother — supposedly he's her brother — to be brought across the border by a pedler or coyote whom Walters recommends. And her brother never shows up. Jesus doesn't know what to do. She can't go to the police. York is unimpressed by her. He is also the only one around the club who speaks Spanish. He draws her out, and she tells him about her brother, and he agrees to see if he can find out what happened to him, and so then he — York — goes into about 200 pages of trouble."

About the title, Britzolas says: "The Spanish word *alembros* means, literally, winecutter. This is the term that Mexican illegals use instead of *mugato*, or *verduco*, along this part of the border because you don't have to cross a river to get here, just a fence."

Winecutter had its beginnings in 1984, with Britzolas having listened for many years to the Eagles' "Hotel California" — in whose monkey opening ban one hears hints of the mission bells to which the lyrics refer, the bells' tune suggests a malignant spirit at the bell ropes, calling a black sabbath for a damned congregation.

Britzolas based in the song "a certain bizarre narrative which hinted at something really strange going on." He decided he'd write a horror novel called *Hotel California*, based on events implied in the song's lyrics. He telephoned the Eagles' management company's legal department, explained what he wanted to do. He was told, "No way, you can't use the lyrics, you can't use the title."

After Britzolas hung up, he said, "Olan, I'll just do it anyway and not call it *Hotel California*."

"You see, I had this horror story going in my head in which I needed a lot of bodies which could not be traced. It occurred to me that the San Diego/Tijuana border provided such bodies every day — undocumented aliens."

"I knew I needed to do some research. In December 1984, I went out with the border patrol for two nights. An agent, Steve Garcia, a Puerto Rican guy from New York, took me out in his Ram Charger. We rode up and down the border."

Had rocks thrown at us, that kind of thing. We picked up this kid who was drowning in the Tijuana River — he couldn't swim. Garcia saved him.

"Then, down in Tijuana, I met this 18-year-old kid, a guy named Danny Lopez, a coyote. He was real happy to talk to me about what he did, and how."

"The more I found out about the circumstances of undocumented aliens, the more I saw that this actual situation was far more fascinating than the fantastic horror story premise I had, which had begun to sound more and more bogus to me. The facts of what went on at the border

promised a far better story than that implied by the lyrics of the pop song."

"Then the whole slant, structure, and underpinning of my story shifted. I recognized this could be done as a straight novel about events that occur in real life."

"I loved Raymond Chandler. I'd always wanted to write a detective novel. But I didn't know enough about detectives or cops, and I had no idea what a private investigator does."

"So you came up with Winecutter's hero, York."

"Absolutely, more likely. The gimmick with York is that he's on the edge, he's basically a marginal slob."

"Like men in James M. Cain's novels."

"Exactly. Like the guy in Cain's *The Postman Always Rings Twice*. He's a guy who only wants to earn a living and get through his life with the least amount of trouble possible."

"I saw everything about York in a couple of pages, a couple of lines of dialogue. He's a wiseass. Says things a lot of people would like to say and get away with. He doesn't always get away with it. But he says what he says anyway."

"This implied a whole other set of characteristics about York. He's the Byronic hero in the sense that you don't ever know much about him. Just a few facts about his background. He's a guy who takes drugs and drinks too much. He's worked as a bartender, served in Vietnam. His Vietnam experience informed a lot of his sensibilities, but he doesn't go on about Vietnam. He's pretty cynical, weary. And other than that, it's up to the reader's imagination."

"The theme of *Winecutter* is the border, the line between one thing and the other. That theme is played with throughout the book. That's always there. Even with York."



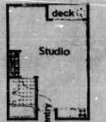
He, for instance, always tries to do the right thing. But at any point, he can cross over the line in being a very bad guy. At any moment, he could become indistinguishable from the people he's up against."

"He's also the kind of guy who gets involved in things. A little like Travis McGee in the John D. MacDonald series, he has this affinity for people in trouble. I feel kind of sorry for him — he leaves everything the hard way. But I probably

(continued on page 20)

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THE BROADWAY
IS SOUTHERN CALIFORNIA

SADNESS LOCAL

(continued from page 18)

won't give him any rest for the next few books. He's got to get in one bad situation after another.

York is not, Brizzolara added, "just some macho jerk. You can tell by some of the asides that he makes, his reflections. He'll look at a marsh hawk in the sunset or dolphins in the surf. I don't have him being kind to any dog or children, but he probably is."

"Did you miss York during the time between finishing *Wirecutter* and starting *Thunder Moon*?"

"I did. I really did. I missed writing in his voice. I'd be real happy to keep writing about him. I like him."

York, found from his job at the Low Down, gets a gig tending bar in a yacht club at Silver Sands Shores, a "waterfront community" built on a landfill road between Coronado and Imperial Beach. One Friday night, Rachel Cole ties up her 80-hour Hawaii at the club dock. Rachel's flurries offer about Rachel. Her home was a vast palace of illicit pleasure — and secret temple of a ghoulish cult. She invited York in — but

"I had to do a lot of research at the library about guns. Every gun that's fired in *Wirecutter* actually contains the number of bullets that gun can contain."

getting out again was up to him. (What the blurb doesn't mention is that the home to which Rachel invites York — with its courtyard, bell tower, its "pretty, pretty boy" attendance — is the structure the Eagles describe as Hotel California.)

Brizzolara has York say about Rachel: "I figured Rachel Cole for her early 50s. She wore her chestnut hair tied back tightly in a bun, gold hoop earrings and a white jumpsuit that was probably real silk. She had a figure that would turn the collar on a Jesuit and the knee up."

One of what materials did Brizzolara develop Rachel?

"There's a woman I met when I was tending bar here in San Diego, in a place I'm not going to mention. She was a hooker in San Diego who became a madam. She began as a cocktail waitress in a very famous restaurant here in town. She started doing tricks, and then she started soliciting other girls to trick. She became a successful madam. Made good money. Started buying up real estate in downtown San Diego. Welfare bonds. She made a fortune when the Chalmers renovation came through down here."

I loved her. Thought she was great. Very honest. Straightforward. Like Rachel, she was about 50. She had this tremendous sexuality and real classiness. I imagined her in a situation similar to that woman in the *House of the Dead*. Quoting a line from that song: "They snatched her with their sticky knives, but they just can't kill the beast."

Brizzolara posed what was obviously a rhetorical question — "It's like, 'What does that mean?' What kind of thing does this imply?"

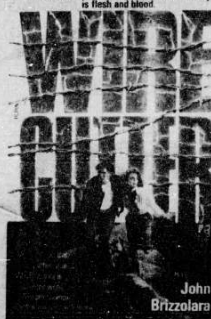
And then answered the question. "It's pure imagination. The best being, more or less, what's the worst possible thing that can happen to these people in *Wirecutter*? So I came up with Rachel as this psychotic version of this very wealthy and sexually attractive woman in order, in part, to make that

worst possible thing happen. "Also, Rachel was the right foil. York has two important encounters with women in *Wirecutter*. There are the scenes with York and Janna, which are soft-focus, even tender sex scenes. There are the scenes with York and Rachel, they're like this grudge fuck. Almost S&M. I wanted the contrast."

"The scenes with York and Rachel," I said, "reminded me of the sex scenes in *Pumpkin*. All that biting."

"That was very strange, wasn't it? *Pumpkin* A very strange book. I like that. I think it's wrong to shy away from what happens. Writers who shy away from smoking in the dark afterwards — it's not delivering the goods. It's deliberately

In California's brutal border land, the currency is flesh and blood



John Brizzolara

the characters he portrayed, I thought it was a good piece of reportage. Certainly what he was describing, he described accurately, he got it right."

For *Wirecutter*, an ex-cop, I noted, writing gunplay should be fairly simple. I asked Brizzolara how he got right the shooting and weapons in *Wirecutter*. He answered by saying that he'd certainly never shot anybody nor seen anyone shoot anybody. He had seen the results of a shooting. "In

New York, in a food hotel I was staying in — the Hotel Breton Hall — at 75th and Broadway, I used to call it the Breton Hotel. This guy was slumped in a doorway, people were going by, saying, 'What's wrong with him?' Somebody put a coat over him. I looked at the guy and saw he had some holes in him. I said, 'I don't think that coat's gonna do anything for him. He's dead.' I discovered that day that a dead body that's been shot at is a really kind of graphic; a person who once was a person lying very still, with holes in him."

"As for guns, I can probably use a gun, but guns are not the

Out of what materials did Brizzolara develop Rachel? "There's a woman I met when I was tending bar here in San Diego, in a place I'm not going to mention. She was a hooker in San Diego who became a madam."

of my things, and I was never in the Army. So I had to do a lot of research at the library about guns. Every gun that's fired in *Wirecutter* actually contains the number of bullets that gun can contain. Nobody's firing 17 shots from a .45. That's always bugged me when it happens in detective fiction."

I complimented Brizzolara on a scene in which, during a torrential rainstorm, York, in his 79 Maverick with its bald tires, is pursued by two men in a Jeep Renegade down a twisting, steeply pitched mountain road. I said, "I was gripping the book so hard, my knuckles were white."

"That's great," he said. "That's almost pulp writing. I've always loved that stuff. I'm so sick of car chases. But I figured, there's a reason for this stuff. You need something suspenseful at certain points. I decided I could do this, but I didn't need to have a conventional car chase."

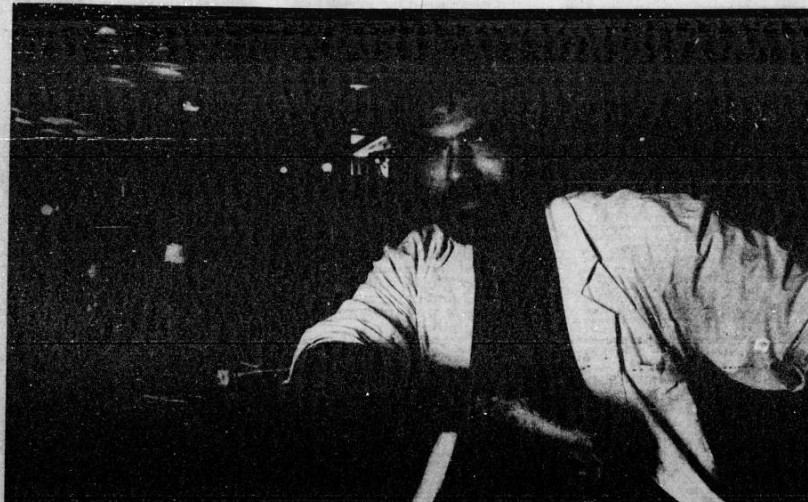
"I've always hated those Jeep Renegades. And I was driving the car York was driving. I had this love-hate relationship with that car, so I sent it off a cliff. York should've been killed, right there. But of course, if he'd been killed, the book would have ended about page 180."

Do you know how a book's going to end and when you begin writing?"

"I started out life as a musician, and I believe in the wisdom of improvisation. You might always to give yourself room to improvise. I did, though, know the end with *Wirecutter*. I didn't so much with *Thunder Moon*. But as I've written the latter, I began to see the ending and now I'm holding this ending out to myself as a carrot on a stick that I'm trying toward. That's the ideal situation, where I can see the story and simply spot out what happened as it physically did. That's what you live for when characters start bombarding and discussing their dialogue, and you're moving to type."

I heard, I said, that he'd made money on *Wirecutter*.

"More than I expected to make. I got an advance of \$8500 from Doubleday for the hardcover, and then I sold the paperback rights for ten grand to Bantam, and I got another three grand for royalties, and I optioned it to the movies, three times, for twice that whole amount. I didn't get rich on it. However, as each book appears, it will bolster the sales of the previous books."



John Brizzolara

Brizzolara puts in a 40-hour week at Hunter's. Had he ever had the opportunity to work only as a writer?

"After I sold *Wirecutter* and the paperback money came through, I did. For a year I lived down in Mexico, between Rosarito and Ensenada. I did nothing but write. I found all this inconsequential time was a problem I'd never had before. Sometimes I would get terrific stretches of writing accomplished, and then I would go for days staring out windows at pelicans and dolphins and not doing anything."

During the last six months, Brizzolara has worked simultaneously on finishing the science fiction Empire's *Horizon* and *Thunder Moon*. He'd never again, he said, do two books at the same time. "I think there's wisdom in writing books at the same time and downhill on another, but to actually be in the middle of two books at the same time is very schizophrenic. Writing a novel finds you dividing your mind among several different characters. To do two books, two wildly different books, is madness."

"Science fiction is something I read a lot as a kid. I'm not a scientist, I don't know an electron from a neutron. In Empire's *Horizon*, I had to create a world and side do the things other writers do — characterization, dialogue, plot. I think the readers for *Wirecutter* might be a little puzzled by Empire's *Horizon*.

"But I don't want to be pigeonholed. Of course, it's not a real savvy move, career-wise, to do a piece in one genre and

Someone had told me, about Brizzolara, that he'd run through the money he got from *Wirecutter* and the subsequent books. They didn't tell me, however, about the Hodgkin's disease, and I felt bad about my line of questioning, which was a cheap try at following the money.

turn around and do another piece in another genre. As a writer, I'm kind of the world's oldest debauchee. All my short fiction appeared in science fiction magazines — Isaac Asimov's *SF Magazine*, *Amazing Stories*, *Judith Zane Magazine*, *World Tales* — and then I turn around and do a horror piece for *Whisper*, a horror anthology. And with my first novel, I make

my debut in detective fiction. I keep making these debates."

Why did Brizzolara try to write the science fiction and the second York book at one time?

"Money. I got the contract on the synopsis for a science fiction book, and I needed the money, and it was a book I always wanted to write."

"Also, in February 1986, I got diagnosed with Hodgkin's disease, a malignant proliferation of the lymph tissue. Some doctors refer to it as the young person's cancer. If properly treated, about 70 percent of people apparently recover. And I'm apparently one of that 70 percent. But for 14 months, I was being treated for that, with chemotherapy. During that time, I was so sick I couldn't concentrate, and writing went by the wayside for all that time."

"I think the science fiction novel may reflect all that, in some ways. I think the second York book — *Thunder Moon* — may reflect it even more. In this second book, York finds he's being hunted down by someone who wants him dead, but he can't find this guy who wants to kill him. This was a therapeutic metaphor for me in dealing with the Hodgkin's disease, this someone or something that wants you dead. In my case, it was my own body. It was me."

Thunder Moon's action considers what it's like to be stalked, to be under a prolonged period of stress, and how York deals with it, which is better than how I dealt with it."

(continued on page 22)

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SADNESS LOCAL

(continued from page 11)

Was it for a while, then, not saying much. Someone had told me, about Brizuela, that he'd run through the money he got for *Wineater* and the subsequent books. They didn't tell me, however, about the Hodgkin's disease, and I felt bad about my line of questioning, which was a cheap way of following the money. I felt bad, too, because, having learned about the Hodgkin's, I knew I would ask how his fight with the disease changed him. My first boss told me, paraphrasing Joan Didion: "Writing is ripping people off." It is. While I thought about what a bum thing it was I did for money, and while the Dodges and Giants, tied 2-2 since the 8th inning, headed into the top of the 11th, we lit cigarettes and got more beer. Then we watched the bartender polish glasses and listened to him josh a woman about her behavior of the night before.

"Being a bartender, that's one of those jobs everyone thinks is a great source of material," Brizuela said. "And it is. But tending bar is so draining, exhausting, I rarely had energy to write after tending bar until two in the morning here, or, in New York, until four in the morning."

Brizuela liked drinking in "old-timer" shops-and-bars joints" back East and tried, when he moved to San Diego, to find similar places and found few. "And now," he said, "there are all these yuppie bars where I feel extremely uncomfortable."

"For sitting around drinking, I prefer bars where I find characters like those in the first section of *Wineater*, men like Basame. He was a real guy — called himself Picasso. He's probably still alive, probably still drinking."

"Cannibalizing people for parts of their lives, then, where the value-like aspect of being a fiction writer comes in. In a way, it's kind of unsavory, but I suppose, in the end, it's a necessary function, it's a valuable line."

"Why do you feel you need to justify what you do? Say 'I validate lives'?"

"Because I keep thinking I should be doing some more honest kind of work. Being a nurse. A paramedic. I don't know. Something immediately useful. Maybe it has to do with my Catholic upbringing."

"Carpenter get lumber. So you've got all our old guys in here."

"True. I guess it's just my job. I'm not terribly unhappy about it. But it's true that I see lifeguards, for instance, and I think, 'Gee, they do something great every day.'"

A writer, Brizuela continued, "doesn't get a plaque to hang on his wall saying he's a doctor or a lawyer. When you're a writer, it's, 'What have you done lately?' You have to keep reaffirming your own validity."

"Basically, I guess, I see my job as being a storyteller. I'm the guy around the campfire who doesn't hunt very well or get pater nuts and berries efficiently but who still wants to be fed at the end of the night. Therefore, I tell stories."

So I asked: had the Hodgkin's disease changed him?

"It did. It certainly did change a lot of things. The things that come to mind are all clichés. They've been said. But what it comes down to is so simple but so true, that it's better to be alive than to be dead. In some way, I never really knew that before."

Then I changed the subject. "So've lived here nine years now. What do you make of California?"

"I'm probably far more in love with the state than I think. I hate it in lots of ways. It's trivial, shallow, gaudy, the

"Last year on Chandler's birthday — this is embarrassing — I went by his house and even knocked on the door . . . that same day, I made a pilgrimage out to Chandler's grave in the cemetery at Mount Hope. I love the guy."

promises that it holds out to people too often doesn't come true. Nathaniel West wrote about this best year ago, in the late '30s, in *Miss Lonelyhearts* and *Day of the Locust*. What West wrote about — broken promises, the illusion that people sense, moving out here — has only become more pronounced."

This sense of the state as a place that creates illusions with the promise of a happy ending and then dashes their hopes, said Brizuela, "makes California" particularly rich area for novelists and particularly for writers of detective novels. This fiction focuses upon the peculiar, even grotesque events that take place as a result of broken promises, the actually iniquitous promises, promises not fulfillable in the real world, that people carry around in their heads."

"People come here chasing a dream — the rock and roll dream, the new-age dream, Hollywood dream — everyone has his own version. And in California, as everywhere else in the world, 99 percent of the time, the dream goes sour, gets incredibly bent out of shape, prevented, turns into something else than its original intent. The dreamer feels cheated out of something, he sues."

"Then too, there exists here a sense of license — 'Come to California, do your own thing, get in touch with yourself!' blah, blah, blah. People run smack up against themselves."

"Ray Bradbury," Brizuela continued, "talking about detective fiction set in California, described it as 'the literature of sadness and strange endings on the California coast.' And that has always made sense to me. The land itself is stunning, visually. There's everything — desert, mountains, ocean, farmland, farmland, beach. You take away all the people here, the culture, the freeway, the moon, and what is left is basically a nice patch of geography, a truly beautiful place. So human frailty, human venality, evil shows up pretty starkly against this background."

Brizuela laughed. "So it is that California offers a setting in which you can play with these themes about which we've talked better than you can in Ohio."

We talked some, then, about how many detective and suspense novels are set in California. We listed the writers of those novels who use California settings: Chandler, James Ellroy, Dashiell Hammett, Ross Macdonald, Robert Campbell, A.E. Maxwell, Jefferson Parker, Tom Nunn, John Smith, Maxine Mullen, Gregory Macdonald, Sue Grafton, Joseph Hansen. We knew we hadn't begun to name even half the names.

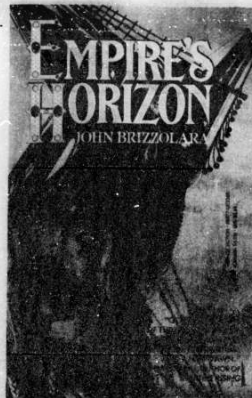
"The best of them all," said Brizuela, "is Chandler's *The Long Goodbye*. It's genuine literature. I've been in love with Chandler for years, probably too much so. He turned me on in a big way, mainly because his bossy romantic character of Marlowe was somebody to whom I could really relate. Last year on Chandler's birthday — this is embarrassing — I went by his house and even knocked on the door. I asked the guy if he was home. He said, 'Chandler lived. He said yes, and I said, 'Well, I only wanted to stop by and take a look at it.' We stood there a minute, and then he said, 'Well, fine, you did. You took a look.' That same day, I made a pilgrimage out to Chandler's grave in the cemetery at Mount Hope. I love the guy."

Was there anything that seemed to make San Diego particularly intriguing for Brizuela, as a writer?

"Hammett, in, I think, one of his *Carmichael* Cy stories, described San Diego as a dusty little town, a train stop just on the other side of Tijuana, where he had to make a written. San Diego is still a frontier, except there's less dust and more neon and more concrete. San Diego specifically interests me because thousands of people a day are moving here, legal and illegal migrants, and so what he's got all around us is a boomtown frontier atmosphere. It's Dodge City every night out there in *Clay* Mesa."

"Living in San Diego is not like living by the border between Canada and the U.S., where the cultures are so similar. The difference here is striking. It is a geographical and a psychological frontier, an area in which two wildly different cultures and standards of living meet. It's a kettle with the hammer cranked up. A writer couldn't wish for anything better in the way of setting or place."

