

Russian eggs — a problem for people used to looking at actual works of art — page 10

Panhandlers speak forth — page 5

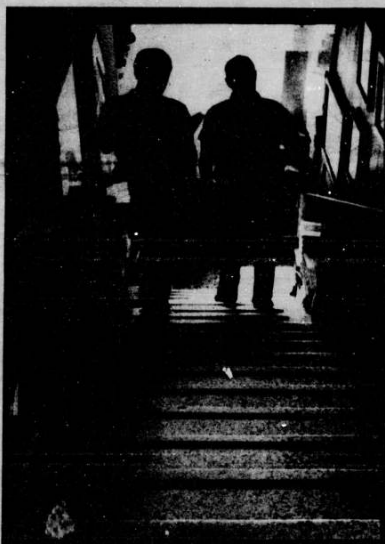
Former Judge Mayo: quits bar in protest — page 5

READER

VOLUME 18, NO. 41 OCTOBER 19, 1989 SAN DIEGO'S WEEKLY



SAN DIEGO BOOK KINGS



"NIETZSCHE IS
so depressing.
Steer clear of
Kierkegaard too.
He's even more
depressing than
Nietzsche. Sartre
is an existentialist.
And existentialism
is to me just
an excuse to
sleep late."

A Long Shelf Life

BEGINS ON PAGE 14



BACK HOME.
Drinking heavily.
Scrounging up
part-time teaching
assignments at
local community
colleges. Resting
on my laurels.
Writing poems
sporadically.
Unable to
write fiction.
Fortunately, some
friends in Cardiff
took me in.

How I Wrote My First Novel

BEGINS ON PAGE 17

What's Selling

BEGINS ON PAGE 26

Who's Reading What

BEGINS ON PAGE 28



THEN I
observed another
cartoon — the
projector in the
Space Theater
sizzled a hole in the
domed ceiling with
the intense power
of a laser. The
building split in
two, emitting a
cascade of visitors
and science
exhibits with
charred souvenirs.

Excerpts from A Genuine Monster

BEGINS ON PAGE 20



CHANDLER
wrote in February
of 1959:
"[Marlowe] is a
lonely man, a poor
man, a dangerous
man and yet a
sympathetic man,
and somehow
none of this goes
with marriage."

Marlowe Marries Money

BEGINS ON PAGE 24

PRODUCT	MANUFACTURER	COMPANY'S SOUND	SONO JACKS	USCART CITY	NO DO	NO DO	NO DO	NO DO	NO DO
TOP CASSETTE DECK	NAKAMICHI JAPAN	YES	NO	NO	NO	NO	NO	NO	NO
BEST SPEAKERS	POLK-AUDION B & W ENERGY CARRIER KEF U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
TOP LARGE SCREEN TV	MARCO VIDEON	BULGARIA ITALY	YES	NO	NO	NO	NO	NO	NO
BEST STEREO SOUND	SHURE U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
TOP AMPS, TUNERS, CD PLAYERS	NAD U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	NAD U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	U.S.A.	YES	NO	NO	NO	NO	NO	NO	NO
	THORENS GERMANY	YES	NO	NO	NO	NO	NO	NO	NO
TOP PORTABLES	TESSA TANDEM	WEST MAY	YES	NO	NO	NO	NO	NO	NO



HERE WITH US

BY MARY LANG

The 35th anniversary of the Supreme Court's *Brown vs. Board of Education* decision was a warm September day. About 60 people, some of them in wheelchairs, gathered on the lawn outside Escondido's Nicolaysen Center. There were no spectators and four reporters. Speeches were made, folk songs were sung. Although it was only late afternoon, people lit candles and cupped their hands against the breeze as they stood in a circle. Signs were braced against knees or laid flat on the sidewalk: "Separate is Unequal," "Friends Don't Let Friends Be Segregated," and "Integration means: There's a place for you, and it's here, with us."

The vigil was organized by the Citizens Advocacy Network, a group formed last May to promote civil rights of the developmentally disabled. Rejecting the traditional approach of placing students with severe disabilities in special schools, CAN believes these students should be integrated into mainstream schools near their homes whenever possible. Discrimination, Giddings notes,

Kenny, 21, changes radio stations by pressing the left side of his face against a vinyl pillow on his wheelchair's head support.

arises from ignorance. And segregation, as one CAN mailing put it, begins segregation. "When they grow up together, these kids learn to accept their differences and see beyond them."

Officially, the State Board of Education believes the same thing. In 1997 it adopted a "least restrictive environment" policy to



"Integration means there's a place for you, and it's here with us."

enforce this view. The California Education Code stipulates that school districts must "promote maximum integration" of students who have special needs, but the Escondido School District is one of many that have yet to comply.

According to Kathleen Saterdahl, Special Education Director in the Escondido School District, placement depends on the student. Each has specific medical needs, Saterdahl says, and needs must be considered as well. She says that while Escondido does have students with disabilities in settings on regular school sites, "many of the

kids at Nicolaysen are medically fragile. They need a full-time nurse. We have students who require feeding and suctioning, who have IVs that must be changed for them."

In the San Diego Unified School District, even such medically fragile students have been integrated to some degree. "This is a zero reject program — that means no one is considered too medically fragile," says Peggy Fraust of Kearny High, which was San Diego's first integrated high school site. "I have 22 students, 7

(continued on page 6)

RIP OFF THOSE SUNGLASSES?

BY BRUCE CANTEN

I don't think they really knew what would happen. In fact I knew they didn't know, because if they did, I'm sure they would have called it off. Because now lots of these people are in trouble with their parents, in trouble at school, and in trouble with the law.

The 13-year-olds put everything in two boxes and left them on the side of the store, next to the wall.

Friendships have broken up. And for what? Some stupid sunglasses that were way overpriced to begin with.

It started with these two 13-year-olds who went to San Clemente Elementary School. I can't tell you their names because their reputations will be forever scarred up. The sheriff's department is keeping their identities secret too. Not that anybody at San Clemente Elementary or Samana High School doesn't already know who they are. Every kid in town knows somebody who either bought the sunglasses, got a pair for free, or were given them.

First let me explain about the sunglasses. They're called "Blades," made by Oakley, and they cost a lot — about \$300 a pair. The frames come in these neon colors like electric blue, or sea-foam green, or yellow or red or pink. They have airbrushed frames too, but these cost \$139. Blades are wrap-around sunglasses, kinda like ski goggles. And you can switch the lenses and frames and eyecups to make different pairs. They're a massive fad right now.

So these 13-year-olds who ripped off the sunglasses the first time started their operation on a Thursday. That was three weeks ago today. They went to Johnson's Bug Machine and checked out the floor plan (not that they didn't already know the place by heart). Johnson's Bug Machine is this store on Mission Gorge Road that sells done buggies, ATVs, and lots of other

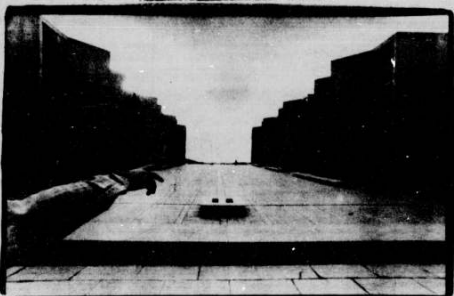
cool stuff. OK, now for the burglary. It happened early on the Sunday right after the Thursday. Those two 13-year-olds went back to the store with a set of crescent wrenches. They climbed up on the roof and unscrewed some metal panels. But the panels were also glued shut with silicone. So they climbed back down and used one of the wrenches to break the window. Once they got inside they headed right for the Blades with two pillows. In a few minutes they were out there with 30 pairs of Blades, 20 pairs of some other expensive sunglasses, and all kinds of parts.

The first kid to get a free pair, I think, was the eighth-grade girlfriend of one of the burglars. They gave out a few more pairs, but then they started getting worried. Plus, some high school kids came around and were saying stuff like there's no way you won't get caught. The older kids talked the younger kids into taking the

(continued on page 6)



ILLUSTRATION BY COURTNEY PETERSON



Don't mess with our monument

LOUIS KAHN'S JEWEL

BY MATT POTTER

The thought of bulldozers tearing down the eucalyptus grove marking the entrance to La Jolla's Salk Institute brings a pained expression to the face of designer

Joe Nicholson. "The architectural profession considers this a holy place," he says, eyeing the trees and the soaring concrete walls of the internationally known biomedical research complex. "There are so few really great monuments around, they shouldn't be fooled with."

Nicholson's reverence notwithstanding, the trustees of the Salk Institute, including founder

Jonas Salk, are quietly forging ahead with a \$23 million plan to build a 300-seat auditorium, along with a conference center and additional lab space, directly in front of the present building. Although the new structures would be separated from the existing Salk complex by 40 feet, Nicholson still fears for the integrity of what he calls "one of the half-dozen great architectural monuments of the 20th Century."

The Salk Institute, completed in 1965, was designed by the late Louis Kahn, whom *New York Times* critic Paul Goldberger hails as "the greatest architect of our time." Kahn died in 1974, leaving behind, in addition to the institute, a portfolio of work that includes the capitol building of Bangladesh.

"It's way up there," says Goldberger of the Salk's status in the pantheon of modern architecture.

Goldberger also shares Nicholson's reservations. "I can't expect it would be wonderful, but it could be anywhere from respectful and acceptable to awful. It's hard to imagine that it would be better than it is now. It's got to be done very carefully, with enormous delicacy and sensitivity."

Not to worry, replies Low-Angelino-based architect David Rinehart, who, along with his partner Jack MacAllister, has been commissioned to design the new 50,000-square-foot buildings, which would flank the entrance to the existing 200,000-square-foot facility. "We both worked for Lou Kahn," notes Rinehart. "I wouldn't do anything to dishonor

him or the work he has done. Believe me, we are well aware of the challenge."

But other observers are not as sanguine, including author Alexandra Tynge, Kahn's daughter by one of his architectural associates, Anne Tynge. "I'd really be interested in seeing some of these plans," says Alexandra Tynge by telephone from her home in Philadelphia. "I feel that the Salk Institute is one of my father's greatest buildings. We haven't heard anything about an addition to it."

(continued on page 6)



A skeptical, reverent Nicholson

ON THE FENCE IN ENCINITAS

BY PAUL KRUEGER

Tania Metchikoff and her husband Nicolas didn't think they'd be hit with a costly lawsuit when they built a fence in the back yard of their Encinitas home two years ago. Because the Metchikoffs and their six children live in a "planned residential development," in which a homeowners' association maintains the swimming pool, hillside, and other neighborhood common areas, the couple knew they'd have to give their fellow homeowners a sketch of the wood-and-wrought-iron fence.

When the association balked at approving plans for the fence, the Metchikoffs asked attorney Ron Mayo for help. Mayo, a former San Diego County Municipal Court judge, discussed the matter with an association official, who requested that the Metchikoffs hire a surveyor to assure that the fence would be built on the family's private property and not on the common area hillside that is controlled by the association. The Metchikoffs



The Metchikoffs learn that good fences make rich lawyers

paid \$320 for the official survey, which Mayo says clearly showed that the fence wouldn't intrude on the common property. But when association officials asked attorney Mayo for a copy of the survey, he told them they could review the document but would have to split

the cost of the survey if they wanted a copy of it.