Had Brizuela ever walked in a restaurant, say, or gotten onto a plane or bus and seen a stranger reading *Wineater*?



book. All the critics pretty much liked it. "Wineater was perceived as a violent, and I don't know why this perception surprised me, because much of the book's action is violent. The New York Times called *Wineater* 'As violent as anything you've come to read this or any other year.' This turns as many people off as it induces to buy the book. I think the worst written about it was written in *San Diego Magazine*. A reviewer who prefers, I think, what are

"[The border here] is a geographical and psychological frontier, an area in which two wildly different cultures and standards of living meet. It's a kettle with the hammer cranked up."

called 'very muted' — Agatha Christie, Dorothy Sayers, Neil Marsh, that kind of thing — suggested that the book was 'hard-boiled to the point of ad nauseam.' Which is not necessarily, from my point of view, a negative comment. That, I figured, as with *The New York Times* review, would sell a few more books."

Brizuela recalled an evening when, together with three other suspense writers, he was invited to *Clay Mesa*, a San Diego mystery bookstore, to discuss his work. "There was some controversy about *Wineater*. Phyllis Brown, the store's owner, seemed concerned about the violence in the book. I took issue with her, suggesting that a certain fascination with violence is kind of a given factor in this field and that, for me, it should be treated for what it is: sadistic, brutal, and shocking, and nasty."

"So, as do many people, apparently, prefer the cozy mystery, with a body that doesn't smell but found dead in the hyacinths garden under the vine's window. Agatha Christie tells a great story, sure, but that whole school of mystery fiction is objectionable to me. I think it's basically dishonest. Not that violence needs to be treated in a lovingly graphic way, but it should be treated for what it is: sadistic, brutal, and shocking, and nasty."

"The violence I portray in *Wineater* is not gratuitous. It's what happens to people. A lot more happens in actual life than what I described. It's probably happening now. Tonight, in *Clay Mesa*, if not tonight, sometime night. Somebody will get robbed there, beaten, raped, murdered."

Brizuela insisted, however, that *Wineater* wasn't written to preannounce a message. "It's not, it's some movie producer, 'If you got a message, use Western Union. If you give a moral, get a soap box.'"

"If I get the sense that a writer in fiction is delivering some kind of message, heavy-handedly, or departing from the rest to speak in his own voice and tell you something is good or bad, forget it. That's the end of my reading experience with that book. You can describe, you can let an event speak for itself. But the writer doesn't need to tell the reader who are the good guys and who are the bad guys."

"But that the book was described by several critics as violent bothered me enough so that in *Thunder Moon* I don't spur York into a murder spree. Of course people are getting killed all around him, and the fact that relatively innocent people — innocents as anyone's innocent — do get killed, bothered him. In *Thunder Moon*, he thinks about this. It's one of the problems he has. 'What is it about me?' he asks himself."

Readers of detective fiction who object to the genre's violence, said Brizuela, seem to him to have a hypocritical fascination with violence. "They're fascinated but they don't want to examine the source of their own fascination."

The source of the fascination? "Death, their own mortality, the question of 'What's the worst possible thing that could happen to me without my dying.'"

It was the 12th inning. The Dodges had loaded the bases. There was shouting at the bat as a long fly to center scored what would be the winning run. I asked Brizuela if he followed baseball. He said he had, but not as much recently. "The temptation for a writer is to sit and write all the time. But I recognize that you have to have a life apart from your writing life. Something about which to write other than writing and books."

So Brizuela plays music, alone and with friends. "For me, playing is contemplation, meditation, like going to the gym or — something. Even when I'm writing, my back starts to hurt or I get distracted. I walk around the house playing Madly When turns on my acoustic guitar. Music is a big thing to me. It's vital. Listening, really surrendering to music, can help a fiction writer to make the narrator's voice acceptable to the ear. I'm doing all this talking right now, but generally my habits is to listen."

RECOMMENDED READING

Among the crop of contemporary science fiction and thriller novels, Brizuela's current favorite are:

- The Last Good Kiss, James Cronley
- Reddy, Ken Greenwood
- Family Power, Anthony Burgess
- Brothers, William Goldman
- One of Us, Don Simmons
- The Nervous Man, James Lee Burke
- Descent Into the Heart, Lewis Shiner
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SADNESS CUTS

(continued from page 1)

That was Banana's act. His entire act except for holding out his thumb and forefinger horizontally when he wanted another shot of Kessler. More often than not he made as much sense as anyone else in that place.

As I was agreeing with Banana, I noticed the two guys who had just come in side down the bar toward me. A San Diego Gas and Electric worker on the busload next to mine decided it was time to take a look. The taller guy, sleek black man-cut hair, Wayne Newton maniche and knife scar at the edge of one eye, occupied the vacated seat. He turned and spoke to me in quiet Spanish, smiling like we were old friends. He looked vaguely familiar, but we weren't old friends. I had a nagging suspicion we weren't going to be new friends either.

"You are a very nice señor," he said. The smile he wore was

A lot of Hillcrest's old residents were complaining about the number of gays coming in opening boutiques featuring unicorns and X-rated greeting cards. It didn't bother me except that it was hard to find a place to drink without a guy in a mustache and work boots singing Streisand songs.

like a cellophane bag that was making it hard for him to breathe. I didn't see anything, no gems came to mind.

"Many more, much better, eh? You must be tough, such a curious little cat. You are tough, eh?"

"Just who in hell are you?" — a reasonable question I thought — "or would that be telling?"

Actually, I now recognized both him and his partner as the pimps I had seen around Coahuila. I noticed his friend had maneuvered himself toward the rear door and was pretending to study the jukebox.

"I asked you if you were a tough guy." He smiled his honey smile.

was quickly trying to figure why a Tijuana pimp who looked like Conan the Barbarian as a Pierre Cardin suit and his sidekick would follow me across the border and pick a fight in a San Diego bar. But nothing about Olney, they weren't pimps.

I tapped the photo indicating the boy in the Western shirt, his thumbs hooked into his Levi's. "This is who I'm looking for. His name lives here now. She sent money to him to pay a palero to bring him across. She told him to see a man with pocketknives somewhere in Coahuila. Said his name was Morales, but of course everyone's name is Morales, no? I didn't know his name was Nabor." I smiled at him. "Anyway, this Herman Villar said somebody. He was supposed to meet his sister in San Ysidro. He never showed. She hasn't heard from him and she's worried."

I walked back to the Hillcrest through my neighborhood — the only area in San Diego aside from the Barrio in La Jolla Heights, that you could really call a neighborhood. A lot of the old residents were complaining about the number of guys coming in opening boutiques featuring unicorns and X-rated greeting cards. It didn't bother me except that it was hard to find a place to drink without a guy in a mustache and work boots singing Streisand songs or some overwrought put in a flannel shirt calling you "jocks." When the new wasn't called "Homo Hill" it was called "Little Saigon."

The Vietnamese opened restaurants, leather shops, delicatessens, flower shops and produce stands. Unicorn boutiques and hair salons came and went, but the immigrant boutiques did a solid trade. Sometimes during the rainy season I would stand outside the Phung Nam and listen to the waiter or the old man who gatheted at the Number One Luchas Shop and I would close my eyes to find myself in another time, another life.

At the destination center a woman behind a sliding glass window asked me my business. I told her I was a reporter for the San Diego Reader doing a piece on the treatment of illegals by the San Diego Border Patrol. As just a curious citizen I could wait weeks or months to get clearance and then I would get only the sunshine tour, but as a representative of the press I hoped I would have a little leverage if I needed it. She said she had to have a test and wait for a Mr. Weinstein.

"So, you're with the Reader," he said, smiling.

"I'll tell you this story I am. I'm free-lance."

"Then the Reader didn't send you here?"



"Not exactly." "You're writing this article on... what's called 'Speculation'?" "Right." "You didn't tell the receptionist that?" "I didn't come up," I smiled, trying to look like a clever cab reporter.



He didn't smile back. "You mind if I ask you've written for the press?" "I wrote for the Village Voice in New York. I did stranger stuff for the Daily News back there. I did a story on the American Nazi Party for Rolling Stone last year, a piece on male pattern baldness for Esquire." "I was just getting going when he interrupted me. I never said any of that." He thought and said,

"publications." He said it as if it were a clever euphemism for toilet paper. "I don't read the San Diego Reader either."

"Over a hundred thousand people in this country do." I made up their circulation figure.

"Well, Me."

I ignored the small army of guys hawking body and upholstery work along Third Avenue and parked at Tijuana Tilly's — 260 pesos, or about \$17.50, all day. Walking north along Rebolecón, I passed blocks of ceramic figurines of everything from Darth Vader to the Virgin of Guadalupe, mass-produced blankets in Day-Glo colors, velvet paintings of crying Elvises and ball-playing dogs, made rifle cases and leather jackets. It was just late afternoon, but the place was beginning to crank up for the night. Salons from North Island and cruises from Mission were already drunk outside The Long Bus. Maroon from Camp Pendleton were smoking "Hombies," giggles and leaning against taxis or having their pictures taken in madcap poses on palm-wooded buxas. Families from Phoenix or Duluth or Sacramento panted up and down the street with egg timers, Japanese cameras and waxen expressions, pausing now and then to ask a vendor how much his wares were in "real money."

Two blocks later and I was walking downhill into the shadowed, crowded Barrio where the tourists didn't find much that's quaint or charming. Coahuila, or "the little village," lies between the border station, Coahuila and the bottom of the hill where the

"He's a wirecutter? A polio?" "I drank my beer. Then he's dead. Otay Mesa is full of unmarked graves. Look for him there."

never seen a girl screw a donkey — I suspected that that particular show closed somewhere back in the forties — but the rest were no myth.

"Why are you looking for the bus?" "Why does anybody look for anything? He's missing." "He's a wirecutter? A polio?" "I drank my beer." "Then he's dead. Otay Mesa is full of unmarked graves. Look for him there."

"Why do you say that?" She laughed and shrugged. "That's the best information you'll get here. I won't change you for it."

When I turned the key in my car, I didn't know it, I discovered it was not a donkey. I tried to swing it open but something was blocking it. I stepped back from the door and to the left as the cops do in movies when they pull their 36 and yell, "Police!"

I didn't have a 36 and all I could think of to yell was, "Hi!"

The driver was something I could feel high in my chest and on the back of my neck.

After a full ten seconds had passed, I hunked on the floor of the hallway and craned my neck around the bottom of the

I knelt and put a finger against the scholar's neck and saw where he had been hit in the back of the head. There was no blood, just an ugly mark that looked like a bruise on a grapefruit.

doorjamb. I was looking at the sole of a nine-ten shoe, my pointed downward. Beyond that I could see a live-wired hand stretched palm upward toward the bedpost on the floor. A silver cufflink glinted against a patch of stretched white shirt. The shoes were polished wing tips, the pants were charcoal gray with permanent polyester creases. Sunday best. I stood up and shifted position so that I could see that the room was empty except for the old man. I got up and stepped over him. I knelt and put a finger against the scholar's neck and saw where he had been hit in the back of the head. There was no blood, just an ugly mark that looked like a bruise on a grapefruit. He also was colder than a San Francisco summer. His other hand was closed over a matchbook cover from La Charra. In pencil I had written "Amica de Cho 44."

I picked up the phone next to the bed. It was as dead as the bartender but that didn't mean anything. It was just a telephone in Tijuana.

I drove up 15 to Rancho Santa Palms. It took about twenty minutes. The sun had set but the clouds were still stained with the color of cheap California rose wine. I passed General Dynamics and Minuteman Naval Air Station, reminders that pandora is ground zero. Right-hand planes floated gracefully toward or away from the landing fields like also, outside and deadly insects.

Rancho Santa Palms was the place for money. New or old, it didn't matter. Conrado and



La Jolla had the old money in San Diego places like Rancho Bernardo and Carlsbad had the new money, but none of them had as much of it as Rancho Santa Palms. I drove through the town itself, which was nothing but a boom boom and twice as many liquor stores, until I found the street I wanted. The address on the Rolodex card took me to a winding country road lined with eucalyptus, manicured yucca, clematis and hibiscus trees dotted

with wrought-iron gates and careful mulberries at the mouths of discreetly shaded driveways. Santa Palms Drive ended its way down the mansions and the driveways got more manicured, useful and discreet.

Walter's house was at the top of the hill, set back from the cul-de-sac "vinta point" that looked out on Lake Hemet, Encinitas and Mission Mesa. The mailbox was guarded by a pair of small jockeys with their feet painted black.

The gate was a dignified wrought-iron and locked. A wolf's head was fastened into the golden band and the name "Walters" was embossed in gold leaf above the intercom box. I got out of my car and pressed the talk button.

Walters put a robe over his milky pink body. He wasn't fat so much as shapely and doughy. "You must be York," he said in his mellow voice. He smiled and put on his square, rimless glasses. Now he looked like a Hollywood Nazi... or an Orange County evangelist. "I'll tell Carlos to let

Built on a landfill road between Coronado and Imperial Beach, the Shores was the kind of place you might like to live after your first million, if boats and Bloody Marys were your idea of a good time.

you go, will you sit down and believe yourself?"

"Tell me where Juanita is and I'll think about it."

The Silver Sands Shores is what they call a "waterfront community." It was built on a landfill road between Coronado and Imperial Beach, a shabby border town full of bikers and rednecks. The Shores was the kind of place you might like to live after your first million if boats and Bloody Marys were your idea of a good time. The houses were all too close together as if they were building one up on top of something, the lawns looked like postage stamps and the trees and shrubbery were as calculated as a corporate tax return. Outlines of expensive sliding glass kitchen doors was a ramp leading to a slip with a boat that was hopelessly bigger than the neighbor's boat.

There was no one on the streets or the patio, all the Chrysler and Lincolns were in their garages behind remote-control doors. I didn't see any bicycles or roller skates and no one was on the boxes; they just sat there in a row, covered with canvas like half-bled white sea elephants, skewed by masts and cobwebbed with rigging.

It looked like everyone had died and gone to Republican heaven.

In a hushed voice, "Mr. Cole sits on the Coastal Commission, and she's right with the mayor — he passed for

emphasis — "and the governor. Here." He crossed the room and grabbed a magazine from the stack of free ones on the Welcome Aboard table. There were magazines like *Sever Cities*, *San Diego Log*, *Living Life and Golden Years*. He opened *Bridge and Bay* to a spread of pictures. There was Rachel Cole with the mason of San Diego... and Coronado. "She's very very important, my friend... and last night, well... no one in a position of responsibility here and what she was going on..."

"Relax, Commodore. She thinks I'm refreshing. She's having a great time, loves the place."

Rachel Cole was seated in a sunken conversation pit off to the left. Her fingers played with the hair of some Hollywood studies I had seen on television, but whose name I couldn't remember. The trailer had her hand on Rachel's thigh. They were both listening to a muffled whack was to me. Another man there to him nodded gravely. He was the Republican congressman from district.

Walters and the congressman looked at me. "Juanita Chert?" Walters said. "What the hell is he doing here? Rachel, is this some amusing party game of yours?"

I swung and hit him along the side of his left ear. His glasses flew across the room and he went to the floor of the conversation pit, head first.

I went after him. The congressman tried to stop me and I pushed him aside. I lifted Walters by his lapels. "Get up!" I said. "Where's Juanita?" Rachel clapped her hands. "Yes, get up, Cole, and tell us about this Juanita."

"Juanita told Liz she was calling from Las Vegas. Said she had a job up there dancing. She asked about you, said she tried to call you, but you weren't home. According to Liz, she's doing great. Walters has her in a house with a pool, parties, hobnobbing with Vegas wise guys, like that. If you still have any ideas about her being a damsel in distress, I'd forget them."

The drive south took a little over two hours. We stopped at a department store in Imperial Beach where I bought a pair of thick-famed reading glasses I could see through, some underwear, socks and a toothbrush. I changed five hundred dollars into pesos at a case of cambio in San Ysidro.

Eight of us filed outside onto the dimly lit Avenida Segunda. We marched in silence uphill toward the lights of El Centro and Marachi Square. He led us a

(continued on page 26)

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SADNESS CUTS

(continued from page 25)

block went to First Avenue and then down into Cahuilla. What was left of the sun was spread low across the sky like a fading bloodstain.

A group of boys lounging in a doorway called to us like a group of merry farmers summoning their chickens in for feeding. "Pollo, pollo, pollo. ¿Ay, pollo?" It occurred to me that only twenty-four hours earlier I had been standing on Market Street in San Diego at a pay phone talking to Juana about her swimming pool and her new Pinto. It seemed like a lifetime



ago and continents away, but it was only yesterday and fifteen miles from where I stood now waiting for a light to change with seven other people like myself with very little to lose.

We edged past bodies until we came to the windows overlooking the main road. He pointed across the street at a tall fence, cut and tumbled in several places that I could see. Beyond it was the Tijuana River levee, bone dry. Beyond that, on a ridge, sat four Border Patrol Patrolmen. Though I couldn't see it, behind them, at the bottom of the ridge was Monument Road, a winding dirt track with fountains. In the distance beyond, I could make out the lights of Imperial Beach.

"Comon, Jose. Back down." The men, who sounded more like a boy, got up and sprinted for the canyon once again. Gunshots were still coming from below, illuminating the pitch walls like flashes of subterranean lightning. He disappeared over the edge just as the searchlight caught him. I could see that he held a knife in his hand and I remember his name was Pedro.

Everything happened very fast. The pistol agent crouched over his shoulder, guessing that a pair of thugs, or maybe one double-barreled one, needed a few seconds to reload, he got off four rounds from his 357. I wished he hadn't done that because two of his bullets ricocheted much too near me, one of them hitting into the dirt just beneath my boot heel. The helicopter put in another appearance and barked the whole scene in garish white light. The chopper hovered and skidded the two men behind the man-made rock break with a few thousand yards of brilliance. They were about ten feet from where I was.

One of them saw me. The other one was aiming at the chopper. I pulled back the breach on my pistol and shot the guy who was about to shoot me. The gun jumped in my hand. I thought it back down, held it a little more firmly and shot him again.

again. He collapsed and rolled downhill a few feet. The agent behind the boulder jumped out and got off two rounds that didn't hit anything. It would have been bad.

The floor was covered with sleeping bodies. A double bed in the middle of the room held three adults and two children. I stepped

I pulled back the breach on my pistol and shot the guy who was about to shoot me. The gun jumped in my hand. I brought it back down, held it a little more firmly and shot him again.

on someone, who knined and shifted his position to clear a path. Looking for a place to sit or even stand, I found myself in the bathroom of a motel room that should have been condemned during Kennedy's administration. For all I knew, it had been.

Someone was sleeping in the shower stall. Someone else was sleeping next to the toilet. A woman with grey streaks in her hair was sleeping on the toilet, her hand on the tank. A child lay under the sink. I backed out of the bathroom and leaned against a vinyl plate, wall that gave way to my weight. I fell into a closet the size of a phone booth. Bingo. Bedtime.

When everyone was in position, Ryder said, "You men have been



selected as the finest winemakers for our game. You have one hour to disperse in any direction you care to go. One of the guards translated this into Spanish. This estate is one hundred and twenty-eight square acres. It's surrounded by a high-voltage fence. There's water out there, even some food hidden around. Of course there's some fruit, berries, like that too. You will be hunted. Most of you will be killed. Any one of you who survives until sundown tomorrow night will be given a thousand dollars and transportation anywhere in the United States."

The gun lay in his open palm. I picked it up and held it to the side of his head while I felt for a pulse on his neck. He was still alive. One of his legs buckled, probably involuntarily beneath me and I pulled the trigger. The

bullet entered nearly and exited neatly. After a second or two, blood spouted in a small stream from the entrance wound and covered the gun and my hand before I pulled it away. I got up and my knees folded. Kneeling, I vomited some watery spit, shook, felt the sweat cool everywhere on me. With detachment I watched myself scrape my hand and the gun into the dirt to clean the blood from them.

I took the radio from Carlos and gave him a little wave. With the gun still on him I said, "Talk, fast. What the fuck is that?"

"What do you mean? What do you think it is?" "Why are you and Walters and all those fat-ass business types massacring unarmed people? Are you all completely fucking insane?"



First Rachel saw the dead man floating in her carp pond. I saw him too, and recognized him as the guy who had attempted to rape the Indian girl back in San Ysidro.

game like this. That's a lot of money. Give me some more water, I'm dying."

From the ground floor, a set of wooden French doors swung open. Rachel Cole came running out onto the patio wearing a beige caftan and sandals. She was followed by Maria and the old man, a woman, Carmela. First Rachel saw the dead man floating in her carp pond. I saw him now too and recognized him as the fat guy, who had attempted to rape the Indian girl in the cedar back in San Ysidro.

"The guy. It's him." I repeated what he said as if the words registered but didn't mean anything. "We do it two or three times a year. There's a lot of guys that will pay ten grand for a weekend of

the proof you need. There's also a small army of armed men up here, so bring help. You've got to do it fast, though."

"Wait a minute, slow down. Tell me what's going on." "I don't have time." I gave him the directions and the names of Rachel Cole and Eugene Walters. "You need chopsticks, Pam. Choppers and a hundred guys if you can get them, all of them armed, you understand. Now is the time, the place is up for grabs. It's me and a couple of kids holding this down. I've exhausted... then's bodies all over the fucking place... you'll probably find mass graves... there's records... witnesses... I dropped myself before I said, 'They're slicing up fucking virgins in the basement too.' "Are you on drugs?"