Nicolas Metchikoff built the fence in November 1987, and three weeks later, attorneys for the Terrace of Encinitas homeowners' association filed a lawsuit, which sought a judge's ruling that the fence was illegal, that it be immediately removed, and that the Metchikoffs pay the association at least \$55,000 in damages for "undermining" the homeowners' association's rules and "deliberately and maliciously interfering and obstructing" the association's use of the hillside. The judge declined the association's request, and the fence, which was designed to keep undocumented workers from tromping through the Metchikoffs' back yard, is still standing, but so is the association's lawsuit. The litigation has so far cost the Metchikoffs \$50,000 in attorney's fees and expenses. The association has paid its lawyers at least that much, and after numerous court hearings and enough paperwork to fill four file folders at the North County courthouses, the legal dispute is headed for a February 1990 trial. (Judge Robert O'Neill last week tentatively denied a request from the Metchikoffs' attorney that the case be thrown out; another hearing on that motion for summary judgment is scheduled for tomorrow, Friday, October 20.)

"I would cherish it just as much as I would a quarter," says Barry, a graying, bearded Vietnam vet who doesn't like it much when other panhandlers come on his territory on Fifth Avenue, south of C. "I would call the [phone] number and say, 'Look, I need clean clothes. I need a helping hand.'"

Robert, who stood at Fifth and F, asking passersby for quarters: "How can you spend it?" He asks of the aluminum coin. "Someone hands me this tuff-tuff. That's

BROTHER, CAN YOU SPARE A QUARTER?

BY JACKIE MCGRATH

The problem: how to deal with panhandlers, viewed more and more as suburban stains that won't wash out of downtown's attire.

The bright idea, thought up by a PR firm and a coalition of downtown powers: let them have fake coins. Instead of real money, give the panhandlers non-negotiable aluminum coins, each a little bigger than a quarter. Print *Real Change* on one side and *Spare Change* on the other. Include the phone number for the Infoline, which refers callers to providers of food, shelter, and other necessities. Give them to merchants, who will give them to shoppers, who will give them to panhandlers. Why? They're panhandlers, probably better than you and me," says PR man Bill Roberts, of Bertram & Daniels, the creative force behind the *Real Change* program. "I agree that we have rights," says Ron Oliver, director of the Central City Association, a merchant group and one of the program's backers. "I also have rights and my family has rights to be able to walk down the street without being accosted."

What do the panhandlers, who are shown an illustration of the *Real Change* coin, think?

"People that panhandle, they're not really out to cause anybody no trouble. They're out to give people blessings."

ridiculous. They're trying to kick us in the ass with these." Robert, who sleeps at the boy on the docks, says the coin looks like the tokens needed to get into a downtown public bathroom. "I wish them luck because there's going to be a hell of a war if they start handing out that shit... It's hard to eat out here. It's hard to get a bottle of wine."

Thomas Peppers, who prefers to sleep on a bench outside Horton Plaza rather than spend his \$640 monthly disability check on food and who panhandles for food money when his check is spent. "That's stupid," he says of the coin bearing the Infoline number. "What if you get somebody that ain't got no money to use the telephone? What good's the coin gonna do them?"

"If they can fix up a system where you can just buy food with that coin and not drugs or alcohol, that would be a big help," says Peppers, who doesn't drink or do drugs. "People that panhandle, they're not really out to give anybody no trouble. They're out to give people blessings. The Bible tells you in the olden days there

where panhandlers outside the temple every day asking for alms. Peter said, 'Silver and gold I have none, but such as I have I give to you. Rise up and walk.' If he [the panhandler] hadn't been asking for alms, he wouldn't have gotten his healing that day."

Dave, a tall, lean 26-year-old, says (continued on page 6)



Downtown devices a token gesture

all the overtime he can get on his job as a \$38,000-a-year refrigeration mechanic for the County of Los Angeles. Sixteen-hour workdays aren't uncommon for Metchikoff, who stays at his mother-in-law's Los Angeles home Monday through Saturday instead of commuting between Encinitas and L.A. every other day, as he did before the lawsuit was filed. Though Tania Metchikoff says she and her husband would prefer to

"To live in this community, you should have at least \$100,000 in the bank as an emergency."

sell the five-bedroom, two-story house, pay off the mortgages and move — "I really like my house and it's so hard to give it up, but my husband says we're going to move, no matter what" — they can't put it on the market until the lawsuit is resolved, and there's no settlement in sight. "To live in this community, you should have at least \$100,000 in the bank as an emergency," says Mrs. Metchikoff, a calm, soft-spoken evangelical Christian who took a \$5.50 an hour job at the Santa Fe Christian School to supplement her husband's income.

Though Mrs. Metchikoff says she was "totally surprised" that the association filed the lawsuit, she doesn't think there was anything she and her husband could have done to

(continued on page 6)



Felix stays, Jean goes

Peppers is a celebrity in the park where you can just buy food with that coin and not drugs or alcohol, that would be a big help," says Peppers, who doesn't drink or do drugs. "People that panhandle, they're not really out to give anybody no trouble. They're out to give people blessings. The Bible tells you in the olden days there

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Downtown devices a token gesture

[illegible]

CITY LIGHTS

(continued from page 6)

she'd placed in the bedroom windows of her children's rooms at the front of the house. "I hung those curtains with Felix the Cat before I hung the pictures of Jesus, and there were no complaints about Felix the Cat," she explains as she points to the colorful cartoons that serve as a backdrop to the Jesus picture in one of the children's rooms. "Maybe it's the fact that we have children and don't fit in with this 'yuppie' development," she ventures.

Attorney Gordon Gerson, whose firm represents the homeowners' association in the lawsuit against the Metchhoffs, wouldn't respond to specific questions about the litigation, saying only that "generally speaking, it takes two parties to make a lawsuit and two parties to settle a lawsuit. Our client has long been willing to discuss settlement of this lawsuit." (Tania Metchhoff says what while she and her husband accepted the terms of a settlement proposed by a judge, the homeowners' association has resisted the proposed agreement.)

The Metchhoffs aren't the only ones whose experience with Tanager at Casa de la Metchhoff has soured them on the legal system. Ron Mayo was so disgusted

with both the lawsuit and the actions of some of his fellow attorneys that he recently quit practicing law. "To see these people be driven to the wall financially was just too much for me," says Mayo of the Metchhoff lawsuit. "It showed me that legal help isn't available to the middle class, only serve as a backdrop to the Jesus picture in one of the children's rooms. "Maybe it's the fact that we have children and don't fit in with this 'yuppie' development," she ventures.

Mayo is a former municipal court judge who resumed practicing law part-time after he was granted a

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disability retirement from the bench in 1985. He specialized in representing condominium and homeowners who had problems with their homeowners' associations. He was drawn to this area of the law after offering informal advice to neighbors in his

Leucadia townhome development whom he felt were being harassed by the homeowners' association there. Mayo also contended the association's decision to install a barbed-wire fence designed to keep surfers from walking through the grounds of ocean-bluff residences on their way to the beach.

The Metchhoffs learned about Mayo because he'd successfully defended a neighbor of theirs at the Terraces of Camberia who decided not to obtain the association's pre-approval before installing burglar bars on his windows. Mayo signed on as a part-time associate with a North County law firm so he

could defend the Metchhoffs after the lawsuit was filed, and he charged them just \$80 a hour for his legal expertise. (The firm also assigned one of its lawyers to the case, a young attorney who billed \$125 per hour for his services.) But Mayo soon grew disillusioned with the litigation and his unsuccessful efforts to settle the case. "It was just so frustrating to me to be involved in a case where the lawyers were just running up a bill" — and he became angry when a shake-up in the law firm led the firm to fire other lawyers to represent the Metchhoffs. Mayo complained to the state bar association that the firm was

"abandoning its client" and was more upset when the Bar Association declined to pursue his complaint.

Having decided to downgrade his bar association membership to "inactive" status as a symbol of his disgust, Mayo brushed when the bar tried to charge him \$50 to process the paperwork. Though he told bar association representatives that they had "invited a fire when he went on the 'inactive' list after being elected to the municipal court in 1976, the bar association wouldn't budge, and Mayo resigned from the profession. "I don't want to be a lawyer anymore," he told the association representative, who proceeded to lecture him about the gravity of his decision and warned that if he ever wanted to practice law again he'd have to re-take and pass the grueling bar exam required of all new lawyers. "It was like he was reading me my Miranda rights," Mayo chuckles as he recalls the conversation.

Mayo says he has no regrets about quitting. "The best part of it was that when a friend called me and said, 'Judge, I just have one question. My son was picked up by the police one day over night... I can't remember I'm not a lawyer anymore and can't give them any legal advice.'"

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LOUIS KAHN'S JEWEL

(continued from page 6)

wonder how much of that is intentional.

Rinehart laughs off Tyng's suggestion that members of Kahn's family, as well as the general public, be allowed to review and comment on the new structures before they are built sometime next year. "My only obligation is to Lou Kahn, not his wife, his family, or anybody else," he proclaims. The architect also dismisses designer Nicholson's suggestion that buildings be located underground or somewhere else on the institute's 26-acre site. "This is California. It's ridiculous to put people underground," says Rinehart. "We're building the building above

"My only obligation is to Lou Kahn, not his wife, his family, or anybody else."

ground and giving the institute an entrance it never had and which Kahn had intended to give it sometime in the future."

But both Nicholson and architectural critic Goldberg maintain that the final plans for any alterations should be reviewed and discussed. "They can keep it relatively quiet," notes Goldberg, "because things like this don't get publicized nationally until you complain about it." A proposed addition to the Kahn-designed Kimbell Art Museum in Fort Worth, Texas, recently stirred controversy, says Goldberg. "Emotion ran high because so many people had been there. That isn't true with Kimbell."

Goldberger, who recently wrote that the addition to the Kimbell would make that building "less Louis Kahn's jewel than it was before," observes, "We are not accustomed to thinking of modern buildings as being of landmark quality, but this is becoming an important issue as more and more of these plans materialize."

SPARE A SLUG?

(continued from page 1)

who also panhandles at Fifth and P, peered at the illustration of the arm's eye and asked, "What do I get with this token? I get a meal with this token, right?" "If they're doing it to stop panhandling, they can forget it," says David, who sleeps in a secluded spot near the old police station on Market Street and says that in two hours of panhandling he

can earn up to eight dollars. He says the fake coin won't work. "It's not being the income at soup meals. My questions are about the chemical ingredients in this type of income. Are any harmful chemicals released as the income is burned? And is the income smoke itself deleterious to human health? Are some types of income better (cleaner) than others?"

Hal McClannach, San Diego

Oh, man, I can use it now. You're all loused out. Just digging the present and growing on the eternal now (unquote, A. Watt.) and here come those visions of Parquet and Alar in your sandalwood. The perils of discount income. What a cosmic burner.

Free not, Hal. The dawning of the age of petroleum by-products has yet to befool the backwaters of India and Thailand. An appropriately low-tech item, stick income, from whatever purveyor, is pulverized aromatic woods, spices, sometimes perfumes, held together by acryly resin. Its smoke is no more or less harmful than that from a campfire or cigar, the smoke of ginkgo no safer than that of jasmine. Ventilation should be your mantra, though. And the concept of "clean smoke" will be your Zen koan for our next meeting, grasshopper.

Just between you and me, Hal, what are we talking here? A five-stick-a-day habit? Vipe!