"No. Look, I know what I should like, but you won't believe

this shit. You've got to get some people up here."

There was a long pause. "We can't go into some north country estate like the Marries because some guy named Jose Cano calls up with a story about bodies and guns. Did you call the police?"

"The police are no good. Look, you gave me a chance to turn this up. Well, I'm giving it to you. I'm handing it to you. This is it."

"All right, the best I can do is get up there with as many units as I can round up, but it's going to take a few hours and it's not going to be any army. I'm going to need authorization. I'll get it. I'll call El Cajon sector, and Escondido. I'll come up on my own either way, but it's going to take time, man. That's all I can do."

There had to be another route off the estate because I saw only a few of the four-wheel drives full of rapidly sobering businessmen high-tailing it back to Rancho Santa Palms, La Jolla, Del Mar, LAX or wherever they'd come from. The fire was winning its battle for prominence with the sunset that was now just a smudge of pink on the horizon.

By the end of September, low clouds had moved into San Diego for a month-long visit like a brood of damp, grey vultures from Seattle. I sat out the deck at Anthony's at the Embroidered cutting-ovens and drinking Beck's. In two hours I would have to be at work behind the bar at the Whaler in Mission Valley, but that was two hours I could spare at the worst of the day, listen to the plaintive screaming of gulls and empty my thoughts into the bay.

Maria and I had sniped with Dick for two weeks until I found a job and a cheap apartment downtown. She moved in with me for a few days and then I drove her up to Santa Barbara — her original destination before

being sidetracked for a year by Rachel Cole — when she had family. Dick had intended to wait I told him, which wasn't everything, with his usual comic wariness. He didn't press me for details or anyone that I wanted to go over. He had quit the Low Down and was getting ready for a six-month survival trip in the Sonora Desert. When he left, I'd take over his place. Yarns called me once to let me know that from what he could gather there was some kind of

He added that there was a guy from the San Diego Reader who wanted to dig into it. "His name is McGraw. He knows there's something in it."

low-key investigation going on at the estate. The FBI and the INS were crawling over the place and being very quiet about what they found. Nothing appeared in any newspaper except a brief account of the tragic fire and death of Southern California businesswoman, socialite and community leader Rachel Cole. He added that there was a guy from the San Diego Reader who wanted to dig into it. "His name is McGraw. He knows there's something in it. I can't talk to him, it's hushy to me. If you want to try him... what the hell? Maybe he can get it out."

I told Yarns no thanks, then I had a knock for getting people crooked and I was trying to break the habit.

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BY JONATHAN SAVILLE

In the first act of Andrew John's *The Return of Herbert Bracewell*, the retired exonerated actor of the title is rummaging around in his attic, finding various artifacts from his past and commenting on them. He tells numerous, slightly amusing theatrical anecdotes about the American theater at the end of the 19th Century, the period of his own onscreen career. He is now — quite unreluctantly — contemplating a one-man show in which he will offer sample excerpts from the roles he has played. We see him working out the material for this show and (so to speak) rehearsing it, with us as the audience.

Act two consists of a prolonged dialogue between Bracewell and his wife, also a retired actress. She has a sharp tongue, with which she articulates a series of biting remarks about her former colleagues. Along with all the theatrical reminiscences, we learn that the couple — in spite of some ups and downs in the past — are truly devoted to each other. The play ends as they plan to collaborate in Herbert Bracewell's comeback.

There are two good things one can say about this play. The undertones between the Bracewells, although presented in an unashamedly sentimental manner, is touching. Mrs. Bracewell's acidic remarks about the life of the theater, although all exactly alike, are sometimes sufficiently witty and witty to provide a smile. That's it.

Otherwise, the playwright has disregarded virtually all the dramaturgical elements that make plays interesting. There is no action; nothing happens other than random conversation. There is no plot; no pressure of curiosity drives the audience forward with a desire to find out what happens next and how things will be resolved. There is no conflict; the



Syd Lindstedt, West Branch

Bracewell gets along splendidly with each other. There is no through-line; the situation is exactly the same at the end of the play as at its beginning. There is no character development; both the characters remain the same throughout, and we never learn anything new

Rewrite, Mr. Johns, and resubmit.

about them. There is no theme. There is no particular point of view. The play provides many bits of information about theatrical conditions at the end of the last century, but it is all done in a rather pedantic, worked-up way, as though the playwright took pride in his research and wanted to make sure we appreciated it. But he has nothing special to say about the theater, or about marriage, or about people, or about life.

I do have something to say about theater. If we, in the late 20th Century, had a real, living theatrical culture, with informed judgment and artistic integrity, a theatrical producer would have said to Andrew Johns: "You have a noticeable flaw. Your heart is in the right

place, for you are in favor of mutual love and mutual support in marriage, even when the going gets tough. Your facility for witty, witty putdowns in the manner of Oscar Wilde is an advantage. You have done some useful research in theater history.

"This first draft of what you call *The Return of Herbert Bracewell* has possibilities. If you give the characters more depth, if you manage them in a struggle of some sort, leading to a

resolution, if you find actions to subjugate feelings, if you arrange those actions in such a way that the play moves forward, if you discover a meaning in the events, if you are knowledgeable about all, if you can get the audience to learn something, to understand in their life situation or in their understanding of it, and to become enriched by the experience as we see them going through — then, and only then, will we consider producing your play. Rewrite, Mr. Johns, and resubmit.

As it is, the Galtrop has chosen to stage this play in its primitive, sketchy state, as though a few preliminary pages from the playwright's notebook were already worthy of contemplation by an audience. Alas, only an audience demanding the absolute minimum from the art of theater could be satisfied with *The Return of Herbert Bracewell*.

The two Equity actors — Syd Lindstedt (formerly Part of the Road) — give the starchy, professional, superficial, unimaginative performances that are virtually all the script allows. Each sings one note only, and there is never the slightest suggestion of mystery, uniqueness, or three-dimensionality in the characterizations — but what else was there to do? The playwright has created the Bracewells as utterly commonplace in everything — talent, emotion, career, personal history. There is nothing here of the flamboyance, volcanic passion, decayed grandeur, and greater-than-life theatricality found in superior works about aging actors: *The Dresser*, for example, or *The Exterminator*, or *Sunset Boulevard*.

The best director and Lindstedt can hope for (and they do in fact achieve it) is to get us to find a mild affection for the rambling Herbert and the kindly but warmhearted Florence. But neither they nor director Jean Houser seem to find there is any point in paying much attention to details, the way one might do with a real play. If the Bracewells have spent their lives playing in Shakespeare and 19th-century melodrama, surely they would know how to pronounce Petruchio, Prospero, and Boucicault.

As expected, set designer Robert Earl and costume designer Denise Holly do their jobs competently (which already puts them at a considerably higher level than the playwrights), but given the material they have to work with, neither of them can rise much above routine.

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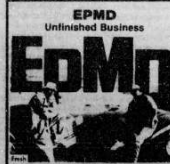
HOW WELL DO YOU KNOW YOUR HAIR?



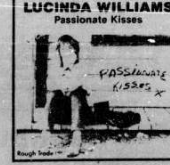
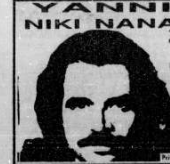
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Hollywood Update

BY JEFF SMITH

In their original French, the comedies of Molière (Jean-Baptiste Poquelin, 1622-1673) just zing along. He wrote *The Misanthrope* in Alexandria, for example. D-villable lines with rhyming couplets. And even though this form was the standard for heroic verse in France, in his comedies, Molière could make it flow like the Seine. English translations of Molière, however, haven't been merely wooden, they've been sculpted from aquia. Line-by-line, if fidelity to the prosody is attempted, the cadences soon become dirgey, then dripping facetious infatuation, and one has the distinct sense of being compelled to death by rhymes suffered from Halmurk catch. Worse yet, English translations of Molière are as humorless as the misanthropic Alceste.

The La Jolla Playhouse is staging the American premiere of what must be the first genuinely funny English translation of *The Misanthrope*. British author/director/actor Neil Bartlett has kept the play's poetic scheme and found countless inventive ways of varying the emphasis (run-on, inverted feet, half- and slant-rhymes) to keep the verse fresh throughout. Bartlett has relocated the play from 17th-century Paris to a posh party in the hills above today's Hollywood. The fit isn't always snug, though. While Molière was firing satiric poison at France's hypocritical nobility—who could, and in one occasion did, have him jailed—Bartlett's version lambastes the ways and means of Hollywood, as safe a target as one can imagine. So a large sense of actual risk, of something being at stake in the writing itself, is missing completely. Not all of the particular fit either. Alceste is a screenwriter. When Oronte wants to read his latest effort to Alceste, it's a sonnet. In Hollywood? They must be as rare as vacation lots in the Golden Triangle.

But the play is a critique of manners, and on this level it works quite well, be it 1666 or 1989. Instead of courtesies in powdered wig doing snuff and seeking the ruin of the San King, Louis XIV, Celimene's dull-to-draw sororite is hosting a horde of back-scratching/soothing prophetic counsel with only two goals: getting as close as possible to "Himself," an unnamed mogul; and privately shattering everyone standing in their way. They wear their worth—image being ALL—and are capable of "friendships" that can last almost the length of a power lunch. If status were a stock on the exchange, Celimene's luxurious abode would be a bull market. These people flatter, cajole, and pander in such obvious, superficial ways that in no time, in the original and in Bartlett's translation, they can convert the audience if not into potential misanthropes, at least into a candle-clutching



Neil Bartlett, David Darlow

Diogenes in search of an honest soul on an otherwise perfidious planet.

In this sense of snail-clutchers, the railings of Alceste can seem noble indeed. But is he? The kind-hearted Eliane says so (even "honor" is some word, as did the Duc de Montmercy). When the play first opened, rumors spread that Molière had based Alceste on the Duc, heir of the Dauphin and the King's right ear, who wore to club Molière with his cane after the performance. Instead—and here begin the ambiguities of Alceste—

a love Nazi. He can't rationalize his attraction to her. And she's as hypocritical as everyone else (a survival tactic?). Nonetheless, he seems to colonize her soul, invade, own, and govern her entire being. Any sign of assertion on her part and he'll light up his vocal cords. No-ble? Comed? Scary? In the La Jolla Playhouse production, such a vicious tirade. Though the production and the translation don't always match Molière's original work, here in the power struggle (literally) between Alceste and Celimene, they not only jibe, they add a much-

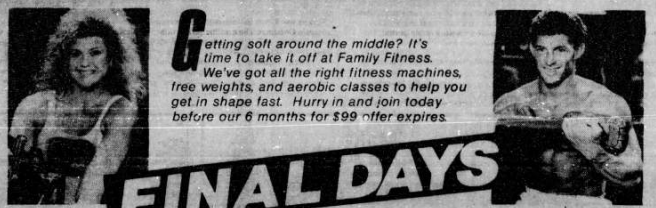
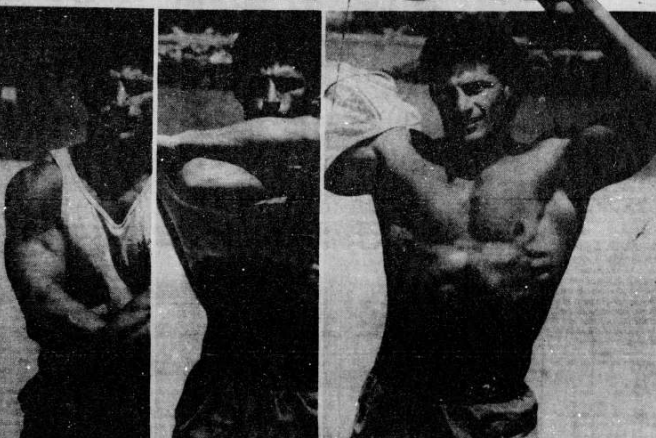
They wear their worth, and are capable of "friendships" that can last almost the length of a power lunch.

needed modern twist. Directed by Robert Falls, artistic director of Chicago's Goodman Theatre, the production begins with an understating set set front in Molière's version. Upon seeing Celimene flirt with guests, Alceste smashes a window with his fist. For the rest of the evening, he wears a bloody bandage, a reminder of his irrationality. Falls also highlights the emphasis on the rights of Celimene, making her more than merely a vehicle to display Alceste's anguishes. She grows, she moves from the objectification of others to a subject finally able to confront the tyrannical of Alceste. This feminist reading leaves Kim Cattrall, who plays Celimene, to stand offbeat but speechless in the play, with little dialogue to support her assertions. But it works well overall. It gives *The Misanthrope* a new balance, and—because her femininity has allowed

celimene from her world—creates a second candidate for the title of the play. Cattrall is strongest in Celimene's defiant scenes, especially in her battle finale with Alceste, which is fully believable and compelling. On other occasions, though, she has some trouble with the verse—reading the lines instead of speaking them—and has problems focusing the pre-explosive Celimene, an almost characterless character, into view. David Darlow's Alceste, though, is on the mark throughout. Wearing a frumpy, Columbo-like raincoat (on a cloudless L.A. evening, no less) and—ever-eager to saze at current fads—naturally faded jeans, Darlow's Alceste is one long storm. He is rude, uncivil, sultry, forthright, and filled to the brim with black bile. Ironically, when Celimene writes a frank letter about him, in the way he has always been frank about others, Alceste flips completely. For him it is more blessed to give honesty than to receive it. The rest of the evening varies from quite good to off-kilter. Among the latter, Del Close reads Oronte's lines in too stinging a manner. The character's style was written to contrast with Alceste's, but not that much. Peggy Reeder could give strait-laced Antoine more of a pretense of virtue, a female Turf. Among the most far-out dressers—he is pink shirt and shoes, blue sport coat and slacks; die minimalist to the max.—William Brown and Christina Haag turn in capable performances as Philine and Eliane. And David Alan Novak and John Douglas Cattle have some moments as Celimene's suitors. But so one needs the above, and the way Bartlett has written it, they should all try. "The lines need to be delivered with the energy of people fighting for their lives," he has written in the program notes. "Everyone is, all the time, playing to win." Too often, however, this is not the case among the supporting cast. It feels strange to say it, but they are too ensemble, too reluctant to take stage, grow forest, and be as theatrically selfish as their characters allegedly are. If no one obeys the rules in Hollywood, why should this cast seem so obedient on stage? At present they are too polite. A simple actor named "Himself" is in the audience, and go for the gold!

The designers have here. For the Playhouse's production of *Down the Road*, Susan Hillery has the sumptuous task of clothing two writers (more clothes-covers than—horses, as a breed) and an incarcerated serial killer. At a recent for work well done, Hillery has been allowed to go trendy with a capital T. An excellent job it is the result. The same can be said for James F. Ingalls's sumptuous-to-entire lighting designs, Rob Milburn's sound design and music, which come forward through the comeries, and George Topf's glorious set. It's Celimene's glass house, in which many a stone gets thrown. If time-out of rock was in the hills (the most pay a mist for earthquake insurance alone). The pool filmers know, a red MG is parked up above, and everything in the house is built for a guest: Celimene's two-story Neoclassical machine/gallotone; her six beaded shelves of black boots; and TV screens at eye-level for King Kong. One could glibly state that the set actually has a relatively small playing area. But this is a world where things are more important than people and images of abundant more important than things, and in this sense, the dominance of Topf's terrific set is eloquent.

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BY DUNCAN SHEPHERD

There hardly seems to be any end of quizzes in this magazine to help you to know more about movies. In the same time it takes to microwave a TV dinner, anything you need to know about yourself from "How Well Can You Cope?" to "Are You Ready for Marriage?" to "Your Emotional Temperature - Hot or Cold?" But by now it has begun to appear that if there's to be some comparable test of your level of film buffery, I'm just going to have to do it myself. My patience has been worn to a nubbin. The result, regardless how ill-tempered in origin and scientifically reacting in attainment, is an at-home exam that's fast, easy, and scientifically exact. It will show you right where you are on the map of film buffery in relation to the X-marked inner sanctum known as The Know.

Simply give yourself ten minutes and to put yourself in the proper frame of mind a No. 2 pencil, and get to work! Remember, answer all questions, even if you have to make a "best guess" or they contain words you do not understand. And be honest! Do not attempt to "outguess" or "outfox" the tester, or otherwise regard him in the same light as you would a job interviewer or court-appointed psychiatrist. You cannot find out about yourself if you go around all the time pretending you are as hip as David Letterman. Besides, there is no such thing in this particular crucible as a "right" answer anyway. Above all, have fun! You may know more than you know!

1. Which of the following statements most closely expresses your personal sentiment?

- a. "I go to movies to be entertained."
- b. "I go to movies to be enlightened, to visit far-away places where I've never been before, to meet interesting new people, to peer, in a way, through a window on the world and discover more about the planet I live on."
- c. "I go to movies to get out of the house."
- d. "I go to movies to go to movies."

2. How many average movies do you see in an average month?

- a. 0-1
- b. 2-4
- c. 12-36
- d. "Does this include video rentals and movies on television?"

3. When do you prefer to see a movie?

- a. On opening day
- b. When it gets to the video store
- c. After dark
- d. Bargain hour
- e. From the beginning

4. Which of the critical pundits on TV do you find the trustworthy and most helpful?

- a. Rex Reed and Dixie Whitely

What Do You Know About Movies?

(A Quiz)



- b. Skinny and Fatty
- c. The guys on PBS
- d. What's-his-name with the mustache
- e. Larry King and Oprah Winfrey

5. When you hear someone say that he or she goes to the movies to be entertained, you look upon this motive as distinguishing the speaker from...

- a. 1% of all moviegoers
- b. 2% of all moviegoers
- c. Movie critics only
- d. Donald Wildmon
- e. People who don't go to movies

6. Which dictum lies closest to your own heart and tongue?

- a. "Movies are better than ever."
- b. "They don't make 'em like they used to."
- c. "Movies are still your best entertainment value."
- d. "The legitimate theater is dead."
- e. "I hate quizzes."

7. Where do you most like to sit in a theater?

- a. In the center of the row, halfway between front and back

- b. In the front row
- c. On a seat
- d. As far away from other people as possible
- e. "Well, generally the movie has already started by the time I get out of the popcorn line and into the auditorium, and it's so dark in there that I can't see a thing, so I just stand in the aisle till I am directed to a seat by someone whose view I'm blocking."

8. Complete the following sentences. "Decadent..."

- a. Illuminate me on important issues and events.
- b. Arouse my curiosity to go to the library and read more about it.
- c. Are a natural form of art and, barring a poverty suit, are beneath recognition.
- d. Are always good for a laugh.
- e. Are dangerous distortions of the truth and ought to be against the law.

14. Assuming that a sequel to *Gene with the Wind* (i.e., *Return of the Wind*) were scheduled to go into production next month, whom would you rather see in the roles of Scarlett O'Hara and Rhett Butler?

- a. Jane Seymour and Bruce Bickner (in an eight-hour miniseries)
- b. Jessica Lange and Tim Selick
- c. Meryl Streep and Kevin Kline
- d. Henry Schnitzler and Jack Palance

15. How do you prefer a sequel to be designated?

- a. Roman numeral
- b. Arabic numeral

Sagan or Dick Cavett, of wishing I had paid better attention in school instead of daydreaming so much about sex, but then, because I resent being reminded of my shortcomings, I experience a tremendous upsurge of desire to tear out the entire page and stuff it down the author's throat.

- c. "I prefer biographies and histories."
- d. "I am a silent prayer for the soul of Andre Babin."
- e. "I wonder whether the accent mark is starting in the right direction."

18. How do you most comfortably refer to "the Liveliest Art" as a whole?

- a. Movies
- b. Film
- c. Cinema
- d. Product
- e. The Liveliest Art
- f. Flicks
- g. Peliculas

19. How do you most characteristically refer to an individual work in "the Liveliest Art"?

- a. The show
- b. It
- c. He, she, or they (meaning the director)
- d. The correct title (e.g., *Do the Right Thing*)
- e. The incorrect title (e.g., *The Right Thing to Do*)

"Oh, what was the name again? You must know the one I mean. There was this one guy, and then this other guy, and they had to get about of this thing or something, and..."

20. Complete the following sentences. "Decadent..."

- a. Illuminate me on important issues and events.
- b. Arouse my curiosity to go to the library and read more about it.
- c. Are a natural form of art and, barring a poverty suit, are beneath recognition.
- d. Are always good for a laugh.
- e. Are dangerous distortions of the truth and ought to be against the law.

[No question no. 13 out of respect for the superstitious.]

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15. How do you prefer a sequel to be designated?

- a. Roman numeral
- b. Arabic numeral

c. Roman or Arabic numeral followed by a colon or dash and a new title
d. A completely new title
e. A new title followed by a colon or dash and the old title and a Roman or Arabic numeral
f. No opinion

16. What is your opinion on colorization?

- a. "It's almost like color."
- b. "I wish Woody Allen would be funny again like he used to be."
- c. "If you don't like it, you can always close your eyes."
- d. "This is America, and everybody ought to be able to have whatever he wants, and if he's in the majority he ought to be able to have a movie however he wants it instead of however the artist wanted it."
- e. "It isn't as bad as scanning and opening a picture for television or interrupting a movie for commercials, which in any case aren't as bad as the problems of the homeless or the declining educational standard, so I really don't think we should worry about it until at least everyone has a roof over his head and is educated enough to know why it's a bad thing."
- f. None of the above.

17. Which of the following factors is the most important to you as a movie?

- a. The story
- b. The cleanliness of the floors and restrooms
- c. The focus of the projector
- d. The sex appeal of the stars
- e. The sex appeal of your companion
- f. The musical soundtrack

18. Which prospect strikes you as the most horrible form of torture?
a. A movie with subtitles
b. A movie with Chevy Chase
c. A poke in the eye with a sharp stick
d. A promotional film for the Will Rogers Institute
e. A movie with a "G" rating

19. What kind of movie would you most want to see more of?

- a. Oscar winners
- b. Movies with former TV comedians, except Henry Winkler
- c. Segsels
- d. Whatever everyone else wants
- e. Whatever everyone else doesn't want

All right. Time's up. Now comes the scoring. Give yourself the point value assigned to each of your answers, then add or subtract to obtain the grand total, and then divide that by ten (show all, have fun!) to determine your Knowledge Quotient (KQ). See below for interpretation.

- 1. a. 1 b. 1 c. 1 d. 5
- 2. a. 0 b. 1 c. 2 d. 3
- 3. a. 3 b. -1 c. 1 d. 0 e. 2
- 4. a. 0 b. 0 c. 0 d. 0 e. 0
- 5. a. 1 b. 2 c. -1 d. 3 e. 15
- 6. a. -2 b. 2 c. 1 d. 0 e. -1
- 7. a. 1 b. 2 c. -1 d. 1 e. -3
- 8. a. 4 b. 2 c. 5 d. 3 e. 1
- 9. a. 3 b. 1 c. 0 d. 4 e. 2
- 10. a. 1 b. 1 c. 0 d. -1 e. -2
- 11. -3 g. 1
- 12. a. 0 b. 3 c. 5 d. 1 e. -1
- 13. -3

12. a. 0 b. 2 c. 1 d. 3 e. -1
14. a. 2 b. 0 c. 1 d. 3
15. a. 0 b. 0 c. 0 d. 3 e. 1
f. 2
16. a. 1 b. -1 c. -2 d. -3 e. 0
17. a. 4 b. 0 c. 8 d. 2 e. 1
18. a. -1 b. 3 c. 2 d. 0 e. 1
19. a. -20 b. 0 c. 1 d. -30 e. 30

Below Zero: A Know-Nothing. You will have to seek fulfillment in life elsewhere. (Do you like to work with your hands?) Movies can never be more for you than something to have on television in the background while ironing or trimming your nails. When, for more plausibility, if you hear the term "aesthetic experience," what you will actually hear is something more like "xutixaxth#@!e-a-24-2."

1-2: Out-of-the-Know. Movies are important and useful to you as dabs of grease on the wheels of social intercourse around the office lunch room, just as important and useful as today's weather report and yesterday's sports scores. You would be no more embarrassed (and no more likely to find yourself in a situation where it would come up) not to know who D.W. Griffith is than not to know who Woodrow Wilson is. You probably believe that Steven Spielberg made *Jaws*, *Close Encounters*, *E.T.*, *Raiders of the Lost Ark*, *Polyester*, *Star Wars*, *Romancing the Stone*, *An American Tail*, *Alone*, *Alone*, *Back to the Future*, *Empire of the Sun*, *The Last Emperor*, and just about every other "really great" movie you've ever seen, and you don't know what the difference is between a director and

a producer anyway. The idea of an aesthetic experience would cause you to no longer enter with distaste or with pizazziness, inebriation, and you read enough reviews and interviews to know pretty well what you think about a movie before you ever see it and very well what you think about it if you never see it. Although, you do not necessarily practice moderation in all things, you most certainly do in this one, and your idea of the *Finer Things* is just as apt to mean real home on the popcorn and 7-Up in place of Sprite. The term "aesthetic experience" brings signs of recognition to your face, accompanied by either a self-conscious titter or a slight clumminess of the palms.

3-20: A Know-It-All. Movies are the air you breathe, the clouds you walk around with your head in. You are no more disinterested by the prospect of an aesthetic experience than you are by the sight of two forks at your place-setting. A plying superiority simulates you against some of the buffers of life in general and now going in particular, and many a day is brightened by such a random delight as being a radio announcer informing the world that Orson Welles is the author of 1984. But there is also a downside here, typified by things like the slightly paranoid tendency to feel there is no one you can really talk to, and the sometimes embarrassing social disability (of ever trying to talk to someone) of substituting the word "movie" for any old noun such as "moon," "wedding," "baseball game," "lobes," etc. but you have no choice in the matter. Your destiny is writ. □

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ITEMS

BY JOHN D'AGOSTINO

PRIOR KNOWLEDGE

When the next issue of *Rolling Stone* magazine hits the nation's racks on September 5, it will include a feature about "true believers" — pop zealots whose preoccupations with particular rock artists border on obsession. There will be a segment on an Ian Anderson fan who has transformed himself into a near-come of the Jethro Tull mascot, and similar accounts of individuals with consuming interests in Bob Dylan, Bruce Springsteen, and others. One spotlight will fall on 29-year-old Carlsbad resident Dominic Priore, a self-styled chronicler of the art of the Beach Boys' "rombed genius," Brian Wilson.

Priore shares with other true believers a computer-like memory of musical and biographical trivia that can be recalled at will. This is no synoptic compilation; Priore has taken an almost scholarly, Routledge approach to his subject. He is especially intent on correcting what he considers the myths and misunderstandings surrounding the reclusive Wilson and his music — one of the most intriguing of which concerns the never-released 1967 album *Smile*.

Pop legend has it that Wilson completely erased the studio tapes of the work in progress that was to be his masterpiece. Over the years, several explanations for this destructive act have been proffered, among them that Wilson was whacked out on drugs, that he reacted paranoically to a mysterious fire in the recording studio, that he realized his magnum opus wouldn't measure up to the Beatles' then-new *Sgt. Pepper* album, that he crinkled under the strain of trying to justify the "smiley" tag, that he simply had an artistic temper tantrum. Priore not only pooh-poos those assertions, he offers proof that the *Smile* tapes were never destroyed in the first place.



Dominic Priore

"The 'Good Vibrations' everyone's heard is three and a half minutes long," said Priore. "But the original is seven minutes long and has passages of Dixieland music, flute music, and all sorts of amazing things."

"For one thing, Brian was finished recording *Smile* in December of 1966," said Priore in an interview last week. "So several explanations for this destructive act have been proffered, among them that Wilson was whacked out on drugs, that he reacted paranoically to a mysterious fire in the recording studio, that he realized his magnum opus wouldn't measure up to the Beatles' then-new *Sgt. Pepper* album, that he crinkled under the strain of trying to justify the "smiley" tag, that he simply had an artistic temper tantrum. Priore not only pooh-poos those assertions, he offers proof that the *Smile* tapes were never destroyed in the first place.

on the truncated *Smile* (which) were more experimental, more elaborate, and in some ways far superior to those familiar to Beach Boys fans. Priore should know: he owns copies of those "lost" studio tracks, including a magnificent version of the ground-breaking "Good Vibrations."

"The 'Good Vibrations' everyone's heard is three and a half minutes long," said Priore. "But the original is seven minutes long and has passages of Dixieland music, flute music, and all sorts of amazing things."

Priore isn't sitting idle with this information. Last December, he published a book, *Look! Listen! Vibrations!* *Smile*, that is a compendium of newsworthy items and magazine clippings, essays, recording-session worksheets, and previously unpublished material about Wilson and the Beach Boys during the *Smile* period (1966-67). Part scrapbook, part artist's log, part passionate tribute, the soft-bound, 264-page, telephone-book-thick tome features on its front and back covers the artwork intended to grace the *Smile* album itself.

Priore realizes that reading about the mysterious *Smile* will only whet fans' appetites for the actual music, and so he has arranged to share some of his studio book-pollows. On Sunday, September 10, Priore will present a Brian Wilson concert at the public. On Sunday, September 10, Priore will present a Brian Wilson concert at the public. On Sunday, September 10, Priore will present a Brian Wilson concert at the public.

According to Priore, those *Smile* tracks that haven't been released are as good as or better than Wilson's critically acclaimed pop epics: "Good Vibrations" and "Heroes and Villains." And alternate versions of songs that were released (many



based on variations of the '60s sounds (in some cases, using vintage equipment). If all goes as planned, *It's Happening* will eventually be seen in L.A., San Francisco, New York, Austin, and even London. Priore will get assistance in reaching those markets from Art Fein, producer of the L.A.-based cable show *Little Art's Peter Perry* and the man who tipped *Rolling Stone* to Priore's discovery.

The *Belly Up* and *Adrian Sledge* exposures will not be Priore's last gasps as a public figure. He's produced 30 installments of a cable television show called *It's Happening* that he hopes will begin airing on the local *Danville* television in October. The "radio-rock" show will be co-hosted by Priore and Andrew Moorehead and will feature a "Mad" studio audience dressed in '60s flairs, dancing to period records as well as such live bands as the Tall Blue Heurys, the Nashville Ramblers, the Uncolored, and others whose original music is

AFTER MIDNIGHT

The number of commercial radio programs devoted to local music doubled at midnight this past Sunday when 93X debuted the 60-minute sessions of its *Love* program. Hosted by 24-year-old Marco Collins, the Sunday midnight-to-1 a.m. program began

instant head-to-head competition for rival KOB-FM's *Homegrown Hour* — for six years virtually the only regularly scheduled local-music show on a big-time station. It's no coincidence that *Love* grew from a 20-minute flourish to an hour-long format only two weeks after Kevin Stapleton became 93X's program director. Before Stapleton's ascendance, Collins had for some time lobbied unsuccessfully for a bigger portion of the late-night playlist. *Love* is the segment that precedes *Love* on the radio, and the local focus all along. Once he had

"Because the press doesn't write about the local 'underground' scene and because not all bands play clubs like the Spirit or Iguanas, not many people know how healthy that scene is."

the authority, he simply surrendered a chunk of his own air time to Collins. Now, instead of conducting mini-interviews and playing two songs by a band before signing off, Collins can get creative.

"I can really feature a band this week," said Collins in an interview last week. "I can play a lot more music, and in the near future, I might even have plans to segment and guest-deejay types of things. What I'm hoping is that the show will encourage musicians to get off their butts and communicate with each other and with local music fans — to let people know there's a lot happening in this city that goes unnoticed."

It's the widely held belief that there isn't much happening musically in San Diego — that has helped Collins at bay for years. He originated the alternative version of *Love* after 18 months ago, after convincing the 93X brass that there were people who would listen to such a thing. At the time, Collins was interning at 93X while deejaying a similar local-music program, *The Glamor and the Squalor*, for San Diego State University's student-run radio station, KSCR. His four-year experience at KSCR taught Collins that there is a vast reservoir of musical talent in San Diego waiting to be tapped. It wasn't as easy convincing others.

"It was a bitch getting *Love* on the air," he remembers. "No one really believes there's a music scene out there or an audience for one. I featured a different local band on KSCR every week for four years, and in all that time I only repeated about ten groups — and that was because they'd had personnel or direction changes or had new music to play. Finding enough bands was the worst of my problems. But I ran into that question at once as I proposed *Love*. How many bands can there be in San Diego?"

It's a misconception that radio DJs write about the local "underground" scene, and because not all bands play clubs like the Spirit or Iguanas, not many people know how healthy that scene is."



Marco Collins

to take advantage of the rearguard San Diego underground. "We are not afraid to play any type of music as long as it's good, progressive music," he said deliberately. "We'll play metal, we'll play a strange country tune, we'll play things that are a bit out there. Sometimes KGB gets trapped in a specific mode; they can get a bit mainstream. KGB would not play some of the bands we've played on the air, bands that I feel warrant the attention."

For example, Pinkfoot is a great, hard-driving guitar band that can't seem to get airplay on KGB," he continued. "Night Soil Man is another one; they play straight-ahead, crunchy rock. A lot of bands have told me they can't get on KGB — that their tapes aren't played, maybe aren't even listened to to begin with. I'm not sure how

they decide what to play over there, but they seem to be leaving out some worthy music." Collins isn't entirely comfortable going public with his complaints about another station, but he believes it's all for a worthy cause. "Maybe by offering some constructive criticism, I can spur KGB to try something a little different. These bands have been working so damn hard, and they deserve the consideration."

Jim McInnes would differ with Collins. McInnes established KGB's *Homegrown Hour* in late 1983 and has been its host ever since. He claims that he listens to everything that is sent to him and that his only criteria for selecting a tape for airplay are that the music, performances, and production values be up to professional standards. "If someone sends me a tape that's been

terribly recorded, with the vocals too high in the mix or something, I won't play it," said McInnes, who says he doesn't discriminate according to musical style.

One day, I play reggae, new-age, metal, troubadour stuff, basic rock and roll — I'd play punk if someone sent me a good tape of that," he said. "The only demand I make [of bands] is that whatever you do, you do well. I favor bands that sound like they're serious about what they're doing. But if people are going to listen to my show, they're going to have to put up with my tastes. At the beginning of every show, I offer a disclaimer in which I make it clear that my choices are strictly subjective."

Concerning Pinkfoot and Night Soil Man, McInnes said he doesn't recall receiving tapes from them. "I listen to every tape," he said. "I'll make notes on each tape and file it away for future reference. Those two names don't ring a bell at all." McInnes is more than willing to discuss his decision not to air a particular tape — if the artist bothers to inquire. "I don't have time to call everyone who sends me a tape," he admitted. "But if someone calls and wants to know why something they sent didn't get played, I'm happy to tell them."

As for the new kid in town, McInnes has nothing but kind words. "Tom convinced that 93X is doing *Love*," he said. "The more people there are doing this sort of thing, the better it is for the local music scene. I wish the show nothing but the best." Featured guests on the expanded *Love* program include the local techno-pop duo whose album, *Nave Air*, was recently released on the Enigma label. Over the next three Sundays, Collins will feature music by the Full-Tons (September 3), Pinkfoot (September 10), and FZ13 (September 17). He is currently soliciting tapes from other bands.

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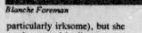
BY JONATHAN SAVILE

BLANCHE FOREMAN

The West Coast Lyric Opera, continuing its valuable series of recitals at Hillcrest's World and Music Bookstore, presented mezzo-soprano Blanche Foreman. With Anne Young at the piano, Foreman performed operatic arias, Mahler's *Kinderlieder*, art songs by Black American composers, and a group of Negro spirituals.

Foreman had to contend with uncomfortable heat, and she was not feeling well, so that any technical weaknesses in her performance might well have been the result of these unusual circumstances. Not to say that there were many noticeable weaknesses: the most prominent was a tendency to sing the voice unnecessarily when singing softly in the upper register. Otherwise, Foreman gallantly overcame all obstacles, displaying a rich, warm, sensual, general, and beautiful production, and sometimes thrilling dramatic mezzo voice — the kind of voice one associates with the word "soul."

The potential greatness in this singer did not reveal itself equally throughout the program, however. During the first half, devoted chiefly to works in Italian, French, and German, Foreman's large natural talent seemed impeded by the foreign languages. Not only was her pronunciation faulty (the imperson, complexly American vowels were



Blanche Foreman

setting requires, if anything, an even greater attention to verbal and expressive detail than is the case with opera. A good criterion for the dramatic performance of Lieder — or of any art song — is whether the singer could speak

("Stride la vampa"). There was much lovely singing here, but Foreman never really succeeded in establishing character and dramatic situation or in conveying the intensity of feeling that gives these arias their inner life. Orfeo, after all, is grieving for his lost love; Desdemonia is using all her erotic wiles to seduce Samson; the Princess is in a torment of thwarted passion; and Azucena, a crazy, vindictive gypsy, is having a horrified vision of her mother being burned at the stake. Opera is drama, and it must retain its dramatic meaning and vitality, even when — as here — it is presented in fragmentary excerpts.

Kinderlieder is not drama: it is the setting of five lyric poems by Friedrich Schiller on the death of his children; but the performance of this kind of vocal

setting requires, if anything, an even greater attention to verbal and expressive detail than is the case with opera. A good criterion for the dramatic performance of Lieder — or of any art song — is whether the singer could speak

these songs effectively. communicating the idea, images, and emotions entirely through a recitation of the poetic texts. Foreman's German pronunciation was better than her Italian or her French, but once again she was aware of how foreign she felt the language to be, how little real connection there was between the poet's words and the singer's heart.

From this first half of the program one might have concluded that Foreman was herself an emotionally reserved person. But the sense of caution, of distance, of extremity, completely disappeared when, after the intermission, the singer presented songs in English. The transformation was sudden and astounding. Instead of emotional reserve, one heard the most intense feelings. Instead of generalized interpretation, one witnessed the most minute attention to detail, with every word and every musical phrase opened up, explored, carved, so as to yield its essence. And instead of the clear distinction between the performer and the material being performed, a distinction that made itself felt throughout the earlier repertoire, one finally had the exciting experience — central to all authentically good performances — of perceiving an identification between performer and material, with the singer dissolved into the music and the music dissolving the performer and the deepest self of the singer. Even the voice sounded better —

bold, freer, more uninhibited. The section of art songs was especially impressive, because both the quality of the performance and that of the music itself came as a revelation. What wonderfully sensitive settings of poetry, and what exquisite music — and by composers most connoisseurs have never heard of: Margaret Bonds; Charles Brown; Charles Lloyd, Jr.; Leslie Adams. The undescribed beauty of these first-rate art-song composers is doubtless due to the style they write in, tonal, lyrical, romantic, respectful of the natural inclinations of the human voice — a style quite out of fashion in serious vocal music these days. Some of the same composers were responsible for the imaginative arrangements of the spirituals with which Foreman concluded her program, singing with heart-breaking beauty. There is, of course, not the slightest reason why Blanche Foreman should not perform "Stride la vampa" or *Kinderlieder* with the same ardor and drama she evoked in, for example — Leslie Adams's "For You There Is No Song," or Hall Johnson's "Kale On, King Jesus." All she needs is a coach who can conduct her in the wider world of sound and meaning that makes Italian or German just as much a living language as English is, someone who could teach this potentially magnificent singer to express her own passionate temperament through those languages the way she already does through her own. □

All Italian



BY ELEANOR WIDMER

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I've been approached to do a video called "The Italian," an autobiographical history of my life with Italian food. In the first scene, I'm in New York's Little Italy, on Mot Street, where my father is playing a ball with his broom. Rocco, my father is always elegant, wearing a peppy gray suit with a fresh white handkerchief in his jacket pocket. In the country, an rough around the edges, my hair never properly groomed, my skin away, I scruffy sweater misanthrope.

The sidewalk is running with people who seem to sleep on the fire escapes on warm

nights, then spend their days in the street. My father stands there kibitzing while an Italian woman in a black dress and a white apron sweeps the sidewalk with a hair broom. Her name is Marie, and she operates a hole-in-the-wall Italian restaurant whose din sign reads, "Rocco's Meatballs Our Specialty." In one manner or another, everyone is related to Rocco the broom, so when she invites me inside for something to eat, my father raises his eyebrows, signaling his dissent. It's a spring day, but the interiors of all the dwellings are damp and cold. Even though I'm seated at a table in front of a window with the sun streaming in, I shiver.

In this part of the world, Italian is spoken by dropping the last syllable, so that language becomes lausa, nuncuetti is nuncetti, and pasta is past. I haven't had my breakfast yet, and when confronted with the overpowering odor of garlic, tomato sauce boiling in vast cauldrons, and the smell of strong cheese, my stomach heaves. Still, Marie, Rocco is very kind. She sets before me a platter of spaghetti and meatballs that could feed half the residents of Mot Street. Out of desire to please me, she covers every inch of the platter with grand Parmesan cheese. (From that day to this, I refuse grand Parmesan.) Marie Rocco loaves over me, checking at my slinky arms and legs, saying, "Mangia, mangia." I try my best, I really do, but I can scarcely make a dent in my meatballs and pasta luscious on a red lake. Fancy take-home cartons are unknown in those days; Marie places the re-

mainder of my food in glass jars, saved for such occasions. My father, Mister Big Shot, leans a shoulder on the cracked plastic tablecloth. (The meat costs a quarter, but he has to maintain his image.) When I get home, everyone asks me, as if I had been exposed to the most exotic food in the world, "Did you eat?" Did you eat it?
The scene shifts. I'm thousands of miles from my original home, on my way to an Italian restaurant in Encinitas. It used to be located on Mission Boulevard in Pacific Beach, but the owners decided to move their restaurant inland. The drive is long; we turn off I-5 to 78, traveling the road to Ramona until we find Lincoln. Where Lincoln intersects Midway, we make a right, then a left to Mission. I have a feeling of déjà vu as a handsome woman named Marie greets us in her family-style restaurant, with an updated, pleasant decor plucked right out of my childhood.

Marie and Luigi Pelliccioli used to have a restaurant in the Bronx, emigrated to San Diego for the good life, stayed in Pacific Beach for five years, and are now enjoying great success in Encinitas. The reason? They serve whopping portions at low, low prices. If you order a half-chicken à la carte, it includes what amounts to a half-pound of pasta as a side dish, plus bread, for \$6.79. We had a good laugh for \$6.79, pungent chicken and eggplant Parmesan (\$9.95), and shellfish alla pescatora, for \$9.79. The platter for the pasta with shrimp, calamari, and clams was the size

of a flying saucer, covered from rim to rim. The three of us could only eat half of it. Luigi's is noted for its almost overwhelming portions. All food is available for take-out, and for approximately an extra dollar, you can get soup as well as salad with your entrée.