Dear Matthew Alice: My girlfriend and I are betting a homemade dinner on the outcome of this answer. In the old television show Amos 'n' Andy, were the two leading characters actually Caucasians in blackface makeup? I say yes, and I'm hungry. Please help.

Chris Belman, University Heights

How far are you willing to press a technicality to make a case, Chris? It may be the answer. Your one flimsy argument rests on the fact that the absolutely first televised version of Amos 'n' Andy did star Caucasian

actors (the characters' creators, Freeman Gosden and Charles Correll), and they did perform in blackface. But wait. Don't start handing those suit pans and oven mitts to your girlfriend quite yet. That first show was an experimental program broadcast only once from RCA's pavilion of television technology at the 1939 New York World's Fair.

Your girlfriend sounds like no fool to me, so she'll counter with the equally inescapable fact that the Amos 'n' Andy weekly television series, broadcast from 1951 to 1953, had an all-black cast. Not a corked-up lunko among them. Fifteen TV might not have been the pinnacle of American cultural achievement, but at least the networks had sense enough to eschew blackface comedy as standard fare. The four years of auditions to cast the TV series received considerable publicity.

Where you seem to have taken a wrong turn is in confusing Amos 'n' Andy, the radio show, with its TV sequel. The quite white

STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:

I am a regular user of stick income. I have been buying the income at soup meals. My questions are about the chemical ingredients in this type of income. Are any harmful chemicals released as the income is burned? And is the income smoke itself deleterious to human health? Are some types of income better (cleaner) than others?

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Where you seem to have taken a wrong turn is in confusing Amos 'n' Andy, the radio show, with its TV sequel. The quite white



Illustration by Bob Gray

Gosden and Correll, former vaudevilleans and blackface performers, were offered a chance in 1925 to write and act in a nightly, ten-minute radio show, first envisioned as a kind of aural comic strip or light radio drama.

They conjured up two black characters named Sam and Henry, post-war migrants from rural Georgia to Chicago. Sam 'n' Henry first aired in 1926 on WGN in Chicago, with all scripts and voices done by Gosden and Correll. The show became Amos 'n' Andy in 1928, when the duo was offered a better deal on another radio station; WGN owned the rights to the name Sam 'n' Henry, so it was abandoned.

The story's setting was changed to Harlem, the show was syndicated, and it became a nightly family entertainment staple through the Depression and the most popular radio program of all time.

The social climate of the '50s was such that the TV show couldn't stand the heat applied by the NAACP and other black-rights

organizations. It lasted two years but continued in rerun syndication until 1966.

In 1961 Gosden and Correll tried again, this time writing and providing the voices for a prime-time animal cartoon show called Colton and the Colonel. It was based on the adventures of a clever fox and a dopey, lovable bear who move from the rural South to a big city in the North — a subtly disguised version of Amos 'n' Andy. But after almost four decades, the concept apparently had played itself out. The cartoon show lasted only a year.

Dear Matthew Alice: How long does it take and how many licks does it take to get to the center of a Tootsie Roll lollipop? (Preferably grape.)

David Canino, University City High School

After lick number 1850, you're mostly through the grape part, down to the Tootsie Roll. Somewhere around number 1875, reality becomes a little fuzzy, and you have to concentrate so you don't lose count. At 2120, the paper handle turns soggy and floppy, and you have to break it off. At 2291, the remaining gob of candy falls off what's left of the stick, you stop counting, and chew the thing. The whole process takes 37 minutes.

The following in no way alters my stand on the idiosyncrasy of "good-luck" chain letters. A reader has written to say he sent off 20 copies of the letter published here two weeks ago. Two days later, in his mailbox was a notice saying his name had been drawn in a contest he'd entered at his favorite Mexican restaurant. The prize, a year's worth of frijoles. Are free beans truly good luck? Perhaps not to those close to him.

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I am developing a sick relationship with these eggs. It began back in 1973 in New York, when I declined an opportunity to write about them. The lady wanted a "serious" art critic to write about her egg-hibition. I told her I could never respect an egg that went all the way on a first date. It was a good line, I thought, but a bad decision. Had I accepted, I would have been better prepared for my first assignment as art critic for the Fort Worth Star-Telegram in 1983, which was, you guessed it, an exhibition of the Forbes Fabergé eggs at the Kimbell Museum.

Fortunately, there was a companion exhibition of Greek and Roman coins on display, so I compared the coins and the eggs and discussed them as a "before and after" diptych on the decline of Western civilization — "before" being the civilization of classical antiquity whose money looked like art, "after" being the civilization of the European Hapsburgs whose art looked like money. The comparison branded me an elitist twice for the remainder of my tenure in Fort Worth. Now, having escaped Texas for San Diego, I'm starting to feel boundless, dare I say, *spontaneous*. Those damned Imperial Easter Eggs, like the (Plymouth?) Furies, have tracked me across the length and breadth of the North American continent. They are here, now, en masse. But this time I am ready. And even though these peculiar objects have nothing much to recommend them beyond the fact that people are interested in looking at them, I feel as if we are getting to be a team, like Tim Leary and Gordon Liddy, and I can appreciate the humorous irony of their kitchy gee-gawery providing the centerpiece for a "Soviet" art festival largely devoted to non-Soviet art.

I can even see the logic of it. First, of course, there wouldn't even be a Soviet state if it weren't for the sort of self-indulgent silliness embodied by Fabergé's eggs (and by the costume jewelry/religious icons also on display here). And secondly, more importantly, Carl Fabergé did have one crucial thing in common with the Soviet realists who followed him and with the people putting on this exhibition: he worked for the government, and the work he did was "government work."

Like half the entrepreneurs in Southern California, Fabergé bid, consulted, compromised, contracted, and subcontracted. And by this time-honored process of degrading mediocrity, he created the primary examples in our culture of what made for people who, like the Romanovs, have art and profoundly distrust that aura of non-materialistic, moral authority that clings to even the most expensive examples. I mean, even after you've bought your goddamn masterpiece, and taken it home, and looked it up in your vault, it's still in there being more than just a "thing," you know, and that "more" is ultimately unspoolable. An egg, on the other hand, you can pretty much have your way with. Once you got it, you got it. *Caprice?*

The creator of the Imperial Easter Eggs was born Peter Carl Fabergé on May 30,



Fancy Egg, 1899

1846, the son of Charlotte Jungstedt and Ousavne Fabergé, a St. Petersburg goldsmith and jeweler. He was descended on his mother's side from a family of Danish artists and on his father's side from a French Huguenot family that emigrated to Germany in 1685, fleeing the repression of Louis XIV, and then in 1800 emigrated to Russia, where the reforms of Peter the Great and Catherine II offered both religious freedom and employment for artists and artisans of all sorts.

The intellectual and artistic quality of the Imperial Russian patronage, however, had declined considerably by the time Carl Fabergé took over management of the family firm in St. Petersburg in 1870, but

young Peter Carl had been well trained as a goldsmith, a businessman, and a survivor, and after taking the helm, he was able to maintain and even improve the standing of the family business by specializing in small objects of art and decoratively enhanced functional objects like cigarette cases, picture frames, clocks, and those fifty new electric table bells that had replaced the old hand-held variety traditionally used for summoning the servants, too sweet.

Then Carl Fabergé made one of those "design breakthroughs" that will certainly consign him to that circle of hell reserved for the instigators of major trends in cultural devolution — where, along with the inventors of the sit-com, the game show, the

jeu ski, and MTV, he will doubtless be tortured for all eternity by instruments of his own device. It happened in 1884, when Fabergé fell upon the idea of combining functional aspects of his useful products with the display qualities of his *objets d'art*, thus creating the *objets de fabrique* — a small decorative item that sort of does something, you know, sort of secret and surprising — a new genre of art as high-concept toy.

Fabergé crafted the first example of this new genre for Tsar Alexander III as a traditional Easter gift for his wife Marie Feodorovna. It was a small gold egg that opened up to reveal an even smaller gold hen inside, sitting on its nest, and (oh boy!) it could be opened and closed as often as its owner wished in a perfect mindless parody of artistic "meaning" — in disguise and revelation. This primary egg proved to be the first in a series of 57 Imperial Easter Eggs commissioned between 1884 and 1917 by Alexander III and after him by Nicholas II, under whose uneasy patronage the project devolved into the manufacture of such items as the mauve-enamelled, diamond-scalloped gold egg enclosing the wind-up clockwork swan in multicolored gold, accurate in every detail — a far cry from the original folk symbol for the resurrection of Christ and the coming of spring.

It is this moral distance from any approximation of what an Easter egg might mean, I believe, even to an absolute sovereign, that generates the air of vague embarrassment that creeps into nearly every serious discussion of the Imperial Easter Eggs. Even Fabergé's most ardent and conservative supporter, A. Kenneth Snowman, the world authority and a descendant of Fabergé's business partner in London, is hard pressed to say anything that might justify the public's enthusiasm for starting at them. In his book *Carl Fabergé: Goldsmith to the Imperial Court of Russia*, Snowman notes, "Many... are very beautiful, indeed, while others, to put it charitably, are quite strange." Even Snowman (who takes time out to praise the rococo creations of King Stanislaw's legendary pastry cook) has some difficulty with the labor-to-function ratio of these objects "designed with the specific intention of providing the Tsarina, when she opened her egg on Easter morning, with a *pièce de plaisir*, the memory of which would persist for the rest of the day." So, ultimately, Snowman rather kindly discounts the Imperial Easter Eggs in the context of Fabergé's other work as an "eccentric group of goldsmith's follies, dedicated... to a bored Imperial couple remote from their people, the Tsarina, for her part, under the trail of a corrupt and mayhem divine."

It should go without saying, then, that these *objets de fabrique* proved to be the making of Fabergé's fortune and reputation. And, to be fair to Fabergé, these objects do reflect an exceptionally shrewd resolution of economic and design factors with market sensitivity — a restructuring, in short, of traditional labor and material costs in such a way as to appeal economically to his

consumer within the context of contemporary fashion — the same sort of resolution that undoubtedly created the sit-com and the jet ski.

To grasp the beauty of Fabergé's solution, however, it helps to remember that in the late 19th Century, the traditional icon of pure consumption was a more outrageous product than even Fabergé's. Usually it was a straightforward, clumsy mock-up of classical statuary designed to deploy extravagantly as many precious stones as possible — diamonds, rubies, emeralds, et cetera. Fabergé's *objets de fabrique*, by comparison, aspired to "good taste" by eschewing such "vulgar" display and depending for their cachet on the appearance of opulence, the demonstrable ingenuity of their mechanics, and the exquisite tedium of their craft.

Thus, Fabergé was able to substitute extremely cheap labor and parts for extremely expensive materials and at the same time create an ultra-fashionable, high-concept product. By combining semi-precious stones with Swiss mechanics and painstakingly evident craftsmanship, these objects managed to dazzle and to exploit simultaneously the current "high industrial" fashion for anything mechanical and the new "labor-sensitive" chic that

Imagine Malcolm Forbes hiring the master craftsmen of L.A. lowrider design and enamel to customize his favorite Rolls Royce.

measured one's potency as a tyrant less by the rarity of the "things" one possessed than by the sheer volume of grinding, mass human endeavor that one could command to create a perfectly useless, absolutely meaningless object to be "played with" once and then, perhaps, placed on a low table in a grey, dirty hall to be glanced at from time to time.