What's the food like? It's Sicilian-style, hearty, with a robust, ubiquitous marinara sauce and lots of cheese, melted or grated on your food. The language was surprisingly good for such an inexpensive restaurant, and you really get your money's worth of course, it's not intended to be elegant Northern Italian cuisine.) Hot sandwiches, such as Philly-style combos, or chicken or veal Parmesan, cost only \$4.29; pizzas are sold whole or by the slice. If you're in the vicinity, it's a bargain restaurant to remember.

Last month for our video: Cafe Roma on Grand Avenue in La Jolla, chic, designed on two levels, with an open kitchen, arched windows looking out to the broad avenue, and music, cannot but hot. The original owners of When in Rome have left their Lucania location and are now hoping to attract people who enjoy well-prepared Northern Italian food at modest costs. The top price for a pasta dish is \$8.95, and the most expensive pizza is \$7.95. If you arrive with more than two people, you may order a pizza, salad, or soup, and one of 16 pastas. The dish called *Trio della casa*, as at Lucandella's When in Rome, is available at Cafe Roma. It consists of three types of pasta, with selections changing nightly. We saw a foxy-looking musician couple stuffed with spinach and cottage cheese, *nonnelli bianco* (vine-rip-shaped dumplings with meat, spinach and egg dumplings stuffed with chicken), and *penne con sauce* (substantially shaped pasta with sauce and cream) for \$8.95. Then we cleaned our palates with house salad (\$1.95) and as an afterthought had pizza, *quarry Arrogant*, with four cheeses (\$6.95). The pizza had a thin crust and was noteworthy.

The food here is well prepared, and Cafe Roma serves a specific need, namely to allow people to eat Italian food for \$40 or less. The same menu is available from opening to closing, and the pizza bar remains open every night one hour after the regular kitchen is closed. This allows you to have a late-night snack every night of the week.

The night we were there, the service left something to be desired: people bumped into one another, not able to coordinate the orders. (I trust they have settled into their jobs, which are not enviable because they have to run up and down stairs.) Mention should be made of the decor, which always affects the dining experience; it's contemporary with genuine marble tables. Cafe Roma is at the other end of the spectrum from the moon-and-pop style of Luigi's. It should attract a young, knowledgeable crowd and could be an expensive night on the town, in fashionable surroundings. □

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*San Diego Magazine, August 1988, 1989

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KARL STANLEY OLD COLUMBIA BREWERY AND GRILL 121 Columbia Street, San Diego, 92101. 234-2278. The new structure here is open to the public. The new chef, who is a local, is a specialty food and wine, which is no equal to the best. The chef, who is a local, is a specialty food and wine, which is no equal to the best. The chef, who is a local, is a specialty food and wine, which is no equal to the best.

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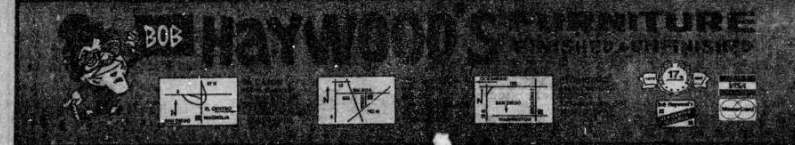
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When Jews and Arabs in America clash on an intellectual level, the Arab sympathizers often argue that the U.S. press is biased in favor of Israel. Some of the more vehement critics even parrot the conspiracy theory favored by those right-wingers who claim that our TV networks and major newspapers are controlled by a Jewish "cabal" [this will go to 11].

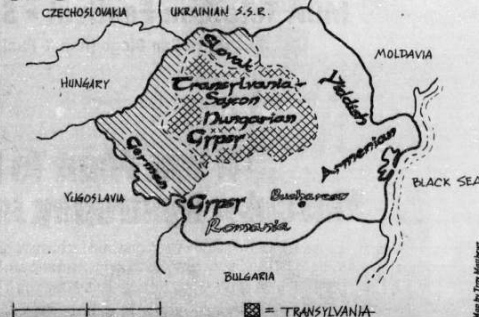
Palestinian poets in the United States fight to project a positive image of Israel. The current controversy over a new documentary film about the (continued on page 4, col. 1)

MUSIC FOR HUMANITY

If you go to hear the Transylvanian Quartet perform tonight at Granger Hall in National City, you will find out what authentic Transylvanian music sounds like, and help out some musical freedom fighters. The purpose of the concert, according to quartet director Jiff Fekank, is to publicize the well-documented human-rights violations committed by Romanian dictator Nicolae Ceausescu against the Communist country's Hungarian and other ethnic minorities.

Ceausescu has made clear his intention to eradicate the various ethnic factions in his country. To achieve this cultural homogenization, he's imposed severe linguistic bans, imprisoned his secret police to arrest, beat, savage, deport, and even murder minority activists and instituted a chauvinistic propaganda campaign against Hungarian nationalists living in Romania, accusing them of being "separatists" and "counter-revolutionary" and of endangering the state with their "reactionary" and "reactionary" tendencies.

Last March the dictator's henchmen unveiled the so-called Village Destruction Plan, which



200 MILES

calls for the systematic razing of Romanian villages — where most of the country's ethnic minorities live — until the number of villages is reduced from 13,000 to as few as 5,000. In the remaining villages, peasant private homes, villas in Romania's picturesque Transylvanian Art Deco style, and even churches dating back to the 17th Century are being bulldozed and replaced with prefabricated housing complexes

with communal kitchens and bathrooms. The same architectural assimilation is taking place in Romanian cities. According to one recent report in the Wall Street Journal, bulldozers in Bucharest have been working overtime "to turn the town's ancient heart into a scene and mirror reflection of an eye so large that Stalin's looks modest by comparison."

The Transylvanian Quartet's

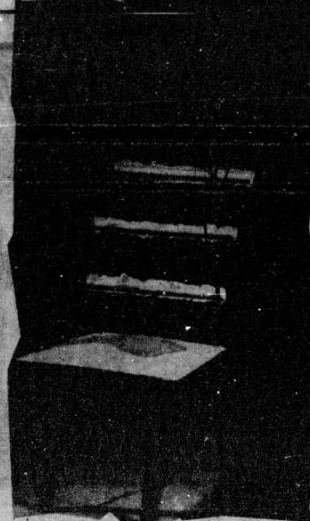
repertoire is a musical representation of all ethnic minorities living in Romania whose cultural identity Ceausescu is attempting to take away, whose villages are being destroyed, who are being herded like cattle into housing pastures of sameness. The group plays Hungarian, Gypsy, Transylvanian, Slovak, Yiddish, and Armenian folk music dating from the present all the way back to the Middle Ages. (continued on page 4, col. 1)

FIBER WORKS

As some members describe it, California Fiber could be a nearly ideal meeting of artistic minds. The 24-member group is made up of artists, predominantly San Diegoans, working with techniques and materials that fall under the broad heading of the fiber arts — a category diverse enough to encompass everything from quilting to wire sculpture. "It's a great group in that we're all working artists, serious artists," says Phil Jacobo Chacchina, coordinator of this year's members' exhibit, which opens this Saturday. "We meet once a month in a sort of work-study group. Everyone has a very solid professional base, and we give each other a lot of support. I can call a member up if I get stuck on something. And I've helped people who want to incorporate a basketry technique in their work."

Weaver Susan Hart Henegar suggests that a cooperative rather than competitive atmosphere is enhanced because members work in such diverse techniques and materials. This fosters an ongoing interest in the unique technical requirements of other members' work, but all share the common ground of artistic expression through fiber art. The California Fiber group has been active for 13 years, and membership is by

invitation. Recently members have exhibited as a group in private galleries in Germany, Los Angeles, Pasadena, and in the Museum of Contemporary Art in Riverside, and plans are in the works for a large show at the Irvine Fine Arts Center in 1990. And this Saturday, September 2, California Fiber launches its 17th annual juried show of new work in the exhibit space at the Lyceum Theatre in Horton Plaza,



"Autumn," Judith Babel, 1987

down town. Included with pieces from the local members will be 18 contemporary works by fiber artists from East Germany, Czechoslovakia, Switzerland, Austria, and Belgium, most of

whom have never exhibited in San Diego before. All are set to be joined by Joan Austin, fiber art educator at San Diego State University. Among the member works

included in the show is Ellen Phillips' *Barricade*, a small metal sculpture (eight inches wide, high, and deep) of twisted wire rods in repeated Xs, like a stack of crisscrossed fence posts, lashed with a tangle of wire and transparent plastic that appears from the barricade like ghosts. The artist is also preparing a large installation for the Lyceum exhibit. Phillips' sculptures explore themes of walls, boundaries, and the interplay of physical and psychological space. Phil Jacobo Chacchina works exclusively in weaving basketry techniques, using only the long fruiting stems of San Diego's ubiquitous date palms. The thin, rubbery stalks range in natural color from a slightly glossy honey brown to dull, dark gray. Chacchina weaves the fronds on bases of seeds into free-form wall hangings and modified container shapes. One of her two pieces in the show, *Fuzzled and Distracted*, consists of two stacked cones, the upper one inverted, nested together into a shape reminiscent of an hour glass. The twisted surface is studded with small bundles of the palm frond stalks lashed with linen thread, which are attached at various angles. The upper rim of the piece sprouts more palm stalks, their natural zigzag shape adding to the "fuzzled" feel of the piece. The artist admits the work was inspired by the addition of a new baby to her family and the changes that that event has made in her artistic life.

One of Rosalie Dault's contributions to the show is a montage called *Soul Searching*. The 18-20-inch piece is a grid arrangement of 41 squares of layered paper and woven silk, lined and loose at their edges and painted freely in muted tones of acrylic. Dault came to fiber art (as have many others) from the fine arts — with a background (continued on page 4, col. 1)

"The Trapper," Charles Dyer, 1984

THEY'RE HISTORY

23rd of December, year of our Lord 1826.

Dearest Mother and Father: I trust this letter finds you in good health. When last you heard from me I was camped at the Great Salt Lake and preparing to strike West in the company of John and Samuel. I had other men in search of better water. Father, I know your associates in St. Louis regard Smith as a Rascal and a Rogue, but I must tell you he is neither; he is a faithful and brave Mountain Man and a Methodist to boot.

We left the Utah Valley in August, carrying little more than our traps and a grub sack each of coffee, flour, and salt. For victuals we relied upon Antelope, Hares, (continued on page 4, col. 2)

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A BALANCE OF RAGE

continued from page 1
Palestinian rebellion in the Israeli-occupied West Bank and Gaza is an interesting example of this supposed media bias. Days of Rage, produced by independent filmmaker Jo Franklin-Tour, shows the occupation from a Palestinian point of view. Palestinians tell of shootings and beatings they've suffered at the hands of the Jewish settlers, and the few Israelis featured in the documentary are critical of their country's policies. Los Angeles Times television critic Howard Rosenberg has called the 90-minute film "a powerful, well-made program that conveys a message... never before presented on American TV as a documentary-length statement without rebuttal." But some important executives of the nation's Public Broadcasting System balked at airing the documentary, which was originally scheduled for showing on PBS stations last December.

After branding the film "a pure propaganda piece" and comparing it to Leni Riefenstahl's Triumph of the Will, the vice president of New York's WNYC dropped its sponsorship of Days of Rage. (Producer Franklin-Tour told a reporter that the station had succumbed to "actual or perceived pressure" from New York's 1.7 million Jewish residents.) Because WNYC was "sponsoring" the film nationwide, the broadcast was delayed six months until another sponsoring station could be found. New York's WNET took the film under its corporate wing, but summer scheduling problems prompted another delay and almost caused Franklin-Tour to withdraw the \$180,000 documentary, which she paid for with profits from the sale of her other documentary efforts. A compromise has since been reached, and Days of Rage will now be broadcast. But it won't be aired without rebuttal. In the interest of "fairness" and "balance," PBS has sandwiched the documentary between a brief

introductory film that presents the Israeli point of view on the Palestinian uprising and a more lengthy closing segment in which five panelists, including the international president of PBS, Brito, discuss the media, as the program is known. PBS vice president Barry Chase saw this two-and-a-half-hour package (called *Infidels: The Palestinians and Israel*) presents a more thorough and balanced piece of TV journalism. New York Times critic Walter Goodman disagrees, calling the extended program a "hefty" and "realistic" approach to the problem of perceived bias, and Rosenberg of the L.A. Times agrees that Days of Rage should be "aired in a TV environment that does not dilute its pointed message." Local viewers can decide for themselves next Wednesday, September 6, when the program will be broadcast at 9:00 p.m. on KPBS-TV, Channel 15.

— Paul Krueger



FIBER WORKS

continued from page 1
in expressionist painting and sculpture. It is the lure of the diversity of materials that draws artists to specialize in some aspect of fiber arts — and the appeal of manipulating texture, form, color, and light, often using weaving and stitching methods that have barely changed in 1000 years. The European contributions to the Lyricon show include some three-dimensional works based on

ancient bobbin-lace techniques. Any material that can be woven, tied, knitted, or stitched seems to be fair game — from tapestry wool and silk thread to window screening and burlap wire. Other works included in the show are paper sculptures by Judith Bethel and Martha Chastain; tapestries by Susan Henegar, Antonia Costantino, and Erika Torri; wearable and fabric art by Partie Franer, Diane Gage, Donna Jolly, and Mimi Levinson; and felted raw wool fibers, dyed, compressed, and manipulated by Jose Hagedad de Alvarez and Cheri Myers. The show, "Interwoven: California Fibers and European Artists 17th Annual Juried Exhibition," opens with an artists' reception on Saturday, September 2, from 5:30 to 7:30 p.m., in the lobby exhibition area of the Lyricon Theatre in Horton Plaza, downtown. The works remain through the end of the month and can be seen during the theater's performance times. (continued on page 4)



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AUGUST 31, 1989

(continued from page 1)
Tuesday through Sunday. For additional information about extended evening hours, call 235-9572.

— Lydia McRae

MUSIC FOR HUMANITY

(continued from page 1)
Two guest artists will be featured: guitarist Fred Renner, who is chairman of the Greenmont College music department, and violinist Christopher Vitas, an occasional guest artist with the San Diego Symphony. Tonight's performance is scheduled for 8:00 p.m. at Granger Hall, 1615 East Fourth Street, National City.

All proceeds will be turned over to the Hungarian Human Rights Foundation. For more information, call 263-2747.

— Thomas K. Arnold

THEY'RE HISTORY

(continued from page 1)
and even the old Cone. Beaver were scarce, and our peltry failed to increase as we travelled West through a country of great barrens covered with sagebrush. We finally reached the Seeds Kender River, which empties into the Gulf of California and is there called the Colorado. We followed the left bank of this river into the Dark Mountains and through thick and hard reasoning made it beyond them, although we lost half our horses. We ended up walking into a green Valley filled



with Mesquite and Willow, and there struck up acquaintance with a tribe of Indians the Spaniards call the Mo-havay. They supplied us and told us of the Missions of California that lay to the West and Smith determined that the journey there was more desirable than turning back. We spent the next 15 days trading horses and foodstuffs. Plain covered with a burning salt

crust, following the course of the Mo-havay River. Smith has named it the "Incarnate River" after its curious habit of plunging underground for miles at a time. Just when all seemed lost and we might perish from Thirst, we came to the region called Alta California and were metted cautiously by the Mexicans. All is not well, however; after requesting fresh horses and permission to travel freely throughout the territory, Smith was taken into custody by the Governor-General of California, Jose Echandia, and transported to San Diego. At this time no Beaver water here, they are rightly suspicious of Americans and Mountain Men. Thus, we are presently camped one day's ride East of the Mission de San Diego de Alcalá, in the shadow of a mountain the Californians call

"Laguna." We've been told an American sea captain in the harbor of San Diego will vouch for Smith. Until then, we sit. The local Indians are a gentle sort, not fierce like the Comanche. They call themselves the Kwayami, and live on a curious diet of fallen acorns which they grind into meal in granite pits. I keep to myself, but the other men, as is their habit, are trying to charm the Indian maidens with Gifts of beads and buckskin. I have yet to see any one of them pledge troth for marriage! The time Deanes Father and Mother, I must end this correspondence! A Boston-bound schooner is in the harbor of San Diego, and I'll have to ride all night to place this letter aboard. Promise me you won't

(continued on page 4)

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(continued from page 4)
worry, I've kept the tough Trade out of my life and my Bible by my side, and I truly believe that this Alta California is a land suited upon by our Creator.

I remain your Loving and
Dedicated,
Jacob Wheeler
If you and your Family would care to make the acquaintance of a Mountain Man (along with a full-blooded Konyami Indian and a panel of early Laguna settlers), or perhaps join for Gold and see an authentic bedrock Murre site, trek up to the Laguna Mountain Recreation area September 2 and 3, year of Our Lord 1999, and witness the annual Living History Weekend. Tickets are available at the Alpine Ranger Station, 1348 Alpine Boulevard, or at the Mt. Laguna Visitor Information Office. Beaver pelts will not be accepted as trade for tickets, although a small donation would be appreciated. Phone 473-9668 for more information.

— Joe Daley

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. On no phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the place 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 80603, San Diego, CA 92138.

OUTDOORS

The Crescent Moon returns to the evening skies Saturday, September 2. Using binoculars, look low in the west to spot both the thin crescent and the dim planet Mercury nearby. On Sunday and Monday evenings, the moon lies fairly close to Venus — the brilliant starlike object in the west we've been seeing for some weeks now.

Birding Walk, the Audubon Society hosts an easy hike through the Dairy Mart fields on Saturday, September 2, from 8 a.m. to noon. This outing will be led by an experienced naturalist, offering birders the chance to see a few of the early fall migrant birds coming through, as well as some lingering summer species, and the usual year-round residents. Take 15 south past Imperial Beach to the Dairy Mart Road exit. Turn right (south) on Dairy Mart Road, and proceed about 300 yards to the ponds. Meet just beyond the bridge. No restroom or water is available; bring a scope. For more information, call 531-0615 or 280-7770.

"Walk in the Park," the San Elijo Lagoons is the site for the next monthly walk sponsored by Picnic

People on Saturday, September 2. Ralph Station of San Diego County Parks offers a brief overview of the area, and the one-hour walk begins at 9:30 a.m. Hikers will walk along lagoons and woodlands and see a marked trail. Bring binoculars. To reach the lagoons, take 15 to the Marchese exit in Cardiff and proceed east. Park at Mira Costa College, 1313 Marchese Avenue. Free. 587-1217.

The Chaparral, the tangled assortment of low-growing, drought-resistant native shrubs covering most of San Diego County's lower mountain slopes, has managed to remain fairly structureless this summer. Unlike many of the scrubby native plants near the coast, chaparral species tend to hang onto their leaves year round. This month, the coppery, sub-burnished summer of last spring's flower clusters are still clinging to the tips of bushes and shrubs, and a few wildflowers have popped up here and there in response to recent thunderstorms arriving over the mountains. To enjoy the beauty of the chaparral landscape, explore the hillside above Lake Meuna and along Lions Valley, Laguna, and

Boulder Creek Road in East County. Or head inland from Escondido toward Ramona or Valley Center.

"Living History" walks, the Laguna Mountain Volunteer Association and the Cleveland National Forest will sponsor a weekend of events at Mt. Laguna Saturday, September 2, and Sunday, September 3. Visitors will see recreations of historical events, "meet" the first ranger, tour cabins, watch a herd of cattle, and view the site where local Indians prepared their tribal food. Sixteen walks are also scheduled throughout the weekend, each walk covering about one and 1/4 miles and lasting 1 1/2 hours. Tickets for the walks can be purchased at the visitor information office on Mount Laguna beginning Friday, September 1; this program was a big hit the last two years, so be forewarned. To reach Mt. Laguna, take 16 east to Summit 15 (Jolly Canyon Highway 543). Proceed north approximately 16 miles from that junction to the 11 Pools campsite. Driving time from Mission Valley is about 1 1/2 hours. For more information, call 473-9668 or 445-6135.

Military History Walks, take a guided walk and learn about the history of military defense at Point Loma on Sunday, September 3. The



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WORKSHOPS

Saturday, September 2, 1-4 pm
"Crystal Healing Lecture & Workshop"

Sunday, September 3, 10, 17 & 24, 1-3 pm
"Beginning Astrology" — Cheri

Wednesday, September 6, 12, 20 & 27, 7-9 pm
"Guidance of Numerology" — Cheri

Thursday, September 7 & 28, 7-9 pm
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READER'S GUIDE TO LOCAL EVENTS

walks meet on the patio adjacent to the visitor center at Cabrillo National Monument at 1:30 p.m. It lasts about 1 1/2 hours and includes a visit to one of the many historic bunkers, and searchlight stations located within the park boundaries. To reach the monument, take I-5 west to Nimrod Boulevard, at the Whittier Street exit in Carlsbad. Turn right on Carlsbad and follow past the cemetery five or six miles to the end of the point. No charge, except for parking fee. Reservations are required, call 537-5450.

"Sunset Series," Walkabout International explores Tijuana Canyon on its next early morning walk, set for Monday, September 4, at 6:15 a.m. Join the group for a moderate walk along the (mostly) a little hilly dirt terrain. Meet at the end of Tijuana Road, off Moraga Boulevard, by the recreation center. Free. For more information, call 231-7465.

DANCE

Dance Jam takes place every Friday night beginning at 9 p.m. at 3225 Fifth Avenue, in the uptown area between downtown and Hillcrest. Dance free-time in a smoke-free environment to recorded music. For ticket information, call 239-1713.

Swirl Dancing happens twice a week every week on Fridays at the Old Cardiff Church, 230 Birmingham Drive, in Cardiff at 7:15 p.m.; and on Mondays at 4070 La Jolla Village, Mission Hills, at 7:15 p.m. For more information, call 295-9077.

Balloon Dancing, the National Smooth Dance, next event takes place on Saturday, September 2, at 8 p.m. in the Silvergate Marquee.

Tangle, 3799 Utah Street, in North Park. General dancing and refreshments will be featured at this monthly event. For ticket information, call 299-4062.

"Ukrainian Festival '89" two dance performances by the Chernomir Ukrainian Dance Ensemble will be performed over Labor Day weekend as part of the annual Ukrainian celebration. The 37-member dance group of Edmonston, Canada, will perform in colorful costume on Saturday, September 2, 7 p.m. at UCSD's Mandeville Auditorium. (Though other Soviet republics offer traditional folk dances, the Ukrainian republic displays the jumps, kicks, and rapid American-style waltzes.)

"Russian" dancing! On Sunday, September 3, at 2 p.m., six members of the group will perform a casual program of songs, dances, and acts on the outdoor stage at the House of Pacific Relations international courts in Balboa Park. For ticket information, call 696-5994. Sunday afternoon's program is free; call 467-9176. For more information about the festival, see "Special."

Just Performance, the Elton John Dance, performs two shows at downtown's City Center, in the Omni Hotel at 910 Broadway Circle, on Saturday, September 2. Shows are scheduled for 8 p.m. and midnight. For ticket information, call 239-2000.

"Earth Beat Honduras," a ceremony of thanks will be held on Sunday, September 3, incorporating ancient rituals from the Mexican and American Indian cultures. Drumming, art, dance, and a multicultural potluck are scheduled for this all-day event (10 a.m. to midnight). Held at the arts park, located on El Camino Real, 1/4 mile south of Del Mar Hughes Road, in Del Mar. For ticket information, call 755-7025.

Contemporary Dance Concert, Malabach Dance and Company, and choreographer John Malabach former principal dancer with Twyla Tharp, will present a dance concert for area youth on Sunday, September 3, in Balboa Park. Two of Malabach's works, "Up in Flames" and "Departure of the Youngmen" will be featured. The 2 p.m. performance takes place in the Casa del Prado Theatre. Free. 693-3633.

FILM

"The Second Animation Celebration: The Movie," a new feature-length compilation showcasing the animation from around the world, will open at the Kett Cinema on Friday, September 1. This 105-minute feature is composed of the most popular films chosen from more than 1500 screened in the second and third Los Angeles International Animation Celebration.

Thirty-four films are included, representing six continents. Among the highlights are the academy-award winning "Tintin," a series of animated quads featuring Matt Groening's Simpson family begins on "The Thelma Houston Show." Unleashed, a film co-produced by David Byrne of Talking Heads, and the Soviet Union's tribute to Mickey Mouse, "The Marmoset."

The Second Animation Celebration screens through September 12 nightly at 5 p.m., 7:15 p.m., and 9:40 p.m. Saturdays, Sundays, and Labor Day (Monday, September 4) at 12:30 p.m. and 2:45 p.m. The fee is at 400 Adams Avenue in Kensington. For ticket information and schedule, call 283-3909.

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Don't miss the "Rollerblade Team" as they perform the latest in rollerblade fun and fitness and offer tips and techniques to those daring enough to take a spin.

Catch 91X's Russ T.Naiz as he gives away a deluxe trip for two to Park City, Utah and register for the September 3rd "Run and Roll" at Balboa Park.



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READER'S GUIDE TO LOCAL EVENTS

"Pacific Coast Indian Club Pow-wow" intertribal dancers and singers, native American crafts, and American Indian food booths will be featured at this rendezvous held at the Buena Vista Indian Reservation's recreation center on Saturday, September 2, and Sunday, September 3. The public is invited to participate in this cultural event from noon to 11 p.m. both days, bring a chair and something for shade. The center is located on Wildcat Canyon Road in Lakeside. Free. For more information, call 694-0433 or 271-9567.

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READERS GUIDE TO LOCAL EVENTS

force in the changing face of the city's residential, commercial, and public projects.

The show remains through December 31 at the museum, located in the Casa de Balboa building, west of the Fleet Space Center, in Balboa Park. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. 223-4053.

National History Museum. "Treasures of the Earth: Minerals from the Collection of Josephine L. Scarp." A new display of gemstones and minerals from around the world, is being featured in the new Boulder Family Mineral Gallery at the museum. The gallery will be a permanent showcase for temporary mineral exhibits and is the first

completed portion of the museum's hall of mineralogy due to open next year. The Scarp mineral collection features more than 50 stones, including an onyx from Uruguay weighing 50,000 carats and a yellow citrine (quartz) from Brazil at 15,000 carats. Many specimens from San Diego County miners will be shown, along with malachite, sphene, and opals from Baja. The exhibit continues through September 25.

"Treasures of the Ancient Sea" is an exhibit that contains complete fossils of an aquatic lizard (mosasaur), a bony fish (codfish), and a mammal (small baleen whale). The 19-foot whale was recently recovered from a site in Costa Rica. The exhibit also includes a variety of other marine fossils—dolphins, sea cow, walrus, for seal, sharks, and more of sea shells—and a working paleontology lab set up for viewing at the museum's science station. The museum's permanent exhibits include educational displays on endangered species, animals, and humans, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 223-3821 for more information.

Reuben H. Fleet Space Theater and Science Center. The latest addition to the center of laser light shows is "Summer of '89," a musical tribute to the '80s including such rock icons as the Rolling Stones, the Byrds, Cream, Jefferson Airplane, the Doors, Janis Joplin, Jimi Hendrix, Steppenwolf, and more. Psychedelic art forms and graphic styles are also used to the show. It screens Monday through Saturday at 9:15 p.m. and 10:15 p.m. 1 White in Space, a new OMNIMAX film celebrating the bicentennial of the French Revolution, continues throughout the summer. It tells the story of Claude Chagall, whose invention of the optical language helped define and unify France during the revolution. 1 White in Space screens daily at 2 p.m. and 5 p.m. Another film running through the summer is "In the Limit," a tour inside the bodies of athletes. It shows the Limit screen daily at 10 a.m., 12 noon, 1 p.m., 3 p.m., 6 p.m., 7 p.m., and 9 p.m. "Luna Out Loud" is "The Zodiac" is the new laser light show. It has 3-D graphics, laser, and animation set to eye-opening music and new-age music. Show times are 9:15 p.m. and 10:15 p.m. Sunday. The theater and science center are located in Balboa Park. For exhibit schedules, call 226-1168 or 226-1231. The science center is open from

9:30 a.m. to 9:30 p.m. daily (hours are extended to 10:30 p.m. on Friday and Saturday).

GALLERIES

"California Fibers and European Antiques Just Exhibitions" the 15th annual juried show is the result of a collaboration between the local artists' group California Fibers and European fiber artists. Works include weaving, paper, fiber and use sculpture, jewelry, lighting, nature design, quilting, lacemaking, collage and wearable art. The exhibition opens Friday, September 1, at the San Diego Reentry Theater art space in Horton Plaza. A reception for the artists will be held Sunday, September 2, from 5:30 p.m. to 7:30 p.m. Viewing is scheduled during performance hours, Tuesday through Sunday, and Monday through Friday, 9:30 a.m. to 5 p.m. 225-4272.

Recent Paintings by David Minsk. Minsk is on view at the Art Site, 921 E. Street, downtown, beginning Friday, September 1, with a reception from 6 p.m. to 9 p.m. Minsk's work includes landscapes and portraits. Viewing hours are Thursday through Sunday, noon to 6 p.m. The exhibit remains through October 1. 756-5351.

Multimedia Art Exhibit. The Associated Senior Artists of San Diego will host a juried exhibit at the Jewish Community Center, 4079 54th Street, in the college area, from Friday, September 1, through September 29. The show includes oil paintings, acrylics, watercolor, and pen-and-ink drawings. The association is made up of artists age 55 years and older. A reception is scheduled for Sunday, September 1, from 3:30 p.m. to 5 p.m. at the center. Viewing hours are Sunday through Friday, 9 a.m. to 5 p.m. 223-3077.

"Etchings—The Print." Galerie Cohn will exhibit prints by 18 220th Century artists at the gallery, 1424 San Diego Avenue, in Old Town. Artists featured include Baskin, Bellmer, Caselles, Conde, Curran, Fillet, Grogan, Hertz, Lam, Mars, Mera, Pissarro, Schuster, Toledo, Wachtel, Weiss, and gallery owners Lily Rose and Juliette Harniman. An opening reception for the exhibit is set for Saturday, September 2, the show remains through October 14. Viewing hours are Wednesday through Sunday, noon to 5 p.m. 474-0166.

"People in Their Environment," the Stern Club bookends will display photographs by Chuck Harniman from Friday, September 1, through September 30. The gallery is located at 3830 Ray Street in North Park.

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See back of Section 3

[illegible][illegible]

threat, had no hair, and "Green Police" James Brown of 1945, all but are re-created in The Lizard's hands. The actual scene means of help clarify the plot. The Lizard, or the Ditch, or that are too entangled their soldiers' of that the script the show is so persons more set tion is quite good — becoming stages, and the

growing attraction between Anne and Peter and Dore — and Smith has voices both well. He is aided by a strong ensemble cast of well links here, from David Cochen Heath's characterised Otto to Christopher Babin's Round, a range of hyperbolical nervous, among Smith such older Bookers, and Veronica Murphy Smith, costumes, and Smith's lighting, and most importantly the young Julieanne Annell's portrayal of Anne. But for her last scene, the director was extremely fresh, especially about himself. She showed our courage and gave us to every feeling, on the page and in person. This could suggest an attitude in this close-quarters, but it makes her fit to the work. Anne is captured the many shades and states of Frank in a vignette, whose believability creation who can face any danger with a the amount of courage. (Sm.)

Lizard's Players Theatre, through September 17; Wednesday through Saturday at 8:00 pm, Matinee Saturday (and Sunday, September 17) at 2:00 pm.

DOWN THE ROAD
Lee Blessing's new drama follows a husband-wife writing team, Chester and Iris Menzies, remembering a book about William S. Burroughs, a serial killer. Like actual serial killers Ted Bundy and Edmund Kemper Jr. Blessing has already had books written about him and wants this one done his way. In effect, instead of being about serial killings and the workings thereof, *Down the Road* comes to be about control — and the better for the book. The more we mean (continued on page 18)

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AUGUST 31, 1989, 19

READER'S GUIDE TO THE MUSIC SCENE

CONCERTS

"The Concert in Benefit the Hungarian Human Rights Foundation," featuring the Transylvanian Gypsies, with Christopher Ylvis and Fred Bessell's Gypsy Hall, tonight, Thursday, 8 p.m., 1035 East Fourth Street, National City, 263-7247.

The Greg Ellis Band and Robert Vaughn and the Shadows: Tonight, Thursday, 8 p.m., 623 North Highway 20, Solana Beach, 755-8247 or 278-7733.

King's X and Masters of Reality: Tonight, Thursday, 8 p.m., Pueblo Amigo Shopping Center, Tijuana, Baja California, 230-7773 or 278-7733.

Russell Mays: Backstage, tonight, Thursday, 7 p.m. and 10:30 p.m., 9022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7733.

Yellowman and the Campers: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Center Avenue, Solana Beach, 481-0022.

Leviende Alameda, with Bob Magnusson and Joe Pardo: Tonight, Thursday through Sunday, September 2, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 493-0201.

Lemonheads, Madhouse, What?!, Tonight, Thursday, 8 p.m., 1330 Buena Vista Avenue, San Park, 276-3993.

Santitas Open Air Theater, Saturday, September 2, 8 p.m., San Diego State University campus, 278-7733.

The Jacks: Backstage, Saturday, September 2, 8:30 p.m., 9022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7733.

OF NOTE



FOGUE

With Russ Magnusson as their Fletcher Christian, the Pogues make the sound of modern music. This is the drunk, disorderly, emotional music of men armed with aqueducts in a seaport pub, playing for all their worth, as if to ward off the gutter life, just as Fletcher Christian did on his voyage. The rock to forge their engaging hybrid of rock and traditional British folk, the Pogues captured the spirit and economic lessons of punk to brew their tasty Anglo-Irish brew. Playing guitar, fiddle, Uilleann pipes, concertina, and the like, the band conjures a piping-y Christmas.

Chief songwriter MacGowan is a sort of Tom Waits-cum-Richard Thompson, whose tunes are so tightly woven as they form the dark side of the Celtic soul. His most recent release, the holiday day from report is capable of reaching, weedy love and grim social commentary, as in the black Christmas card "Fairytale of New York." It's the most conspicuous rock to ancient grooves. MacGowan sounds like a sudden Van Morrison attempting to get out of a record contract by dropping too many of his Gaelic notes.

Each of the Pogues' four albums has a "personality," but the most recent, Peace and Love, is a great 50-year-old in its underdog spirit from top to bottom. It's a Christmas song, from Irish folk to Celtic pop, but the matter what the music of the moment, these men are looking for a new kind of music in a can of pop. They get the adrenalin pumping as openers for Bob Dylan Wednesday at the Starlight Bowl.

JOHN D'AGOSTINO

Robert Vaughn and the Shadows: Tonight, Thursday, 8 p.m., 623 North Highway 20, Solana Beach, 755-8247.

The Kingston Trio: San Diego Wild Animal Park's Wildlife Amphitheater, Saturday, September 2, and Sunday, September 3, 5 p.m., 8500 San Panchito Valley Road, Escondido, 747-8702.

Little Feat and the Jeff Healey Band: California Theatre, Friday, September 3, 8 p.m., 1122 Fourth Avenue at C Street, downtown, 232-0392 or 278-7733.

GNAR, Excel, and Santa Claus: Tonight, Thursday, 8 p.m., 1035 East Fourth Street, National City, 263-7247 or 278-7733.

Marti Jones and Don Dimes: Backstage, Sunday, September 3, 8:30 p.m., 9022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7733.

"A Reading of the Music, Please": Saturday, Sunday, 8 p.m., 143 South Center Avenue, Solana Beach, 481-0022.

The New Grass Revival, Country Oceans, and Megadeth: Blue Circle D Corral, Sunday, September 3, 7 p.m. and 9:30 p.m., 1033 Broadway, El Cajon, 444-7443.

Sparrow: Belly Up Tavern, Tuesday, September 3, 9 p.m., 143 South Center Avenue, Solana Beach, 481-0022.

Bob Dylan and the Pogues: Starlight Bowl, Wednesday, September 4, 7:30 p.m., Balboa Park, 278-7733.

Harold Land: Klamath, Wednesday, September 4, through Sunday, September 11, Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 493-0201.

Natalie Cole: Backstage, Thursday, September 4, 8 p.m. and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7733 or 224-9438.

Elvis Costello and the Real Gone: Open Air Theater, Friday, September 4, 8 p.m., San Diego State University campus, 278-7733.

Foghat: Backstage, Friday, September 4, 9:30 p.m., 9022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7733.

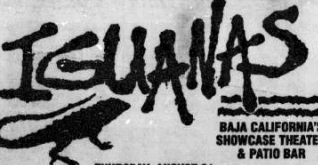
"Bugsy" Part 185: Saturday, Sunday, 8 p.m., 1035 East Fourth Street, National City, 263-7247 or 278-7733.

The Hippopotamus, featuring Russ Freeman: Backstage, Friday, September 4, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 278-7733 or 224-9438.

The Big Boys Playboys, with Rick Flanagan: Belly Up Tavern, Friday, September 4, 9 p.m., San Diego State University campus, 278-7733.

Turkey and the Immortal Freedom Band, with Dave Wilford, Todd McGowan, Zephaniah, Tisha, Sylvia Aguilera, Gloria Lacy, David Barbosa, and Jorge Pardo: Backstage, Friday, September 4, and Saturday, September 5, 9 p.m., 447 Fifth Avenue, downtown, 226-3447.

Michaluk Street Scene '89, featuring James Cotton and the Big Band, Otis Rush, Bonnie Earl and the Broadcasters, Bob Elms, the Pauline Thompsons, the Yellowjackets, Dan Siegel, the Elton John Band, Terrence Stone and the Mallet Playboys, Zachary Richard, Buddeke, the Jacks, James Wood and the Immortals, Red English, David Lindley and El Rayco, King Sunny Ad and his Africa Beats, the Cardiff Brothers, Mojo Nixon and the Ropes, and others: Caliente Center, Saturday, September 5, 5:30 p.m., Fourth and Fifth Avenues, between Island and L Streets, downtown, 444-4427 or 278-7733.



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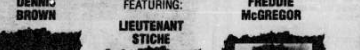
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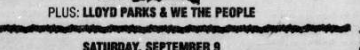
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RUSS FREEMAN & THE RIPPINGTONS
Friday, September 8 KIFM 98.1

Return of the Poetry Woman
PHOEBE SNOW
Sunday, September 10
(One show, 8:00 pm) KIFM 98.1

BACK BY OVERWHELMING DEMAND!

HIROSHIMA
Friday, September 22 KIFM 98.1

2 SHOWS NIGHTLY, 7 & 9 PM • ALL AGES WELCOME • DINNER SHOW PACKAGE AVAILABLE
HUMPHREY'S INDOOR JAZZ
Sunday, September 3 FLIGHT 7 Monday, September 4 FLIGHT 7
TICKETS ALSO AVAILABLE AT HUMPHREY'S • HUMPHREY'S CONCERT LINE: 224-9438
HUMPHREY'S • 2241 SHELTER ISLAND DRIVE

CHARGE TICKETS BY PHONE: 560-8022 OR 278-TIXS

TONIGHT! THURSDAY, AUGUST 31
RONNIE MILSAP
PLUS: STEVE KOLANDER

FRIDAY, SEPTEMBER 1
PAUL WARRING • NERVOUS REX
SEVENTH STAR • NIGHTMARE HAG

SATURDAY, SEPTEMBER 2
THE JACKS

SUNDAY, SEPTEMBER 3
MARTI JONES
PLUS SPECIAL GUEST: DON DIXON

THE Bacchanal
San Diego's Showcase Theater

TUESDAY, SEPTEMBER 5
PRESENT THE FINALS OF
ROCKWARS '89
CALL 560-8000 FOR FINALISTS

FRIDAY, SEPTEMBER 8
FOGHAT
PLUS: THE COMMITTEE

SATURDAY, SEPTEMBER 9
THE OFFICIAL STREET SCENE AFTER SHOW
MIGHTY PENGUINS
WEDNESDAY, SEPTEMBER 13
LADY SINGS THE BLUES
VALERIE WELLINGTON
TICKETS JUST \$5

TICKETS AT
AND THE BACCHANAL

THURSDAY, SEPTEMBER 14
KMG FM PRESENTS A
VERY SPECIAL CONCERT
TOO HOT TO PRINT - CALL FOR INFO

FRIDAY, SEPTEMBER 15
BOBBY BLUE BLAND

MACK 101.1 SATURDAY, SEPTEMBER 16
JOHNNY WINTER
PLUS: NICK GAZLAY

SUNDAY, SEPTEMBER 17
BUDDY GUY
PLUS: Z. MARTINIQUE

TUESDAY, SEPTEMBER 19
LONNIE MACK
PLUS: MIGHTY PENGUINS

DON'T MISS:
CECILIO & KAPONO 9/21 • OUTLAW 9/23
LEX GREENWOOD 9/25
LITTLE MILTON 9/25 • KALAPANA 9/30
NITTY GRITTY DIRT BAND 10/2
DELBERT MCCLINTON 10/5 • STEVE STEVENS 10/5
ACOUSTIC ALCHEMY 10/7
STRAY CATS 10/9 & 10/10
SHADOWFAX 10/13 • STEVE SALAS 10/14
MICKLEY GALLEY 10/11
THE DAVE MARSH B.J.M.D. 11/19

5022 CLAIREMONT MESA BLVD. • MUST BE 21 • CONCERT HOTLINE 560-8000

Dinner's, 7500 Fly Avenue, La Jolla, 454-1413. George Marmore performs Greek and international music on the beautiful red stage every night except Monday.

Bar's, 7055 La Jolla Shores Drive, La Jolla, 454-0541. Laurinda Almeida, with Bob Magnesson and Jim Flann, jazz Thursday through Sunday. Dee Dee McNeil, with the Mark Augustin Trio, jazz Monday and Tuesday. Harold Land and the Mike Wallard Trio, jazz Wednesday.

Embassy Suites Hotel, 4550 La Jolla Village Drive, La Jolla, 454-4000. The Mark Leeman Band, jazz, early evening Monday.

Fisher McGee, 1466 Garnet Avenue, Pacific Beach, 272-8540. Mike Keene and the Connections, rolling stone-style blues and rock and roll, Sunday, Trough Beach, rock and roll, Monday and Tuesday.