Every Desi, however, requires his Lucy, and the fact remains that the Imperial Easter Eggs were no more Fabergé creations than the *Pinkett Starr* was the creation of his friend, Serge Diaghilev. They were both, in fact, improvisations, and Fabergé found his Stravinsky and Nijinsky schooled in Russian folk traditions, who were able to adapt and pervert those indigenous traditions to the *rescindante* taste of its *ga* aristocracy.

Michael Perlin was the Russian goldsmith who ran Fabergé's shop during its hey-day in the 1890s and the man responsible for so beautifully adapting the flamboyant intensity of traditional Russian metal work to the intricate and more politically sympathetic devices of the 18th-Century French rococo favored by the Romanovs. His colleague Alexander Petrov was the all-time anonymous master of *gouache* enamel. It was his process of applying transparent layers of colored liquid glass to an engraved metal surface that produced the glamorous, dazzling surfaces and made the precious stones redundant on Fabergé's objects. So, if there is any real artistic merit that accrues to any aspect of these eggs, it has to derive from the talent and labors of Perlin and Petrov, even though it was in the end nothing more than good work done on a bad job.

Finally, then, regardless of what you might think of the quality of Carl Fabergé's "work," it is important to remember that his "job," at bottom, was plain old government work — the administration of an ultra-chic sweatshop designed to crank out tatted up knock-knocks for the amusement of a petulant brood of genetic casualties and moral idiots who knew the price of everything and the value of nothing. It helps to remember as well that Fabergé's job required that he not only please but *delight* his clientele, which even on its good days was as whimsical and unstable as a balloon full of actors. And not to please was not to survive in the Byzantine



Lion of the Valley Egg, 1902



Caucasian Egg, 1893



Aurora Egg, 1891

corridors of St. Petersburg, at that time a semilitaristic sprawl of palaces and shanties on a subterranean marsh at the edge of an unfriendly sea, populated by autocrats, aristocrats, bureaucrats, diplomats, courtiers, priests, soldiers, pastry cooks, tailors, servants, and whores. Working in this context, Fabergé, Perlin, and Petrov could not have dared

limit the appeal of their work to purely artistic devices. They were bound to employ any device that might be immediately and obviously appealing. And so, insofar as they made works of art, even decorative art, they did so secretly — displacing them as toys designed to be misinterpreted and admired for their glamour and intricate mechanics by an audience insensitive even to the meaning of Easter in their own religion. The kindest interpretation, then, that one can place on these objects is that they have been perfectly tailored to whims of authority by artists and craftsmen who invested them with a quality of work that stands as a seething repudiation of the stupidity of the job.

They are monuments, then, of waste and oppression, and as such, they pose a problem for people accustomed to looking at actual works of art. The very act of looking on a regular basis, it would seem, teaches you the extent to which an artist, in the process of creating a work of art, defines and characterizes the beholder standing before it. Each work of art you stand before forces you into a "role" — imposes upon you certain values and attitudes. And the Imperial Easter Eggs, unfortunately, force you into the role of an

They are monuments of waste and oppression, and as such they pose a problem for people accustomed to looking at actual works of art.

indolent Romanov, gawking at the dazzle of the pretty rocks and the silly little machines. In short, they treat you like an idiot and come on to you like a whore. A lot of people must like that. "Fabergé: The Imperial Eggs" opens at the San Diego Museum of Art in Balboa Park on Sunday, October 22, and remains through January 7, 1990.

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LOCAL COLOR

Cuts and clippings from around the county

Recent publicity surrounding the killing of dolphins in tuna harvesting has created controversy in the tuna industry...

"There are people who are very concerned about this, but sales are as high as ever," says John Woldenweber, an American broker for the Japanese Nisaki Co. ...

Woldenweber said consumers can buy tuna that is not caught using dolphins. Yellowfin caught in the Eastern Pacific is used only in "chunk light" canned tuna. So consumers can avoid the dilemma altogether by buying albacore, or "solid white tuna," for which yellowfin, and the dolphin method, are not used.

— San Diego Price Club Journal

Editor: In response to Kitty Royal Case's Letter to the Editor ... on the homeless she calls us merchants "mean-spirited" and "preoccupied with financial profits."

The daily reality is that the majority of the transients in La Jolla defecate and urinate behind buildings where merchants have to clean it up, they spit on people they don't seem to like, and they can often be seen naked in the alleys around town.

They pull a knife on an employee at Vons because he tried to stop one from shoplifting ...

These people are not afraid of anyone including the police ...

Personally, I am not as compassionate as Kitty Royal Case makes me out to be...

A group of volunteers and myself have developed a charity fishing tournament ... where we donate all the fish the anglers catch to the homeless ...

Feeling sympathy for the homeless and buying them a bag of groceries or giving them some spare change will not help them, it will only make you feel a little less guilty that they are there...

Michael Stevens
La Jolla One Hour Photo
— La Jolla Light

John Corcoran is a teacher's worst nightmare. He is also a symbol of hope for millions.

He was a multimillionaire developer. He had taught in secondary school for 18 years. He had never learned to read.

Asked how he managed to teach for 18 years without knowing how to read, Corcoran said he taught his students the same way he learned: by seeing and hearing.

A social studies teacher, Corcoran used films and class discussion to teach his students.

Corcoran said that despite his illiteracy he experienced success in the professional and business worlds because other attributes were in his favor. "I'm 6-foot 4-inch tall, white, male, with blue eyes, ... and I figured out the system."

— Alpine Sun

"I don't really believe I'm beautiful. I do have the best looking body. In fact, I was a bomb when I was young. I didn't even wear a skirt until I was in seventh grade."

— The Californian

Countywide, there have been more than 40 incidents of accidental falls among children this summer...

— Coast Dispatch

Meditation didn't cure Laurie Roberts' fear of flying. But it did, she claims, mysteriously empower her to create sexy leather shirts and photograph graveyard ghosts.

"Somehow my camera's able to penetrate into the other side," said Roberts, wearing one of her leather tops as she leaped through her collection of cemetery snapshots.

One suggests a spectral man in a suit. Another hints at a young woman, half hidden behind the giant granite cross that marks her tomb.

"I call this one 'Tyronne' because it looks like Tyronne Power, who's buried here," Roberts said. She also has a shot that she says is superior Marilyn Monroe, dead since 1962.

Undead posers, dogs and a ghost crocodile eating a ghost cat have also appeared in her photos, she said.

Maria Sandberg, a hypnotherapist at the Infinite Winds Metaphysical & Counseling Center, said she hasn't seen Roberts' photography, but she agreed to rent out space to Roberts for lectures because, "It sounded like something beneficial to the universe."

We try to have people who are helping — adding a clearer way to perceive," Roberts titles her lecture "Introducing the Very Invisible People: Where Do We Go From Here?"

[She] plans to tell life after death in a book she is a close second.

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A Long Shelf Life

(continued from page 15)

Buyer dispatched, Walverde unburdened a perishing white-haired man loaded from waist to double chin with titles about World War II. He says to Walverde, "I'm just kinda reminiscing about my war."

Waiting in line behind the purchaser of World War II books is a man with a silver flat-top haircut. In his carefully manicured hand, he grips *The Odyssey*. Addressing no one in particular, he says, "Myself, I like the small, old colonial war."

A man in slacks and sport shirt stands over Tommen. "You remember those Thin Man stories? We were having a little argument over next door at Joseph's Deli. Who wrote 'em?" "Dashiell Hammett."

The man smiles. "Thank you." "Did you want?" "No."

"No bad," says Tommen, standing up to place *Modern Greek*, the *Easy Modern* next to Walverde's collection of Greek dictionaries. "No bad."

On the third floor, Walverde's keeps the shop's better books, modern first editions, and antiquarian materials. There are also a few former Walverde's employees Joe Herweg and Bill Tollefson reminiscing about their days in

the shop.

Joe Herweg, in his 70s now, moved to San Diego in 1947. Herweg, who had had a book shop in Honolulu before the war, soon found Walverde's. "I walked in and said to Vernon, 'This was a bad day for you that I found this shop, because I am going to have to give you some competition.'"

"Vernon had never had any competition. Over on E Street were all these little shops. There was a little book shop there. An elderly lady — a galish little old lady — was running it. Her husband had run it, and he'd died on the job. Her son wasn't interested. One day she called me and asked if I'd like to buy the stock."

So Herweg went again to see Walverde. "We were out to lunch, and I said to Vernon, 'If I were you, I'd hire me before I open a book shop,'" Vernon said. "Well, let me talk it over with my wife. He hired me that night."

Bill Tollefson, now in his mid-50s, joined Walverde's in 1962. "Truth be known, I will confess I needed a job. My wife found me in the paper: 'Alert man needed to work in bookstore.' I said, 'Sounds like a good job for me.'"

Tollefson: "All the old fiction — titles from the 1800s, 1900s and turn of the century — were kept downstairs, against the back wall. I read James D. Hart's *The Popular Book: A History of America's Literary Taste* and every title in there, except for the very rare ones Vernon had on those shelves. You could touch them, you could

"COPELEY HAD said, 'I've got to build a library. There are certain things I know I need. What do you think I should do?' So Dick Riley, poor man, had this wonderful job to go and buy books."

BOOK KINGS

read them. It was a fabulous education. For about 12 years, Joe, you and Vernon were the book kings of San Diego. There was not a lot of competition because no one could compete. Many different book shops would open, but no

"SOMEONE ONCE said to Dr. Zeke, 'You starve those people who come to The Golden Door, and look at you!' Dr. Zeke was supposed to have patted his belly and said, 'This is not fat, this is very good living!'"

one else had the magic, no one else had the knowledge, no one had the experience."

Herweg: "Vernon Walverde was a very bright — very bright — well-educated man and a very, very good businessman, but not a bookman. Not me. I'm a bookman. I love books. So it worked out perfectly for us."

Tollefson: "Vernon was interested in Western Americana. But he wasn't a big reader. He got so involved in the business of business that I don't know that he read through time to read. But he was fascinated with certain aspects of San Diego and San Diego's history."

Herweg: "The whole Vernon Walverde family went away. Vernon was a postman here at the turn of the century. He was a very shy man, but strong. At 85 he was out recording his house! He came in the store often and always gave me his political opinions — which didn't happen to be mine."

Recalling a favorite story about Walverde, Tollefson relates: "Vernon was able to garner a copy of Winston Churchill's *War Years* — two volumes. A section was missing from the first volume, so Vernon asked 'Frontpage missing' and asked \$80 for the two volumes. A fellow from the Abbey Bookshop in L.A. came down and bought the two volumes, just grabbed them up."

"Years later I was talking to that guy. He said to me, 'How stupid that guy [Vernon] was. To sell me that Churchill for \$80, I turned around and sold it for \$400!' I said to him, 'Well, yeah, but the frontpage was missing.' To which he replied, 'That was the original first edition. That was the way it came out. That snipe in San Diego didn't know that. I go down there all the time and buy books.'"

"But Vernon always said, 'Let 'em find a sleeper. It keeps 'em coming back. We're here to turn the merchandise. We are businessmen. We don't have a top-dollar market. Let these guys come in.'"

"He was a supreme businessman first, a bookman second. He could have been good at rap, in show. He was honest, he believed in giving good service, he was very fair, and there were countless numbers of little old ladies who loved him. Because these ladies will call a book shop in middletown and need a book. 'You know, the one with the red cover. I don't remember the writer's name but the story was about... With that you could have to go find a book. Generally, Joe Herweg or Vernon Walverde would dig that book out. They handled those books every day. They knew them as friends.'"