Hilton Hotel, 1175 East Highway 163, San Diego, 524-4000. The People Movers, contemporary Wednesday through Saturday evening. Happy hour jazz Band to Red, Thursday and Friday. De Chanté Island Bands (sax, calypso, and reggae), Wednesday. The People Movers perform jazz music during the Sunday brunch.

Hotel del Coronado, 3500 Orange Avenue, Coronado, 434-6021. Ocean Terrace Lounge, salsa, rock and roll, Tuesday through Saturday. Contemporary music, Sunday and Monday. Pats Court, James Pate, piano, performs 5 p.m.-midnight, Friday through Sunday and 5-10 p.m., Monday, Jerry Melnick, piano, 5-10 p.m., Tuesday.

through Thursday; the Variations, contemporary 6-9 p.m., Sunday. Ocean Room, jazz Monday, 6-9 p.m., Friday and Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 273-3220. The Ben Brothers, rock and roll, Thursday through Saturday. Brokeback, vintage rock and roll, Sunday through Saturday. The Elsie Brown Band, featuring saxophonist Johnny Vase, piano, lounge, blues, and rhythm and blues, from 10 p.m., Sunday. Salsas reggae group the Trevor James Band performs from 3-5:30 p.m.

La Avenida, 1303 Orange Avenue, Coronado, 435-0262. Silva Louisa and Chana Remy, musical variety featuring pop, blues, jazz, folk, show tunes and more, Thursday through Saturday.

The Landing, 450 West Point Loma Boulevard, Loma Point, 253-9108. The Brown Sugar Band, 5th and 10th rock and roll, Wednesday through Saturday. The Left, Oregan, 800 Garnet Avenue, Pacific Beach, 272-2143. James Sells, jazz, Friday and Saturday.

McP's Pub, 1107 Orange Avenue, Coronado, 435-0280. Live music is featured on every night of the week, call club for information. The Mexican Village, 120 Orange Avenue, Coronado, 435-0222. Piano bar entertainment: The Music Players, with Remy and Flann, contemporary rock and roll, Sunday through Saturday. Randy Bercher, pianist, performs Sunday through Tuesday. Steve Witherspoon, contemporary, Wednesday.

May May's, 1505 Sports Arena Boulevard, Loma Point, 253-5996. Pysell, rock and roll, Thursday through

Sunday. Prans, rock and roll, Tuesday and Wednesday.

The Ocean Piste Club, on the Ocean Beach Pier Ocean Beach, 224-3359. Vocalist Cathleen Coen sings jazz Wednesday through Saturday.

The Ocean View Restaurant, 1330 Orange Avenue, Coronado, 435-7771. Contemporary, with Steve Rahn and Gary Tatta performs classical guitar music, Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-2522. The Rhinobog, vintage rhythm and blues, Thursday, the Sons of Quasimodo, rock and roll, Friday and Saturday. De Chanté Island Bands, sax, calypso, and reggae, Sunday. The Ben Brothers, rock and roll, Monday through Wednesday.

W.D. Patis and Company/Quality Inn, 2901 Nimitz Boulevard, 254-3655. Brazilian, country, rock, Tuesday through Saturday.

Paradise Inn, 1035 Quince Road, Marina Village, Mission Bay, 223-2335. Private Dancers, rock and roll, Friday through Sunday.

Promo, 1025 Prospect Street, La Jolla, 454-7111. Don Wallace, jazz, Friday and Saturday.

Robert Vaughn and the Shadows, rock and roll and rhythm and blues, and Ted Bolls, rock and roll, Saturday. Heavy metal night with Psychoic Wala, Shogun City and Exposed, Sunday.

The Betsy Palmer, 4349 La Jolla Village Drive, La Jolla, 952-0886. The Most Valuable Players, contemporary and jazz music, Wednesday through Saturday. De Chanté Island Bands, sax, calypso, and reggae music, Sunday.

The Salomon House, 3700 Quince Way, Marina Village, 253-2234. The Blue Tuxedo, jazz, Friday and Saturday. The Barry Farm Trio, jazz, jazz session beginning at 10:30 p.m., Sunday.

Sandwich Lounge, 270 North Mission Bay Drive, Pacific Beach, 274-3314. Ed Elia and Danyella, rock and roll, jazz, rhythm and blues, blues, contemporary and oldies music, Wednesday through Saturday.

Shore's Lounge/La Jolla Village Inn, 3709 Holiday Court, La Jolla, 455-0500. Keyboardist Greg Coover performs jazz and contemporary music Monday through Saturday.

The Spire Club, 4325 Haines Boulevard, Pacific Beach, 453-7066. Don Fern, classical and variety acoustic guitar music, 6-9 p.m., Friday through Sunday.

Tina Sabers, 4970 Village Street, Ocean Beach, 222-6800. Tocalet, Country, blues, Thursday. Beat Machine, rock and roll, and guitar, Friday. The Baby Dancers, all-original rock and roll, Sunday. Special Bands, rock and roll, Wednesday. Live music, Saturday. Mondays and Tuesdays call club for information.

Top of the Cove, 1235 Prospect Street, La Jolla, 454-7779. Bob Wright, performing Gershwin, Porter, Strindberg, et al., on the piano, Wednesday through Sunday.

Waters's, 1021 Bacon Street, Ocean Beach, 272-9022. De Chanté Island Bands, sax, calypso, and reggae, Thursday. Common Sense, reggae, Saturday. Mike James, Sunday. The Rhinobog, vintage rhythm and blues, Tuesday, live music, Friday. Mondays and Wednesday call club for information.

Year Palace, 1282 Governor Drive, University City, 454-4444. John Englem, piano music including classical, contemporary, and show tunes, 6-9 p.m., Wednesday through Friday, and 10 a.m. 1 p.m., Sunday.

San Diego North

The Aqueduct Restaurant, 4100 Cheltenham Mesa Boulevard, Cheltenham, 453-0222. Live music, Thursday through Saturday call club for information.

The Backyard, 8022 Cheltenham Mesa Boulevard, Cheltenham, 453-0222. Steve Hillyard, country music, and Steve Hillyard, country music, Thursday. The Backyard, 8022 Cheltenham Mesa Boulevard, Cheltenham, 453-0222. Steve Hillyard, country music, and Steve Hillyard, country music, Thursday.

Bluesy Blues Pub, 5417 Balboa Avenue, Cheltenham, 270-2023. Bailey, Kix, Irish and folk music, Thursday through Sunday. Bill Craig, Irish and folk music, Wednesday.

91X REGGAE MAKOSSA presents END OF THE SUMMER REGGAE SKA JAM

from Kingston, Jamaica via Philadelphia



HOUSE OF ASSEMBLY

California Reggae with North County's own Ska band



SHILOH Ska • Funk • Reggae • Rock

FRIDAY, SEPTEMBER 1 LA PALOMA THEATRE 1st and D Streets, Encinitas

\$8.00 advance, \$9.50 at door Advance tickets available through Lou's Records, House of Afrika Imports, Trade Roots (O.S. and Golden Hill) and all TELESEAT outlets 283-SEAT

For more info call THE REGGAE HOTLINE (619) 259-0803 or the 91X Reggae Report (619) 296-000X

WORLD BEAT PRODUCTIONS

BOONITA BOONITA RESTAURANT

Tonight, Thursday, August 31
Men's Best Bod in 501's Contest
\$250 Cash Prizes

Hot! Hot! Hot!
Tuesday, September 5
Miss Miller Genuine Draft Bikini Competition

1st Prize-\$100, 2nd Prize-\$75, 3rd Prize-\$50,
4th Prize-\$25, 5th Prize-\$15

INTERESTED CONTESTANTS CALL 452-2519

4014 Bonita Rd., Bonita
(One mile east of R05) • 479-3537

\$1.00 NIGHT LABOR DAY MONDAY!

Thursday, August 31

JAGERMEISTER NIGHT

No cover \$1.00 shooters given away!

Saturday, September 1
"ADONIS" with Atlanta Rhythm Ensemble
8-11 PM - 100% cash bar

Emerald City

445 Camino del Rio South, Suite 400
San Diego, CA 92108

CONTINENTAL CUISINE

MONDAYS
MONDAY NIGHT FOOTBALL
GIANT 10' SCREEN
Tailgate Buffet
*1st well drinks
*1st draft beer
75¢ schnapps

TUESDAYS
JAZZ & BLUES
DEE DEE McNEIL
with the **MARK AUGUSTIN TRIO**
8:00 pm-midnight

WEDNESDAYS
GRAMMY WINNER
LAURINDO ALMEIDA
with **BOB MAGNUSSON & JIM PLANK**
Wed.-Sun., 9 pm-1 am - Through September 3

THURSDAYS
JAZZ NIGHT CLUB
SAXOPHONE GREAT
HAROLD LAND
with special guest **OSCAR BRASHEAR** & the **MIKE WOFFORD TRIO**
Joe Pass

NO COVER • FREE VALET PARKING
Atop the Summerhouse Inn • 7955 La Jolla Shores Dr. • 459-0541

A Continuing Sunday Experience

SONIC TEMPLE

Every Sunday No Cover

"Experience the hottest new trends in progressive, industrial, and gothic underground dance music in an atmosphere that will set the house on fire."

Noise by Thrasher
Visual F-X by Nicosia

Frontline Assembly
Manufacture
Nitzer Ebb
Front 242
Skinny Puppy
Bauhaus
Joy Division
Sisters of Mercy

(at the Surfside)
635 So. Highway 101, Solana Beach
755-4813
Sorry, must be 21.

METRO

Happy Hours 8:30-9:30 Friday & Saturday
THURSDAY
Progressive Rock & Oldies Expedition
Ladies' Men's Night
9-11 Ladies no cover • \$2.75 ice teas • \$1.00 drafts
11-11 Men no cover • \$1.75 rum/colas • \$1.00 drafts

FRIDAY
Metro Yeti House Rock
No Name Gallery Productions
presents special guest. Drink specials & dancing all night.
No cover 9:00-9:30 with this ad (one per person) 9:30-11:00 only

SATURDAY
Chloe Productions presents **Bruno's Ballroom**
Latest adventure in the clubbing. Kindly come in from the
guest D.C. completely new interior concepts. No cover
to have fun with this ad (one per person) 9:30-11:00 only

SUNDAY
6-8 PM
Coke, 75¢ & drink specials all night. We honor all other
Sunday night club cards & coupons.

TUESDAY
Zippy's Doghouse presents
Special guests!
No cover - special all night

WEDNESDAY
Aqua Boogie with Live Band
No cover - drink specials all night

7-11 Sun. (Thurs. 8:30-11:30) 11-11 Sat.
1051 University Ave. 295-2195

END OF SUMMER SALE

40% OFF FENDER VINTAGE SERIES GUITARS & BASSES.

1 week only - sale begins
Thursday, August 31!

Hurry & get yours at these low prices before they're gone!

Fender Mark's Guitar Exchange
291-4555

Sports Arena location
3655 Camino del Rio West
(At Rosecrans - exit I-8)
Mon.-Fri. 10-7, Sat. 11-6, Sun. 12-5
MC, Visa, AmEx, Discover

Blue Bayou Lounge, 2537 Chalmers Drive, Chalmers, 276-0963. Chalk and white, country and variety. Thursday through Saturday jam session, 6:30-10:30 p.m., Sunday.

Breaker's, 9096 Hwy. 100, Bonadine, 336-5700. Rock, rock and roll, Thursday through Saturday. Doul Bowers, adult contemporary music, 5:30-9:30 p.m., "Breaker and Wednesday

The French Cafe, 9823 Carroll Canyon Road, Scripps Ranch, 566-4000. Pablo Mendez and Ben Guevara perform pop and jazz music on violin and piano, Friday.

Governor Lounge/Theatre and Country Hall, 500 West Circle North, Mission Viejo, 291-7131. Janelle Rock, pianist and vocalists, continuous from 9-11 p.m., Monday through Saturday. Debbie Chisler, piano variety, 10 a.m.-2 p.m., Sunday.

Headquarters, 7540 Miramar Road, Mira Mesa, 564-8282. In Theatre, piano variety, ongoing music, Wednesday through Sunday.

Hollyday Inn, Crickey's Lounge, 595 West Circle South, San Diego, 595-0720. Raging live contemporary. Thursday through Saturday, live music. Wednesday, cab club for information.

Hollyday Inn, Bay's Nightclub, 8100 Arroyo Drive (Huntington Field), Chalmers.

277-0888. The Tonicists perform "Sole and 100 rock and roll music, Wednesday.

Islands Lounge, Honolulu Hotel, 2270 West Circle North, Mission Viejo, 291-7131. Shins 9 On, contemporary. Tuesday through Saturday, live music, contemporary Sunday and Monday.

Nelly's Steak House, 284 Hotel Circle North, Mission Viejo, 296-2231. Piano Bar, Paul Grogg, Monday through Saturday, 5-9 p.m., Dina Pearson, piano variety, Monday through Thursday, 8 p.m., Margie Harrison, Friday and Saturday evening, David Haskins, 8:30 p.m., Sunday.

The King of the Hill, 1225 Linda Vista Road, Moreno, 291-4279. Bill Wood and Dr. J. J. Parola, jazz, Friday, The San Kaiser Trio, jazz, Saturday.

La Hacienda Cantina, Mission Viejo Inn, 875 Hotel Circle South, Mission Viejo, 298-4381. Borderline, contemporary, Thursday through Saturday.

Le Pavilion Lounge, Town and Country Hotel, 500 West Circle North, 291-7131. Jazz Trio, contemporary, Tuesday through Saturday.

The Library, 7419 Mission Gorge Road, Allandale, 560-0216. At Town, contemporary, Thursday and Wednesday. Ray Correa, contemporary music on guitar with vocals, Monday and Tuesday.

Live music Friday and Saturday, cab club for information.

Marriott Hotel, 8757 Rio San Diego Drive, Mission Viejo, 692-3000. Chalk and white, contemporary music, variety, Tuesday through Saturday. Barbara Banks, piano variety, Sunday brunch. Rick's Lounge, Rick, contemporary. Sunday through Saturday, Cabaret and hand Full Coverage plans available at the club, the four 6-9 p.m., Friday.

The Namjo Inn, 8535 Namjo Road, San Carlos, 466-1730. Steve Harkett, rock and roll, Thursday through Saturday, the "Full Dogs, rock and roll, Sunday and Monday, the "Full Dogs, rock and roll, Tuesday and Wednesday.

Palace Gold, 7425 Linda Vista Road, 277-8888. Ray Correa and Friends, perform dance swing, and other music, Friday and Saturday evening.

Pal Joey's, 5147 Waring Road, Allandale, 286-7873. Pro Brighton's Preservation Band, Doul Bowers, jazz, swing, and slides, Friday and Saturday.

Rathbone Hotel, 1433 Canyon Del Rio South, Mission Viejo, 290-0111. Alan Mahy, contemporary, Tuesday through Saturday.

San Diego Vibe Country and Western Showman, 2222 Mission Road, corner of Black Mountain Road, Mira Mesa.

271-4780. Daren Good and Bands, country music, Wednesday through Saturday. You're the Star, audience participation, musical presentation, Sunday. Michael Jones, one-man band, performs Monday and Tuesday.

Seven Seas Lodge, 417 Hotel Circle South, Mission Viejo, 291-1300. Laine, lounge, and sing along with Gary Narverton, Tuesday through Saturday.

Shady's, 10173 San Diego Mission Road, Mission Viejo, 292-0906. Heartbeat, contemporary and jazz dance music, 5-9 p.m., Friday. The Juke, modern music, 8 p.m., Wednesday.

Smuggler's Inn, 402 Pavilion Valley Road, Fashion Valley, 295-0100. Steve (Dad), jazz and contemporary music, 5-8 p.m., Wednesday through Friday.

Splish, 1130 Barnes Avenue, Bay Park, 276-3900. Utterly honest, all art rock groups: Atomic Payson, the Brother Young Band, and Hooten, Thursday. Hooten, the Lemonheads, What What? Tramps, and Bad Radio, Friday. Swamp Factory, 3000, All South, Tuesday. Stormy Surman, and Emotional Front, Saturday. Army, Most Valuable, Kahlil Dettin, and the Spotted Birds, Sunday. Singalong! album, Tangle Peeling, Frenzy Wavelength, and guests, Wednesday.

The Station Club, 6055 Fairmont Avenue, Mission Gorge, 293-3286. Kachibach, contemporary and dance rock and roll, Friday and Saturday.

Harbour Hotel, 520 Hotel Circle North, Mission Viejo, 298-7131. Cape Room, Best Terms, contemporary, Sunday through Saturday.

The Leavelle House, 10757 Camino Ruiz, Mira Mesa, 695-6401. Big Bang, rock and roll, Thursday through Saturday, live music, Sunday through Wednesday, cab club for information.

The Lucille House, 6233 Mission Gorge Road, Mission Gorge, 280-9944. Rick Williams, contemporary, 7-11 p.m., Tuesday through Thursday, Bill Muller, contemporary, Friday through Monday.

The Wellbrows, 10799 Tamarac Boulevard, Tamarac, 360-0677. Jay Chan, guitar and vocal music, accompanied by vocalists, Pats Cowan, Thursday. Reunion, swing rock and roll, Friday and Saturday. In Theatre, ongoing piano variety, Sunday. Ron Hall, contemporary, Monday through Wednesday.

Wanderer's Rest, 6000 Mission Gorge Road, Mission Gorge, 280-4383. Steve Cray, country, Tuesday through Saturday. Hooten, country, Sunday and Monday, Wednesday.

PATROCKS II
A NIGHT OF MUSIC AND DANCE
SATURDAY, SEPTEMBER 1, 1989

Labor Day Party Weekend
Ruby & the Red Hots
Fri. & Sat., Sept. 1 & 2
Rockin' Rhythm & Blues
Soho
Sun., Sept. 3 - 6:00 & 7:00 P.M. & R

Jazz, Blues, Boogie, Rock
Happy Hour prices till 7:30 pm

428-181 Street 233-3077
Across from Horton Plaza parking

"I PLANET AT THE PLANET"

SPORTS VIA SATELLITE All channels

DANCING THURSDAY-SATURDAY

THE BREAKFAST BURRITO Sat. 8 Sun. 11:00

PITCHER & DRINK SPECIALS MONDAYS & THURSDAYS

THURSDAY IS \$1.99 SEAGRETT NIGHT! with most appetizers & purchased beverages

DAILY LUNCH & DINNER SPECIALS From \$3.95

Must be 21 yrs. old

THE DAILY PLANET
1200 GARNET AVENUE • P.B. • 272-6066

Belly Up

PLEASE RESPECT OUR NEIGHBORS WHEN YOU LEAVE

UPCOMING

Big Town Playboys with Mick Fleetwood.
Sept. 9, 9
Burning Spear, Sept. 12
Honk, Sept. 13
Tower of Power, Sept. 14
Inner Circle, Sept. 16
3rd Annual Belly Up Blues Festival with Duke Robillard, Charlie Musselwhite, Floyd Dixon, Grady Gaines, and The Paladins
Sept. 17
John Lee Hooker, Sept. 20
The Best Partners and Dino Lee and His Liv Johnson, Sept. 21
John Mayall and the Bluesbreakers, Sept. 28
Little Charlie and the Nightcats, Sept. 30
Curtis Mayfield, Oct. 13

THIS WEEK'S AFTERNOONERS
Friday, 5:30-8:00 pm - CHICAGO SIX
Saturday, 2:00-8:00 pm - BOB LONG
Sunday, 3:00-8:00 pm - TAMI THOMAS AND THE HIT PARADES
Monday, 6:30-8:30 pm - "Country on the Coast" THE SAVERY BROS. BAND
Wednesday, 6:00-8:30 pm - TOBACCO ROAD

Thursday, August 31
9:00 pm
Janelle's premier reggae
YELLOWMAN
THE CARIBBEAN

Friday, September 1
9:30 pm
Non-stop rock "n" soul dance party
SOUL PATROL

Saturday, September 2, 9:30 pm
Reggae music with a rockin' cause
REBEL ROCKERS

Sunday, September 3
9:00 pm
A rare live performance
JAMES HARMAN BAND
and guests
THE HARPOONS

Monday, September 4, 9:00 pm
The hottest dance hits of today and yesterday
HEROES

Tuesday, September 5, 9:00 pm
TALK BACK

Wednesday, September 6
9:00 pm
BORRACHO Y LOCO
and guests
COMMON SENSE

Thursday, September 7, 9:00 pm
From Zaire...Johannes master
LOKETO
and guests
THE CARDIFF KEEFERS

143 So. Cedros Ave., Solana Beach 481-9022

40% TO 60% OFF

Ibanez GUITARS

Think Aug. 31 - Sun. Sept. 3

WE'RE OVERSTOCKED! OUR MISTAKE IS YOUR GAIN! THIS IS A LIMITED TIME OFFER!