Herweg: "I loved giving books away. A fellow would buy a book, and I'd say, 'Hey, wait a minute. I got another book here.' And I'd give it to him. I'd say, 'This is a gift. If you don't like it, pass it on to a friend or bring it back to me. Any jerk can sell a book, but to give a book away and still stay in business. Ah!'"

Tollefson: "That's sneaky."

In the '60s, you and Vernon had access to some great libraries. The expanded Shalanspers. The 10th Bristow, Indian-bound, and with its own traveling case so you could take it on a steamer with you. Just a wonderful collection of everybody's books that were easy to sell and were in great condition. The bulk of the books ended up

in the James Copley library. "Dick Riley, then, was buying lots of books for Jim Copley. Copley had said, 'I've got to build a library. There are certain things I know I need. What do you think I should do?' So Dick Riley, poor man, had this wonderful job to go and buy books. Riley would come down and spend hours with the Copleys, buying books, and Mr. Jim Copley would pay the bill. You had the best of all worlds there!"

Tollefson continues, recalling that in 1965, when Chuck Walverde, Sr., had become the shop's manager, and "Vernon was on his way out of the business but still there. Chuck and I made a tremendous buy together. We spent \$25 for a Civil War diary. I was the investigator. The diary was still very current, trying to see how things worked. The book's seller sold me on the book. I said, 'Chuck, And then we sold each other. And we bought this wonderful \$25 Civil War diary that we knew, we knew, the moment we had this book our names would go up in lights in the

antiquarian book seller circles, why, people would be hammering down the door for this wonderful price. As things turned out, it took us about a year to sell it."

About that time downtown was on its way out. They were about to declare a moratorium on downtown then. But it hadn't been declared quite yet. The Copleys then was just around the corner on Third Street. Donald Freeman, the TV critic who was fascinated by the books of A.J. Liebling — he thought Liebling was the greatest writer of all time — he was in all the time. Nelson Fisher, who was the great Del Mar handicapper, would come in. Hans Conrad and Red Skilton came in."

Dr. Zeke, the husband of the founder of the Golden Door, visited us often. "Dr. Zeke," Vernon Walverde used to call him. A jovial guy, Dr. Zeke. He was probably five-one, five-two, but a real Mister Five-by-Five, quite heavyset. Around that time, Ford had just come out with their Econoline vans with double doors

is not fat, this is very good living."

"There was a wonderful coterie who used to come in. A universal traveler. He knew about the hollow earth. The poles are not really the poles, they are entrances to the inside of the Earth. Because he had been there. He had done all sort of metaphysical things. He had done astral projection — the art of leaving one's body and going around the universe. 'You should never come back to your body too fast. You come up against your spine and you can have a headache for three days.'"

In 1966 Bill Tollefson left Walverde's and went to work for Barnes & Noble as a salesman. "I never found a bookstore the caliber of this one, that had the depth and breadth of titles. There were lots of specialists, but no one could compare to the volume and quality of books this store had and still has. There are titles here that I handled, and they are still here. Someone, the right person for the right book will come along, and it will be here."

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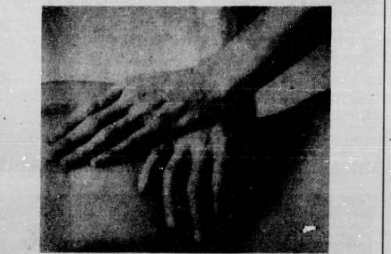
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INTERNATIONAL MALE



How I Wrote My First Novel

Story by David Zielinski

Where the hell is San Diego? The San Diego of my youth exists only in memory. The San Diego of old law books, lawless. Then is a town of intention, a town that never seems to improve upon the original, a town without city in name, devoid of the usual, unspectacular history that has been the luck of new arrivals. *California since 1900* is a book in this way of place to carry out a life, an identity, a career as a writer?

San Diego Since 1900 In the last of climbing territories and disappearing landmarks, a San Diego writer would be a good memory. Reckless, unrelenting and enduring: I can rely on thousands from the late '50s and early '60s. Air raid sirens blared

NOTHING LASTS very long here. Our only traditions are Over-the-Line, airport noise, and boring mayors.

every Monday at noon. My favorite San Diego television shows were *Johnny Carson* (who danced atop Golden Acres milk bottles) and *Clay Aiken* (who hosted cowboy movies on XETV). The local TV news was black and white and no-frills. Ray Wilson and Al Cooper and Doug Oliver, always in black suits, white shirts, and thin ties, presented the daily litany of national surprises and local moments. At the time, however, where now reside the university Robinson's bunker in Fashion Valley. I related minor-league police games, clearing for his hero

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OSTEOPOROSIS: SEVERE BONE LOSS AFFECTS ONE WOMAN IN FOUR

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BOOK KINGS

A GENTLE MONSTER



SAN DIEGO WAS something to shed, something to excuse.

demonstrating one of his old cheerleading conceptions, indivisible, with liberty and justice for all. My high school friends turned to social pursuits, while I played the role of court jester. All morning I crafted cartoons and poems and magazines, while I presented to a select group at lunchtime. My only goal was to make them laugh so hard they cried. I succeeded. That's all I ever did in high school, and I still graduated. From there I jumped from college to college, chasing the dream of becoming a writer. "Oh,

yeah? Where you from?" San Diego. "Oh," I published a few stories in obscure little journals, but I spent most of my time cultivating the writer's role, drinking with abandon, my jousting partner, my attitude blinder. Not much fun to be had around San Diego was something to shed, something to excuse. Then I met my G.I. Guss and liquor. I returned, rode out my G.I. Bill, wrote porno novels. (At my last year high school reunion, I received an award for my honorary publishing credits — a small ceramic cup decorated with the Kerney "K" and stuffed with

another prodigal son, while the friends did not. What they're doing now, I haven't a clue. The last I heard of them was a telephone conductor in Europe. One was still a state department functionary. Another was a future famous rock star in San Francisco. San Diego offered nothing, nothing, they bailed out. Other friends remained but preferred looking for an angry fix, running the mean streets of self-destruction. I don't see them any more either, talent can be a curse in San Diego. At least I have my book, my resume, and a first novel. They can still read it until they cry, they will recognize themselves on its pages — (permitted, transfused, their own redness — that old Brady Bunch of mine. A *Gentle Monster* says, "Live here and years of transformation."

Before making the move South, I was tired of San Diego. I thought a change of scene would be just the thing, a new place to do my drinking, if nothing else. Upon acceptance to the writing program at the University of Alabama, I was excited yet fearful. Something new, sure. You similar feelings affected me almost a decade earlier, when I shipped out for 14 weeks of infantry training at Ft. Polk, Louisiana. California didn't carry much favor in the House of Dixie — particularly alcoholics. San Diego was bad attitudes. My initial attempts at daily short stories detailing the adventures of disaffected, drug-wrecked Golden State angels were received with indifference. So, after a minor scandal and a messy divorce (another long story), I had to go to write my first novel. Placing a sheet of fresh paper into my electric typewriter, I typed the words "Happy Blue," and a moment was born. I stopped drinking and wrote every day, seven days a week, forcing myself to generate at least two pages every 24 hours, even if that meant writing until dawn. I set out to write a novel that I would like to read — the usual cliché — not — but at the time, most of my contemporary books and stories I gobbled up sounded weirdly similar, their landscapes revealed through malnourished third-person windows. What I found inspiring, however, were Cormack McCarthy's dense and evocative words of the South — works that required slow yet delicious reading and rereading, offered in a layered and palpable style. That's how I desired to write my San Diego.

WHAT I FOUND inspiring, however, were Cormack McCarthy's dense and evocative novels of the South — works that required slow yet delicious reading and rereading, offered in a layered and palpable style. That's how I desired to convey my San Diego.

me, which goes without saying — however, an excuse would be applied to the line of my life in the name of characterization. That's why they call it fiction. This time, my motives surpassed the gross or the lascivious. For a change, I was after the truth. I wrote in a focused frenzy. Each day was devoted to hammering out another two pages. I was absorbed by the book, drawn into its genius as thoroughly as anything I'd known before. My writing desk commanded the center of the apartment, surrounded by atlases, atlases, household encyclopedias, histories of Vietnam, guides to obscure science-fiction movies — and a steadily growing manuscript. Outside, clouds screamed and the Crimson Tide rolled,

BOOK KINGS

significantly, in memory, San Diego grew vivid and intense. At a distance of 2000 miles, my home town enticed me. I recalled incidents and details long forgotten — the sound of the gold pendulum in the Natural History Museum tapping words, "up, the time: usage of El Cid aside his bronze horse in Balboa Park, the faint glances from eucalyptus along the dusty miles in Florida Canyon. A few months before beginning work on my novel, I had the good fortune to interview the novelist Wright Morris for *The Black Warrior Review*. As my story moved closer to completion, I recalled a pertinent moment from that conversation about Morris's award-winning novel *Field of Vision*. I mentioned that his characters seemed incapable of escaping their pasts, despite the fact that transformation was an undeniable theme in his novel. Yet the novelist — the artist — seemed to be the only successful transformer, continually converting experience and imagination into fiction. He replied, "This is surely close to the heart of why I have persisted over 500 for a reading fee to good story. The necessary. I ask myself — What else is there? Fiction matters to the writer, yet the presence of his last sense of power — his imaginary role as 'legislator of the world.' Legislation he does not, but he does, in his durable fictions, transpires." When I felt I had legislated enough, I stopped.

What Else Is There? Upon completion of the first draft, I celebrated with a main trip to Washington, D.C. to visit a long-time friend — my Irving Klinefelter, who has forsaken San Diego for a life of international diplomacy. He had first exchanged Billboards for Halls and was now waving domestic with his wife in a row house on the outskirts of the gentrified inner city. We drank all night long, played poker, smoked cigarettes till our throats were raw, never once suggesting that escaping San Diego had transformed our lives. On the ride back to Texas, I found another story night in the Southern Crescent club on the discovery my right was useless. It had fallen asleep long time, shifting sideways through the moving train was no problem with a bare leg. I figured the thing would wake up by the time I reached Alabama. This was not the case. A week

later, doctors at the university hospital informed me the nerve was pinched. I was a victim of Saturday Night Palsy. But at least I had my novel in a few days' time. I had been in a room to chat with an instructor about my book. He had been making a while I was waiting for him. He wasn't present. He explained to me that the book suffered from something even worse than Saturday Night Palsy: "The terror of pain and the randomness of caprice."

I persisted. For a few months, seeking a second opinion. With my trashy copy of the *International Dictionary of Little Magazines and Small Presses* at my side, I searched for a suitable publisher. Selecting a pair of my strongest chapters, I mailed them to a succession of magazines, tracking up rejection slips, sure, but a series of encouraging and constructive comments as well. I revised. I kept the novel alive. I realized there were readers in this world beyond the parochial whims of Tusculum. Finally, Jim Haugan at the Salt Lake Press in Austin expressed his desire to publish my work in a chapbook. I left Alabama shortly thereafter, without taking another degree in Florida Canyon.

Back home. Drinking heavily. Scrambling up part-time teaching assignments at local community colleges. Rejoicing on my laurels. Writing poems sporadically. Unable to write fiction. Fortunately, some friends in Cardiff kept me in. The drinking ceased, yet the novel remained in a storage locker in Mission Valley, in the shadow of the Jack Schrade Bridge and seemed incapable of escaping their pasts, despite the fact that transformation was an undeniable theme in his novel. Yet the novelist — the artist — seemed to be the only successful transformer, continually converting experience and imagination into fiction. He replied, "This is surely close to the heart of why I have persisted over 500 for a reading fee to good story. The necessary. I ask myself — What else is there? Fiction matters to the writer, yet the presence of his last sense of power — his imaginary role as 'legislator of the world.' Legislation he does not, but he does, in his durable fictions, transpires." When I felt I had legislated enough, I stopped.

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Excerpts from A Genuine Monster

Story by
David Zielinski
Photographs by
Joe Klein

PEOPLE FUCKING IN AIRPLANES. THE POPE SHOT IN SLOW MOTION. THE difference between color and black-and-white television. Curious things like these make me wonder. I love people but they scare me.

For a long time I never talked to anyone about these curious things, not even my father. He died the day Nixon was elected president. He never got to see the New York Minute Men was the World Series in the games or watch civilian Neil Armstrong make his overpowered boot onto moonlight. I saw some of that stuff on television, even though I was in Vietnam.

Three days I talk to Argo. He's writing a book. I talk to him about serious matters. For instance, Godzilla is a more respectable monster than Frankenstein simply because Frankenstein looks awful in color. Argo has a computer typewriter and a gun collection and lots of unfinished business scattered across his desk — where it looks like an accident struck. In fact, he has a crooked sign on the wall: "Accidents Will Happen." I don't know if this is an excuse or a proclamation. Argo lives in a square stone apartment building near the valley, and I visit him whenever I want.

I've lived in this town most of my life, over 31 years. Even though San Diego is a big town, the pope has never visited. I imagine there are thousands of people here who believe in him, too. Does it make a difference if you only see someone on television at the time then finally get to see him in person? If the pope came here, most likely more people would have to believe in him. I'll have to ask Argo what he thinks.

EVERY TIME I squeezed her hand and told her about the beauty in San Diego, she smiled and peeked at me through her tiny fingers. It was a custom for the Vietnamese women to hide things from men. Even so, when I told her we should get married, she shook her head fast and stung me with Vietnamese words that sounded like she was talking backward.



Fountain at Reaches II, Fleet Space Center

WEST OF MY HOUSE, TOWARD DOWNTOWN, THERE ARE HUNDREDS OF Vietnamese families moving in, filling up old apartment buildings and shabby clapboard houses. When I walk through that neighborhood I have to dodge all the children romping in the streets and on the grassy yards. Old women sit cross-legged on the porches, wearing long colorful skirts and rubber flip-flops — and I picture them smiling through Saigon again. As the sun glimmers in the shiny black hair of the children, and as I hear those women call me in high shrill voices, I'm transported — I can easily remember again all the sounds of that crowded city: the persistent blare of shopkeepers crying out and small cars and motorcycles racing past and the music from bars and boom-boxes pounding and shrieking. When I hear those women on the porches call to their children in high shrill voices, I'm transported.

BUT ONCE I WENT TOO FAR, ONCE I LOST MYSELF IN THAT SAME Vietnamese neighborhood I almost jumped out of my skin when I heard a garbage truck clamped onto a dumpster being that dumpster against a concrete driveway. For a quick moment I thought that booming sound was an exploding mortar round. I was transported to the evening I saw Sergeant Anzures' life. We were sheltered mercifully outside Chu Lai. As loud as I could I screamed, "Incoming!" The sergeant was terribly drunk and couldn't figure out right away what was happening, so I ran to him and yanked the back of his messy fatigue shirt with one hand. It took me just a few seconds to drag him down into the bunker. When we crawled back out later, when the commotion returned, in the spot where he had been lying drunk was a good-sized crater — his car of Bushwacker floundered at the bottom ripped inside out and shining silver.

BRUSHING POINSETTIA LEAVES AND YELLOW POLLEN FROM MY shoulders, I waited patiently on Mrs. Rayla's porch, listening to her struggle to turn the locks. After the recent robbery next door, she had had a man come over and install two new deadbolts. When he was drilling the holes, I stopped by to watch, and he said to me, "These locks won't stop anybody who really wants to get in, but the old lady'll sleep better at night." He blew sawdust into my eyes before the drill screamed again, then he said, "A hundred bucks for peace of mind is a bargain." I laughed to myself then, because Argo maintained there was no such thing as peace of mind, just pieces of ass. I tried to tell that to the locksmith, pretending I had made it up, but his drill drove me out.

From the book, A Genuine Monster. Text copyright ©1989 by David Zielinski. Reprinted with permission of the Atlantic Monthly Press.

San Diego Reader October 19, 1989

BOOK KINGS

NO ONE KNOWS WHERE I LIVE EXCEPT ARGO AND THE YA, SINCE MOST OF my best friends were killed or sold. Mrs. Rayla is my landlady and sometimes she forgets to collect the rent. She belongs to the Nebulae Society, a space alien association that owns 47 acres on the way to the desert past Jamul. Mrs. Rayla drives out there regularly with Mr. Rainey and his wife, Norma, and with hands held in a circle at midnight they all wait for the aliens to land. The last time I paid Mrs. Rayla the rent, she returned the receipt slipped in between the pages of a green paperback with red letters: *They Are Coming: How Shall We Over Them?*

WHEN I FIRST OPENED MY EYES IN THE MORNING, THE RED STICK LETTERS on my clock radio glowed 6:02-43. For the following 15 minutes I strained through my car exercises. Miki called them cat exercises when she taught me in Saigon. We did them together. Sometimes I would cheat and smooth my hand through her shiny black hair when I was supposed to be stretching. Not long afterwards she died when a bomb exploded in a restaurant, and she never got to see California like we planned.

Every time I squeezed her hand and told her about the beauty in San Diego, she smiled and peeked at me through her tiny fingers. It was a custom for the Vietnamese women to hide things from men. Even so, when I told her we should get married, she shook her head fast and stung me with Vietnamese words that sounded like she was talking backward.

THERE IS A HUGE RADIO TOWER NOT FAR FROM MY HOUSE, DOWN toward the shipyards. You can see it through my back window. I had the strange urge to climb that tower, to struggle with the rusted metal, dragging myself to the top. One night on the news I watched a Mexican man clinging to that very tower. He was going to jump because he didn't have a job. A priest showed up riding inside a yellow fire truck. He prayed for the man gripping the tower. Eventually, the man climbed down, but only to be put to jail.

LAWANDA. SHE WORKS AT THE BEAUMONT STATION RESTAURANT DOWN in Mission Valley. I visited only once, with Argo, when he decided to celebrate selling yet another fiddle. The restaurant is built around old red boxcars, the inside is stuffed with rusted metal souvenirs, which look awfully fake — and I felt funny trying to eat normal food and pretend we were sitting in a train station. Argo ordered some freezing champagne, and we drank that in a hurry, leaving Lawanda when she told us to leave for our own good, before the manager threw us out. But I wanted her that night. I wanted to stand up and take her and tear the old-time photographs off the walls and strip that place clean until it was just Lawanda and Nicholas, here and alone.

What a dream. Another dream unspooled and screamed and silenced by fear. I know. I know.

OUR OLD MAILMAN WAS ANOTHER ONE WHO NEVER SAID MUCH, WHOSE clothes were always clean and pressed — but I figured he had another rubber chicken stuffed into the bottom of his huge leather mail pouch and that he acted for someone to make a wrong move so he could break it out and dance around the violator shaking this rubber bird close to their unbelieving eyes while he cackled and bowed letters into the air like confetti.

SUDDENLY, THREE SAILORS TOOK OVER THE BENCH NEXT TO MINE. THEY all had short curly hair, and their skulls shone through around the ears. One of them slung an oversized radio over his shoulder on a multi-colored guitar strap. Music erupted, thumping in a contrasting pattern to the fountain sprays. It was wrong. The design was ruined. Cloning my eyes I saw a cartoon of the fountain pump spouting out of control, overburdened by a surplus of foreign rumblings and vibrations.

Then I observed another cartoon — the projector in the Space Theater sized a hole in the domed ceiling with the intense power of a laser. The building split in two, emitting a cascade of visitors and science exhibits with charred survivors. Across the street, the Natural History Museum shook and thundered before the walls crumbled into dust — the golden pendulum swooped out of control, spinning ferociously, knocking tourists unconscious without mercy.



Home of Hospitality, Balboa Park

WHEN THE MUSEUM OF MAN CHIMES RANG AGAIN, I FORCED MYSELF TO leave the House of Hospitality. It was filling up fast with hungry, curious tourists. I was beginning to feel weak, crowded in. Outside in the parking lot, facing the art gallery, is a massive statue of the hero El Cid atop a black horse. He clenches a long iron spear with a metal flag attached to the back end. El Cid was made into a movie once, starring Charlton Heston, but it wasn't much good; Heston heroes don't make very entertaining monsters.

But he was a hero for a good reason. As I stared at that black iron statue, shivering, I gathered together all the thought-energy I could muster and aimed it at El Cid's hollow metal head. Just the size of that creation, blotting out half the sky, seemed to calm me, chasing the grit off my mind's eye.



Home of El Cid, Balboa Park

BOOK KINGS

IF THAT STATUE CAME ALIVE — IF EL CID STRAINED AND CREAKED INTO motion — his brute horse would first of all trample cheap little cars and people, and El Cid himself could jump that spear through windshields and brains and splash a trail of blood and sparkling safety-glass chunks; he could gallop over the tops of cars and buses and crash them flat all the way from the Sculpture Garden, past the Old Globe Theatre and the Museum of Man, across Suicide Bridge and along Laurel Street, until he trampled his way down the hill to the international airport where he could boot right through the restraining fence on Pacific Highway, clomping right out onto the landing strip puncturing the fuselages of jumbo jets and ripping loose sheets of this metal riveted in patches on the wings, jolting his spear into tires and pilots and unsuspecting visitors, he could then boot up the eastern airport and keep on going, stomping through the navy base mowing up all the ships and crushing the heads of trainees marching through the Naval Training Center, trampling the sailboats at the marina in Point Loma, demolishing all the wooden docks and revealing weed-fringed burlapies and rotting rubber tires, allowing his horse to crunch his hooves right through the slats; then he could charge up the hill gutting the homes of rich people until he reached the ridgepole, shattered facades and security systems in shambles at his feet.

THE WALL OPPOSITE LAWANDA'S KITCHEN WAS DECORATED WITH NOTHING more than a small brass-and-glass mirror. Lawanda bought it in Tijuana; two candle holders coiled down from the mirror, lined with shabby black candles that dripped onto the lustrous couch. Too many things in Lawanda's apartment were black — her furniture, her waitress skirts, her T-shirts, her books, the circles under her eyes, the shadows behind the television.

THE LIEUTENANT STUMBLED INTO MY HOOTCH WHEN A BUNCH OF US were sitting around drinking beer and smoking dope, but he didn't care, because it was the day after the sergeant got blown away. The lieutenant said we had R&R coming; he turned to leave, then turned back around at the last minute and tried to say something else. We all stopped and waited, holding our cans and pipes halfway down from our open mouths. Lieutenant Wheeler's head was bent over, and hidden behind the swirling smoke inside the hootch I saw his bald spot staring at us like a pink fish eye. He scraped his boot across the dirt floor and his lips smacked open. But he still couldn't say anything. After the lieutenant left in silence, Billy Reed said, "Was the LT really in here, or was I just tripping?" We didn't get R&R until the next month. When we picked up our passes, Johnny Aspen, the company clerk, told us that Graves Registry in Hawaii had misplaced Sergeant Anzures's body.