	List	Now
Vintage Moser model	\$1199	\$499
RG 750 model	\$549	\$499
RG 550 model	\$749	\$429
RG 500 model	\$589	\$395
Pro Line PL 1885	\$629	\$379
RG 707 bass	\$549	\$195
RG 707 fretless bass	\$799	\$469
SR 500E bass	\$799	\$479
NEW SR 300 semi-hollow guitar	\$549	\$499
Cash guitar	\$549	\$569

Limited to stock on hand - no layaways
These prices cash only (credit cards 4% more)

UP TO 70% OFF

Ibanez PEDAL EFFECTS

	List	Now
LA Metal	\$59	\$19
Super Chorus	\$119	\$49
Storace Man 2510 (distortion chorus)	\$169	\$59
MX-10 monsther	\$159	\$59
PB-1 programmable (1 sec. delay)	\$269	\$139

NEW ROCK & PLAY
Headphone practice amp & tape player. Includes:
• Stereo chorus • Variable tape speed • Distortion
ONLY \$119.00

BLUE GUITAR
272-2171
5020 Garnet Ave., Pacific Beach • Mon-Fri. 10-6, Sat. 10-5, Sun. 12-5

BLUE RIDGE MUSIC
753-1775
509 1st St., Escondido • Mon-Fri. 10-7, Sat. & Sun. 12-5

Open 7 days a week • Layaways
90 days same as cash OAC • Easy financing

The Cargo Bar
Is Jam Packed
WITH JAZZ, GOOD EATS & PEOPLE

WEDNESDAY
Sept. 6
Dr. Feelgood & the Interns of Love
6:00-10:30 pm

FRIDAY
Sept. 1
Reel to Reel
5:30-8:00 pm

THURSDAY
Aug. 31
Reel to Reel
6:00-10:30 pm

SUNDAY JAZZ BRUNCH
Sept. 3
People Movers with KIFM's Steve Huntington

PLUS

Dr. Feelgood & the Interns of Love

People Movers
Great jazz and Top 40s and dancing
Wednesday and Thursday
5:30 to 10:00 pm
Friday and Saturday
9:00 pm to 1:30 am
Join all of us at the
Cargo Bar
Located at The San Diego Hilton,
1775 E. Mission Bay Drive
(Off I-5 and Sea World Drive)
276-4010

AUGUST 31, 1989 21

Park Plaza, 1280 Fletcher Parkway, El Cajon, 615-7873: Perfect Strangers, rock and roll, Thursday through Saturday. Serious, country, rock and roll, Sunday and Monday; the Backing Spiders, rock and roll, Tuesday and Wednesday.

Philly's Pub, 7028 Broadway, Lemon Grove, 444-0284: Spazzers, rock and roll, Thursday through Saturday.

Peter Jay's, 9325 Mission Gorge Road, San Luis, 562-2429: Asher Star and Star Country country music, 8:30 p.m., Friday and Saturday.

Pine Valley House Restaurant, 78401 Old Highway 80, Pine Valley, 475-0708: Southern Comfort performs country music at 9 p.m., Friday and Saturday.

Reuben's, 345 Grossmont Center Drive, La Mesa, 465-3844: Larry Moon, piano and vocals, performs jazz and

contemporary music from 7:45 p.m., Tuesday through Saturday.

Some Place Else, 14100 Old Highway 80, El Cajon, 443-5429: Southern Country Western music, Wednesday, Friday, and Saturday. Southern Country also hosts a jam session, beginning at 9 p.m., Wednesday and Sunday.

Wanda's Deep Sea, 9143 Campo Road, Spring Valley, 696-2204: Kameel, classic rock and roll, 4 p.m., Friday and Saturday, and 4:45 p.m. (jam session), Sunday.

Wine Caddy Saloon, 240 West Main Street, El Cajon, 440-9247: Jam session, Thursday, music and wine; Thursday, rock and roll, Friday and Saturday.

South Bay

The Country Ramblers, 1802 Palm Avenue, Imperial Beach, 429-1262: Country, country, Wednesday through Saturday; vintage rock and roll and salsa. Rockola performs on Tuesday evening.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-2566: Jive, Chex, oldies and country music, music, Friday and Saturday.

The Hot Rock Memory the Dance Machine, 1802 Palm Avenue, Imperial Beach, 429-1262: Funk, rock and roll, Thursday through Saturday; France, rock and roll, Tuesday and Wednesday.

Hale's, 1460 Palm Avenue, Imperial Beach, 422-3479: Linda Sherwood and Sonnet, country music, Friday and Saturday.

Jay's, 415 Broadway, Chula Vista, 429-4559: 50s and 60s rock and Latin music with Louie and Louie. Chex, Wednesday through Saturday night, and the Red Dots, Sunday through Tuesday.

La Brea, 1461 Highland Avenue, National City, 474-3222: Bruce Robinson, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

The Palmside Star, 5038 Main Street, Chula Vista, 427-5885: Latin, Chex, country music, Wednesday and Thursday; live country music, Friday and Saturday; call club for information.

Mr. P's, 1222 Third Avenue, Chula Vista, 427-4200: The Night 3, Latin salsa dance music, Friday and Saturday.

Quake Bar, 1121 Third Street, Chula Vista, 426-2977: Gold's West, country, Saturday; vintage rock and roll, Sunday, beginning at 9 p.m.; Sunday & Taste of Country, country music, Sunday through Wednesday evening.

The Palmside Star, 5038 Main Street, Chula Vista, 427-5885: Latin, Chex, country music, Wednesday and Thursday; live country music, Friday and Saturday; call club for information.

COCONUTS
SHEETZ ISLAND

Friday
RHUMBOOGIES

Every Saturday
DR. CHICO'S ISLAND SOUNDS

Wednesday, Sept. 6
The world's funniest stage hypnotist
"CORONA"

Just a coconut's roll from Humphrey's. The place for before and after the show (or any other time). Plenty of free parking.

1901 Shelter Island Drive • 222-NUTS (6887)
"Why Coconut?" Cause it's a jungle out there!

PREMIER TICKETS
Choice Seats Only • Lowest prices in Southern California

Rolling Stones Oct. 12	The Cure Oct. 13	Bob Dylan Oct. 14
Metallica Oct. 22	Paul McCartney Oct. 23	Santana Oct. 24
Bon Jovi Oct. 29	Elvis Costello Oct. 30	Donnie Brothers Oct. 31
Little Feat Nov. 5	The Judds Nov. 6	"Phantom" Nov. 7
Yes Nov. 12	Bright Yookam Nov. 13	Kenny G Nov. 14

ROLLING STONES
PINK YOUNG CANNIBALS

295-7000

BACK-TO-SCHOOL BLOWOUT PARTY!

Confetti
WEDNESDAY, SEPT. 6
FREE PEN AND PENCIL SET WITH SCHOOL ID

Confetti
EVERY WEDNESDAY
JUST FLASH YOUR SCHOOL ID CARD TO CRASH-PARTYING 101 WITH NO TUTION COVER

Confetti
WEDNESDAY, SEPTEMBER 13
FREE ADMISSION WITH SCHOOL ID

Confetti
WEDNESDAY, SEPTEMBER 20
FREE ADMISSION WITH SCHOOL ID

Confetti
WEDNESDAY, SEPTEMBER 27
FREE ADMISSION WITH SCHOOL ID

1.25 LONG ISLAND TEAS
1.25 S... ON THE BEACH
1.25 LONG BEACH TEAS
1.25 HURRICANES
8 PM - 1 AM

5373 MISSION CENTER RD.
SAN DIEGO, CA 92108
297-8636

PROPER ID AND DRESS REQUIRED

BLIND MELONS
at the Pier
LIVE ROCK 'N' ROLL

Tonight
RICK GAZLAY BAND

Friday & Saturday
BLONDE BRUCE BAND

Sunday
THE REDCOATS

NO COVER before 9 pm
HAPPY HOUR, Monday-Friday, 4-7 pm
710 Garnet Ave., Pacific Beach • 483-7844

depechemode new order killing joke smiths gary nelsons skinny puppy bronski old love and ROOMS cult soft cell post malen bauhaus communal the ministry

Pianka

San Diego's most alternative

Sunday, Sept. 3
8-9 pm • 75¢ well drinks and draft beer

One dollar from every cover will be donated towards the fight for environmental protection

5373 Mission Center Rd. 291-1184

P.B.'s BEST LIVE ROCK & ROLL NIGHTCLUB

Thurs-Sat Sun Mon Tues & Wed

SIERS BROTHERS **ROCKOLA** **STRAIGHT UP** **NOTICE TO APPEAR**

LABOR DAY WEEKEND BASH!
Saturday, September 2, 4-8 pm

FORBIDDEN PIGS **BLONDE BRUCE BAND**

followed by **SIERS BROS.**, 9 pm

MDA FUNDRAISING EVENT
Your official donation location!
Sunday, September 3, 4 pm

BLONDE BRUCE BAND • PRIVATE DOMAIN PLAIN JANE
from L.A. • All-female band
followed by **ROCKOLA**
Non-stop music from 4 pm-2 am!

LIVE ROCK & ROLL 7 NIGHTS A WEEK
4302 MISSION BLVD. 270-3220
DAILY 11 AM TO 2 AM
1 BLOCK FROM THE BEACH
FOOD SERVED DAILY ON OUR OUTDOOR PATIO

I'D RATHER BE INSANE DIEGO AT
FOGGY'S NOTION

POP-A-SHOT TOURNAMENT!

EVERY THURSDAY 8 PM TO 1 AM
ENJOY ANY DOMESTIC BOTTLED BEER \$1.99
REG. \$1.69

SHOOT BASKETS IN OUR POP-A-SHOT TO WIN FUN PRIZES!
ANYONE CAN WIN! "FREE TO ALL CONTESTANTS"

3655 SPORTS ARENA BLVD., SAN DIEGO, CA 92110 • 222-2791

PARK PLACE

TONIGHT THROUGH SATURDAY
PERFECT STRANGERS

Today - All-You-Can-Eat spaghetti feast, 4-7:30 pm • \$1.25

TONIGHT PARK PLACE PRESENTS "The Thursday Club"

Contests • Prizes • Food & drink specials
TONIGHT'S CONTEST: NERF BOWLING
Will you taste... The Thrill of Victory, or the Agony of Defeat? - ??

1ST PRIZE - Best Dishes contest tickets
NEXT THURSDAY: NERF GOLF
1ST PRIZE - Tickets to the Double Bros.
Sunday & Monday, Sept. 3 & 4
Dance to
SERIOUS GUISE

Tuesday, September 5
Pick up your first official ballot of the "PICK THE PROS..."
Great weekly prizes and stay in the running to receive grand prizes for the most winners picked throughout the '90 season!

Each Wednesday in September
MYSTERY TUNES CONTEST
More chances to win this Wednesday (more details and contest rules available at the club)

LIVE ROCK EVERY NIGHT
1280 Fletcher Parkway, El Cajon • 448-7473

NEW HAPPY HOUR
Mon.-Sun. • 4-7 pm
Free Food Buffet
Mon.-Fri. 4-7 pm

MONDAY
KEGGER NIGHT
Elephant Draft 20 oz. \$1.75
10 oz. 99¢

TUESDAY
SAFARI NIGHT
Giraffe Import \$1.50
E-Bar's call brands \$1.75

WEDNESDAY
1/2 PRICE NIGHT
All cocktails 1/2 price during Happy Hour
Free 6 ft. submarine sandwiches

THURSDAY
HAWAIIAN NIGHT
Mai Tai \$1.00
Pina Colada \$1.00
Original Coco Loco \$1.00
Pacifico Import \$1.50

FRIDAY
SOUTH OF THE BORDER NIGHT
Margarita on the rocks plus bonus shot of tequila \$1.75
Corona \$1.00
Complimentary Taco Bar

on our mini menu from our Safari bar & grill
Served after 4 pm daily
Coupon expires September 30

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A TASTE OF ADVENTURE
8980 Villa La Jolla Drive
La Jolla • 587-1993

AUGUST 31, 1989 41

TEKNA seaQuest seaQuest ProSub mares U.S. DIVERS

SAN DIEGO DIVERS' TENT SALE!

Aug 31st thru Sept 4th / Thursday thru Monday

SCUBA SYSTEM SPECIAL!

Here's your chance to save real money on your scuba system and get exactly the equipment you want. What's more, when you assemble your system from San Diego Divers' sale-priced items you get **TWO YEARS OF FREE AIR** System must include air cylinder, regulator, back pack, buoyancy compensator, and console. (A diving wet suit may be substituted for any of the foregoing items — except the cylinder — to qualify for free air.) You'll get an hour's free instruction in the use of your new equipment.

SPEAR GUNS & POLES

List	SALE
A. B. Bille Mahogany	
Sea Hornet	
24".....	\$102.95 \$149.95
32".....	114.95 149.95
36".....	126.95 104.95
JBL	
30 Special.....	129.95 99.95
Sawed-off Magnum.....	144.95 109.95
Sea Horse Pole Spears	
7' One-piece.....	34.95 33.95
6' One-piece.....	28.95 31.50
6' Two-piece.....	39.95 35.50

Slings, tips, and adapters for all spears at Sale Price!

UNDERWATER LIGHTS
Big savings on a wide selection of name-brand lights: Underwater Kinetics, Tekna, Princeton Technics. For instance, the Princeton Technics Bottom Lite, with batteries, spare bulb, and lanyard is regularly \$32.50. **SALE PRICED \$22.50**

CYLINDERS

List	SALE
Dolphin Aluminum 80 w/t	
(Assorted colors).....	\$164.95 \$159.95
(Cylinder free air with each cylinder except commercial divers.)	



FACE MASKS

List	SALE
Tekna Sil. Low Vol. 3.....	\$ 56.95 \$ 39.95
Tekna Mask 3 Optical.....	128.95 89.95
Tekna Mask 5.....	62.95 44.95
Tekna Mask 5 Optical.....	137.95 99.95
Tekna Silicon Trivia.....	89.95 49.95
Dacor Tri Vista.....	85.00 65.95
Dacor Silicon Vista.....	65.00 49.95
Tekna Silicon Ultra.....	65.00 49.95
Tekna Silicon Mask 2.....	61.95 44.95
U.S. Divers Silicon Wrap-around 3025-90.....	63.00 39.95
U.S. Divers Neoprene	
Wrap-around.....	39.00 24.95
U.S. Divers Sil. Pacifica.....	73.00 39.95
U.S. Divers Neo Pacifica.....	47.00 27.50
Oceanways Silicon Mini	
Conti Sea.....	34.95 21.50
Oceanways Neoprene	
Mini Conti Sea.....	18.95 11.95
Oceanways Neo Purge.....	29.95 19.95
Oceanways Silicon Reef	
Black or clear.....	30.95 23.50



SALE-PRICED ITEMS LIMITED TO STOCK ON HAND

HOURS

Thursday, 1 to 7 p.m.
Friday, 9 a.m. to 8 p.m.
Sunday 10 a.m. to 5 p.m.
Sat, Mon, 9 a.m. to 5 p.m.



DIVING SYSTEMS

List	SALE
Pro Sub System I	
0611 regulator, 0640	
2nd stg., 1102 console,	
and Xcel B/C.....	\$749.50 \$449.95
The above plus cylinder and two years' air.....	914.45 579.95
Pro Sub System II	
0611 regulator, 0640	
2nd stg., 1102 console,	
and DCV B/C.....	\$809.50 \$499.95
The above plus cylinder and two years' air.....	974.45 629.95



FINS

List	SALE
Tekna Spectra.....	92.95 67.50
Tekna Express.....	67.95 49.50
Oceanways Hurricane.....	52.50 32.50
Mares Power Fins.....	64.00 to 66.00 36.50
Mares Power Fins.....	85.00 to 89.00 49.95
Mares Fins.....	48.00 to 50.00 24.95
Famous Vair Blue Break	
Duck Feet.....	32.50 22.50

GLOVES

List	SALE
SAG Velcro Wrist A" Neoprene.....	\$ 32.50 \$ 19.95
Thunderwear neo back, suede cloth palm.....	26.50 16.95
DeepSee Ladies Neo.....	26.50 17.50

SURF SUITS

List	SALE
SAG Shorty.....	\$ 89.95 \$ 69.95
SAG Ladies French Cut.....	89.95 69.95

DIVING WET SUITS

List	SALE
SAG Slim Push Neoprene (Men's and ladies).....	\$219.95 \$239.95
SAG Slim Line Slim.....	279.95 189.95

KNIVES

List	SALE
U.S. Divers Master.....	39.00 28.95
U.S. Divers Neoprene.....	21.00 22.95
Wencke 8831 Z-lock.....	75.95 57.50
Tekna T-2200.....	54.95 37.95
Wencke Laser.....	68.95 52.50



REGULATORS

List	SALE
SHOW SPECIAL SUPER BUY: (Best in Navy tests)	
U.S. Divers 1074-90 SE2 2500.00	\$179.95

List	SALE
U.S. Divers 1021	
Pro Diver.....	370.00 224.95
U.S. Divers 1043	
Consabell 21.....	285.00 149.95
Pro Sub 0611.....	210.00 129.95
U.S. Divers 1064-80	
Octopus Day-Glo.....	120.00 89.95
Pro Sub 0617 System.....	
(0611 Reg., 0640 2nd	
stg., 1102 console).....	449.50 289.95
Pro Sub 0640 2nd Stg.....	99.50 54.95

BOOTS

List	SALE
Deep Sea	
24x8 9 3/16" Nyl Zip.....	42.50 26.50
9665/6 Ladies Zip.....	42.50 26.50
Surf Sox.....	18.95 13.95
Deep Sea Non Zip.....	37.50 23.95

ORCA SKINNY DIPPER (w/holster)

This state-of-the-art, multi-level dive computer will give you more bottom time, increase safety, and tell you when it's OK to fly... among many other benefits. Limited stock. Regularly \$425.00. **SALE PRICE \$349.95**

BUOYANCY COMPENSATORS

List	SALE
U.S. Divers Elen Series	
FBC.....	450.00 \$289.95
Pro Sub DCV Double	
Bag.....	360.00 229.95
Pro Sub Xcel.....	299.95 179.95



SNORKELS

List	SALE
U.S. Divers 7332 Series	
NEV, Super-Dry.....	\$ 42.00 \$ 26.50
NEV, Super-Dry.....	21.00 22.95
Tekna Silicon Purge.....	29.95 21.50
Deep Sea Silicon.....	14.05 8.50
Deep Sea Neoprene.....	9.95 4.95

SAN DIEGO DIVERS SUPPLY

4004 SPORTS ARENA BOULEVARD
(Northeast corner of Sports Arena Blvd. and Midway)

10

WOMEN INVOLVE TOO MUCH Co-dependent groups in California and Utah officials believe have become more prevalent. Co-dependency is a psychological condition in which people become overly involved in the lives of others, often to the point of neglecting their own needs. This can lead to emotional and physical exhaustion, as well as a loss of self-identity. Co-dependent groups often focus on helping members develop healthy boundaries and learn to take care of themselves.

WOMEN'S SEMINAR "Career Strategies for Women" is a seminar for women who are looking for a new career path or want to advance in their current field. The seminar covers topics such as resume writing, interview techniques, and networking strategies. It is designed to help women gain confidence and develop the skills needed to succeed in the workplace.

WOMEN BUILDING A group of women are building a new community center in a disadvantaged area of the city. The center will provide a safe space for women to gather, share resources, and support each other. It will also offer various services, including job training, counseling, and legal assistance. The women are working hard to raise funds and recruit volunteers to make the center a reality.

WOMEN'S SUPPORT GROUP A support group for women who have experienced domestic violence. The group provides a safe space for women to share their experiences, receive emotional support, and learn about legal options. It is led by a trained facilitator and offers a variety of resources, including referrals to legal aid, counseling, and shelter services.

WOMEN'S HEALTH A health fair for women is being held in a local community center. The fair will feature a variety of health services, including blood pressure screenings, mammograms, and gynecological exams. It will also have educational booths on topics such as nutrition, exercise, and mental health. The fair is free of charge and open to all women.

SERVICES

TANNING
10 Visits for \$37
Wolff System Sun Center
4544 Canyon Blvd • Sunny Hills (1 block west of Balboa)
Specials expire September 14, 1989

WRAPS \$39 plus 3 FREE TANNING VISITS with purchase of 1 wrap (one per customer)

Look at least 5% off your second session in PEZZI!
- Reduce cellulite
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- No messy mud
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Our attorneys limit their practice to drunk driving, DMV license suspension hearings, driving without a license, failure to appear, traffic tickets.

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Our extensive training is highlighting the latest techniques to give you the best possible haircut for your features and lifestyle. A haircut that works for you. Expires 9/14/89.

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We have the answer! How even the longest styles can give you the beautiful bouncy curls with our new perm. A perm that works for you. Expires 9/14/89.

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ATTENTION—THIS IS IT Starting Friday, September 8th, the San Diego County Fair will be open from 10 a.m. to 6 p.m. The fair features a variety of rides, games, and food. It's a great place to spend a day with the family. The fair is free of charge and open to all.

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LIFE IN HELL

By Matt Groening ©1989

BINKY PLAYS THE LOTTERY FOR YOU



CARNEY MATTHEW Carney's new car is a 1989 Ford Mustang. It's a great car, and it's perfect for his new job. He's excited about it, and he's going to take it for a spin. The car is in great shape, and it's a real beauty.

CARNEY MATTHEW Carney's new car is a 1989 Ford Mustang. It's a great car, and it's perfect for his new job. He's excited about it, and he's going to take it for a spin. The car is in great shape, and it's a real beauty.

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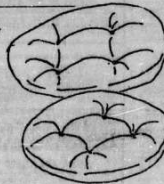
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