'HO! YOU SAY I'M DRUNK! BORRACHO? SWACKED, PLASTERED, AND boled? Am I stinkin', Nick? These shoes to the wind? 'Tis but an illusion, mon frere. What you see is raw energy flow. This device Wild Turkey is blasting through vacuature and viscous, tearing me wholly sunder right before your very eyes. What you see is a man nearer to God than I am, though to glass would render the saucer unsatisfactory. This is what we all strive for, Nickstarva. Release. I'm releasing all over the place. Immersion in Godhead, here I come! Watch me now, Nick, watch me. Deliverance here, Nick. Redemption."

(continued on page 22)

A DENON STEREO SYSTEM With remote control convenience

There are lots of gadgets that come on stereo components these days. At Breier Sound Center, a gadget is defined as something which doesn't make your stereo system sound better or last longer — but does make it more fun to use. One of the most popular gadgets is remote control.

The remote control on this Denon stereo system allows you to access your music without leaving the comfort of your favorite listening chair. For example: You can select from up to 16 radio stations on your receiver, adjust the volume or even mute the sound if the phone rings; you can start, stop and change tracks on your CD player; you can start, stop, fastwind or rewind your cassette deck; you can even record a song off the radio without leaving your chair if you've done a little advance preparation.

HOW MANY REMOTES?

One of the big complaints people have with remote control equipment is the number of remotes they end up with on the coffee table. With this Denon system one remote controls all 3 components. The Denon hand-held remote is divided into three sections: receiver, CD player and cassette deck. While you can't do everything from the remote, all the important operations can be performed simply and easily at the touch of a button.

DENON QUALITY

Gadgets are nice but you wouldn't want to sacrifice quality, performance or reliability to get them. This complete Denon system with Phase Tech speakers is first and foremost a good sounding music system. The DRA-325 AM/FM receiver has 40 ways of clean, well-defined power per channel. The DRM-50 cassette deck features Dolby B & C noise reduction with Dolby HX PRO for crystal clear recordings. The DCD-620 CD player is fully programmable and incorporates 16 bit, 4-times sampling, dual D/A converters to provide the sound quality Denon CD players are famous for. The Phase Tech 435 speakers are two-way bookshelf models with an 8" woofer and dome tweeter. These 435s have a clean, detailed sound with good imaging and balance.

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1. Most remote control equipment including Denon uses infra-red transmitters which are limited to line-of-sight operation. If you would like to expand your remote capability to other rooms of your house, ask about Breier Sound Center's custom installation services.

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Excerpts from A Genuine Monster

(continued from page 21)

ACROSS THE STREET, ON THE SIXTH AVENUE CORNER, STOOD THE PHONE COMPANY OFFICE - satellite dishes of all sizes clustered the top of an enormous brown concrete cube with no windows. Argo said people actually worked inside that cube, but I didn't believe him. Who could work in the middle of such intense war bombardment, in and out, day and night?

SINCE THE TRAFFIC SIGNAL WAS BROKEN AND IT WAS TOO DANGEROUS TO cross the street, we continued down the north side of University, past an almost-rail containing the vitamin shop and soap-and-sand restaurant. LaFonda visited occasionally. LaFonda went through old cycles. Sometimes she refused to eat meat, and other times she wouldn't eat anything at all. Once I dragged LaFonda to the soap-and-sand place and attempted to force-feed her. She didn't cooperate and sucked on a brown bottle of imported beer instead while I went back for seconds and thirds. The waitress provided her a large frozen mug, but LaFonda didn't have the strength to lift it.

That incident occurred during the time LaFonda was at war with one of her witch enemies, she was convinced an evil spell of revenge had been cast. Her hair was falling out and her nose bled without warning. The three-legged coffee table in her apartment was littered with crumpled tissues blotched and encrusted with black ketchup so thick with lost hair the brides were hidden. For most of the day, LaFonda would lie moaning on the couch. I came by to visit, and upon seeing her in such agony my first thought was to get her something to eat. That's when I dragged her to the restaurant. Her body was so fragile, though, I had to restrain myself from squeezing too hard. I was afraid I might poke a little hole through her cold skin - skin that felt as papery as one of her bloody white tissues. Her tits were still big, though, and I felt guilty staring at them in between bites of salad dripping with blue cheese dressing.

MY FATHER WAS 58 YEARS OLD, AND WE SAT TOGETHER IN FRONT OF Walter Cronkite on TV. We never spoke, we just watched. He had no favorite shows, but he didn't care for monster movies. The same channel could hold us for an entire evening. Usually, we didn't go to bed until the late news reports were over, despite whatever Johnny Carson. My father always awoke the next morning before anyone to prepare for work. He used the bathroom first. I would wait in the hall, listening to him gurgle and splash clean his teeth. Then we traded places smoothly and silently.

BUT THE NIGHT WE WATCHED WALTER CRONKITE FOR THE LAST TIME, MY father dropped out of his chair flat onto the floor. He gripped his left arm with his right hand, and his mouth swung open. He seemed to scream. Nothing came out. Walter Cronkite announced the news fluently, and Richard Nixon was the new president, winning only 43.16 percent of the popular vote. I didn't go to school the next day.

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BOOK KINGS

ARGO GROANED. I checked the bolt action on the rifle and hammered the ammo clip home with the heel of my hand. Blood splashed onto my forearm.

"DAMN VETERANS LIKE YOU THINK WE OWE SOMETHING SPECIAL. SHIT. Look at you standing there. Mr. Combat Experience. They get monuments stuck up for you, and movies based on your alleged heroics, and half the country's feeling guilty because you're all supposed to be suffering some time-bomb syndrome effect and will never be able to enjoy the wonderful feeling of being an integral part of American society like the rest of us red-white-and-blue homebodies. Well, take a number, and hurry and wait with the rest of us, Nickson. We're all fucked up, whether we know it or not."

"ARGO, JUST SHUT UP. VINCENT DIED. PLAIN AND SIMPLE. HE DIED. SO shut your mouth. He was no hero. It takes more guts to stay alive these days, if you ask me. Even if you didn't, fuggit."

"No, thanks for the ultimate insult. Going for the jugular, the deepest debt of all men, Argo. But we can handle it, right, Nick? Did you hear what the little lady just suggested? Sure, we don't have the dynamic, saving power or the poise of a homebody like Steve Easlerman. But we do have the we can, repeatedly consent to play with one another's soggy noodle. Yes, Nick, you might be a hero, I suppose - homebody and homebody and ho-ho-ho-phobic. But not heroic."

RELUCTANTLY, THE COPS TOLD US THAT VINCENT HERNANDEZ HAD jumped in front of the Amtrak train near Del Mar. They needed someone to identify the body. The cop with blood hair said, right, 'What's left of it.' Argo didn't hear that last remark, but I did - loud and clear. I took with steps in his steps, and we followed the cops down to the Beaumont Station restaurant. It was refreshing because we drove so fast. Since we were with the police, in a two-car convoy, there was nothing they could do to us. We were safe. I held tight to the handle Argo had welded beneath his glomus. When he hit a bump or stretched slightly around corners, I presumed we were approaching out in the desert sliding around the sand dunes near El Centro.

TAKING BACK HIS HAND, MY FATHER STEPPED QUIETLY DOWN THE HALL and into the bathroom. I had a cold, but I didn't feel cold. The spot on my forehead where my father had set his hand felt open and empty, a hole in the shape of my father's hand melted through my skull all the way to the pillow.

My father had a heart attack. Vincent Hernandez, galloping down the railroad tracks at night on an incoming Amtrak locomotive. Sergeant Accorcion died from wounds inflicted by splinters of American artillery shells. Mike was eating a nice lunch when a homemade bomb exploded in a Saigon restaurant. Billy Reid got shot up. The pope was shot and wounded.

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"But... I don't have anything!"

"Cut the shit. You know what I'm talking about."

Mel was a big man, but I could still out-muscle him. When he dove into my lap, I snuggled to attention, hooking my arms underneath his, pushing Mel to his feet. He kicked wildly, beating his fists on my back, clamping my thighs steadily with his knees, rushing against me.

"Please. Baby, please!"

Break lived inside Mel, with other monsters and their attendants. I squeezed harder in against his strength, tying river rapids into knots, he slowed down his squirming. Mel opened his mouth and his tongue did against his teeth as he attempted to speak. But he used his eyes instead, avoiding words. Gently, I set him down. When his feet touched the carpet, I let him fall back onto the couch. Our eyes connected. For a few seconds, I felt as if I were staring into a three-dimensional mirror. There I was, staring in a mirror, acting, doing the motions.

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A GREEN SEDAN SNAPPED ON ITS HEADLIGHTS. ARGO DOWNSHIFTED, slowing to a crawl, then stamped on the gas. Our rear tires scattered gravel and sand across the hood of the sheriff's car. In a flash, red and blue lights cut through the haze. Argo shifted forward until we hit top speed, bouncing and roaring through the underbrush. The sheriff tried to follow but hit a deep rut and stopped, the car's headlights glancing at a cockeyed angle, the screen sliding as our Jeep jumped heading across the flats then over a hill and out of sight.

Before rolling down into the valley, Argo halted at the top of the hill, slamming us both into the dashboard. In full view below was the chalk loading circle, ringed with border patrol trucks. A crowd stood in a knot behind the shack. Officers led a line of dark-haired men into the trucks. The Rainey's Buick sat in dull shadows. An old woman, as small as Mrs. Raylak, sat in the back of a sheriff's car.

"Any more bright ideas, Mr. America?"

The unmistakable thrash of a helicopter erupted behind us. Searchlight beams flared across the hood of the Jeep. Naturally, I leaned over and fished out Argo's AR-15 from beneath the seat.

"No more words right out of my mouth, son."

Pistol shot cracked behind us. All the movies were over. Dirt kicked up beside me, spraying the front tire. More rounds tore through the Jeep's canvas top. Argo groaned. I checked the bolt action on the rifle and hammered the ammo clip home with the heel of my hand. Blood splashed onto my forearm. The Jeep rolled free, descending. Argo slumped forward, sagging into a rush of gas.

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Marlowe Marries Money

Robert Parker writes Raymond Chandler

Story by John Brizzolara
Photograph by Joe Klein

Poodle Springs by

Raymond Chandler and Robert B. Parker, 1989
Putnam, 288 pages

Raymond Chandler died of pneumonia at Scripps Clinic in La Jolla in 1959. "It was a sad, beautiful sort of death for a man who had so much to say about life and death," wrote his biographer, Frank MacShane. "The Times of London had this to say: 'His name will certainly go down among the dozens or so mystery writers who were also innovators and who, working the common vein of crime fiction, raised the gold of literature.' The Los Angeles Times eulogized, 'Chandler had made the private eye a national glamour figure.' He is buried in Mount Hope Cemetery on Market Street. Chandler left behind half a shelf of unpublished works: seven novels, four collections

of stories he cannibalized for the novels, and a few screenplays, including *The Blue Dahlia*. He also left behind four chapters of a Philip Marlowe novel he had titled only *The Poodle Springs Story*. These chapters were published in a collection of letters (Raymond Chandler Souvenir, edited by Dorothy Gardner and Katherine Storie Walker).

The novel's premise, suggested by another



BOOK KINGS

SHE GOES ON IN the "Oh, darling... don't be such a bastard!" vein. Marlowe is a "beast." Everything is "appalling" or "unspeakable."

Poodle Springs, get it? Although the chapters contain some good descriptive passages and vintage wisecracks, I felt the book was best left unopened.

So I groaned when I heard that Robert B. Parker had been called in to complete *Poodle Springs*. Parker is the author of some two dozen novels, *A Cat in the Hat*, *Crimson Joy*, *Pale Green and Prone*, *Seeing a Joe Harris*, to name a few, most of which feature Boston private eye Sam Spade, the muscular, gourmet, politically correct detective with self-esteem for days. All this suggests that in *Poodle Springs*, we find Marlowe and Loring discussing Marlowe's personal code of honor, the psychology of machines, and the best way to prepare one's sin.

These kinds of scenes are illustrative staples in the later Spenser novels, featuring his gruffened Susan Silverman. Happily, for the most part, Parker resisted these temptations in completing Chandler's story.

Parker's jacket copy trumpets Parker as Chandler's "most gifted disciple" — the man considered the foremost interpreter of the Chandler tradition. "Well, maybe. Did anyone else do James Crumley? Crumley is the author of *The Last Good Kiss*, *The Windy City*, *Where*, and *Dancing Bear*, among the handful of stylistically correct descendants of Raymond Chandler's legacy. Of course, Crumley is not as prolific or commercially viable as Parker, suggesting that the *Poodle Springs* resurrection project was to be nothing if not commercial.

Some good books have been written for money, but they do seem to have a certain odor about them, the smell of desperation, maybe. Despite, because writing books is highly

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What's Selling

Story by
Sue Garson
Illustration by
David Diaz

After 26 years of operating Orem Books, on Fifth Avenue in Hillcrest, and feeling the cumulative effect of the eccentric who hang out in funky used-book shops, Robert Gelink is now selling books privately, by appointment only. "An old bookseller never really quits," explained Gelink, smiling. "But I was getting tired of being robbed blind. Everything's been stolen — inventory, money, wisdom, even my glasses." So Gelink traded places, more or less, with Joe Tabler, president of the San Diego Bookdealer's Association. Author of several published (small-press) mystery books, Tabler ran a book store, working from his home until October 1, when he took over Gelink's lease and bought the fixtures. Open seven days a week now, with expanded hours, Orem Books has become JOSEPH TABLER BOOKS (1987 Fifth Avenue, 296-4242).

"Everything feels right," Tabler reports, "and business is brisk. Thriller and metaphysical books are going fast, and the gay literature section has been completely wiped out, so I need more. I'm also looking for books on gardening, architecture, and surfing."

Within a week or two, Tabler will also be selling the watercolors of local artist Jack Draft, whose subject matter includes urban scenes of Hillcrest and Mission Hills.

With more than 77,000 titles, the UNIVERSITY BOOKSTORE at UCSD (534-7326), on the upper level of the Price Center, is the largest general (academic and



BOOK KINGS

SOME OF THE more popular titles are *The Pleasure Bond*, *Women Who Love Too Much*, *Leaving the Enchanted Forest*, *Older Men and Younger Women*, and *Living With Zest in an Empty Nest*.

trade) bookstore south of Los Angeles. According to a survey conducted by the National Association of College Bookstores, the University Bookstore ranks 11th in the United States in non-course-related book sales. And the book business is exploding, according to University Bookstore buyer Diana Carey, herself a published author (Hollywood's Children). Among the customers are foreign scholars, students, academics, bookish tourists from the East Coast and Europe, and local shoppers not connected to the university. The aisles are filled with browsers reading on the floor.

The store has one section of titles by UCSD's faculty, and 13 book bags are devoted exclusively to the subject of the Pacific Rim. The philosophy section, with 12 bags of traditional (not new-age) books, is one of the largest to be found in any U.S. bookstore: 3,000 titles. Nietzsche and Plato are still popular, and J.P. Sorensen's *Trail of Socrates* is a big seller.

Despite UCSD's reputation as a science-oriented campus, in addition to philosophy, the store's largest sections are literature (7,000 titles in poetry, modern fiction, and criticism) and psychology (3,000 titles). Religion, too, is a subject well represented on the shelves, with 1,500 titles on Western religions, 800 on Eastern. The most recent surprise best sellers have been

\$75. "We also have a large selection of literature cassettes," adds one of the clerks. "I never thought I'd be reading Nietzsche until I began listening to *Slaughterhouse Five*." And Carey adds that the proliferation of cassette tapes is a threat to the book market, films and cassette tapes to the book business.

"It's a truism in the book business," Carey says, "that Bibles are shelved more than any other book. People probably feel justified because they figure that God wants them to read 'To, when there was a lot of social protest on campus. But as the anger abated, shelving subsided to a normal level."

And customer inquiries? Occasionally, someone telephones to ask who wrote *The Diary of Anne Frank*. Another puzzled browser recently wondered if *A Midsummer Night's Dream* was available in the play version.

Because it's located in Support Village, the clientele at UPLIFT CROW 835 West Harbor Drive, 252-4855 is at least 70 percent tourists, even higher on weekends. But during the week, the store becomes more bookish. Beate Smith and Billie Holiday tapes playing in the background offer little distraction to the young locals at tables in the store's loft studying for college or law school courses. This has prompted some tourists to ask store manager Robbie Bagel if Uplift Crow is a library.

Because the shop is as much a coffeehouse as it is a bookstore, spillage is a real concern, though Bagel says the customers are generally very careful. Browsers are entertained by the prominently displayed low-brow titles (the fastest selling books, according to Bagel) — the "528" series, Dave Barry, Garfield, and *The Far Side*. Book and magazine parodies are also second's staples: *House Who Came Out March*, *Concomitantly*, *My Granddaughter Has Fleas*, and the dog parodies (*Chaper*, *Papilio*). For more serious readers, there is a prominent women's issues section. The women's shelves contain diverse works, from Bradstreet to Bly to Brodsky to Butkowski, in the 3d aisle, and the women's section showcases a book of abominable puns. Manager Bagel says the fiction and mythology sections is growing, and all the Joseph Campbell books are big sellers.

Printed next to a list of nationwide best sellers is Uplift Crow's own list, which includes *War in the World* by David Lowery, *How to Kill Your Girlfriend's Cat*, and, in contrast, *When I'm an Old Woman, I Shall Wear Purple*, an anthology of poems, essays, and short stories. Also popular is *Extraordinary Origins of Everyday Things*, detailing much more than anyone might want to know about the birth of the likes of doughnuts, Skittles, and Kleenex. Among the best sellers by local authors is *The San Diego Guide to Military Ships and Places*, by J. Haygren.

The Closing of the American Mind and Cultural Literacy. "I had originally ordered only five copies of each," Carey says, "but they've had such an amazingly wide appeal that I had to reorder immediately. We've sold hundreds of copies. I think this reflects some serious humanitarian concerns in San Diego. Surely *How to Kill Your Girlfriend's Cat* was another pleasant surprise," she adds.

The true-crime books are also becoming popular, sales figures indicate that the family-murders genre is especially appealing. (What this reflects is another guess.) And language cassettes are big sellers — 200 in July and August, the most popular among them costing

A nice find in the arty black-and-white portrait section of Uplift Crow is a 1934 photograph in which actress Lillian Gish peers out of a Venetian-Rococo train window in Czechoslovakia. Other goodies are a ten-inch high in memory case filled with scrolls of horoscopes, wispie eggs from Kenya, and two-inch-high clay replicas of spirits and gods from Peru's Esoteric Museum.

WORDS AND MUSIC (3806 Fourth Avenue, Hillcrest, 298-4031), calls itself a book gallery. Its spacious, geometric, black-and-white design emphasizes openness and easy access to 17,000 used books in near-new condition, the quality

reflected in their prices. The help-yourself, on-the-house coffee, the outflow tapes playing continuously, and the photograph from the Laguna Beach Art Festival create a backdrop for the conversation — a shiny, black baby grand piano, used for the store's weekend music events. Live performances range from classical to jazz to folk, both instrumental and vocal.

Polkaing: storyteller Sam Himes performs regularly. This fall, the program will be expanded to include poetry readings and dramatic presentations.

Most Words and Music customers are looking for good literature or relationship books, especially the touchy-feel variety. *The Pleasure Bond*, *Women Who Love Too Much*, *Leaving the Enchanted Forest*, *Older Men and Younger Women*, and *Living With Zest in an Empty Nest*.

BOOK KINGS

Avant-garde teen-agers search the shelves for the spirits of Kerouac and Perle. The store's left is filled with cookbooks, those from Eastern Europe are in big demand this year, inspired, perhaps by recent press coverage of Poland, the

USSR, Hungary, and East Germany. The store also offers music books and sheet music.

The new owner of Words and Music is a former nurse and homemaker, Dorothy Grifka. She had been a steady patron of the store. As the result of a midlife crisis, soul-search, and a divorce, she decided last May to buy the place from its founder, Vicar Margolis. Before leaving the business he began five years earlier and setting off to attend real-estate sales classes. Margolis delivered an emotional farewell address, photographs of which are still displayed on the front desk.

Grifka is particularly proud of the shop's book search service that tracks down obscure, out-of-print titles. She recently located *The Resurrection* by Kerouac and Perle. The practice doesn't exist in Words and Music, according to Grifka, who also claims that not a single check has bounced.

Wear It Again Sam

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Who's Reading What

Story by
Sue Garson
Illustration by
David Diaz



BOOK KINGS

"I GENERALLY wait until the book comes out in paperback, because a hardcover book is physically difficult for me to handle in bed."

particular.

"When I was nine or ten years old, an uncle gave me a copy of *Annals of the French Revolution* by Camille Flammarion. The original title had been *Annals of the French Revolution*, which I never would have read had the title not been changed."

"*Annals of the French Revolution* wasn't just dry history. The man was described in purple prose. This book must have influenced my future, although I think scientific inclinations appear often before reading age. Other books that influenced me when I was younger were *Arrowsmith*, by Sinclair Lewis, and *The Microbe Hunters*, by Paul DeKruif."

As for *THE BROWNS*, board member of the La Jolla Playhouse, past board member of the Old Globe, member of the advisory board of KPMG, always reads in bed and always keeps at least two books on her nightstand. "I generally read until the book comes out in paperback, because a hardcover book is physically difficult for me to handle in bed," she explains, "and I go to bed earlier and earlier when I'm in the middle of a good book."

Brown says she never marks books or sends pages back or does anything to a book but read it. "When I've finished a book, it looks like it could go back on a bookstore shelf. I pass my books on to my neighbors."

"I'm presently reading *A Friend from England*."

Brown, referring to her last husband's most famous work. "It was my crisis to read."

KELLEN WINSLOW, until last year a tight end for the San Diego Chargers, enrolled in USD's Law School last month and now reads nothing but law books. "I'd break up the monotony of training camp, I used to read a lot. That's where I read James Baldwin's *The Fire Next Time*, *If Beale Street Could Talk*, *Go Tell It on the Mountain*. When I travel coast-to-coast on planes and trains, I read a lot of political biographies, and last year when I was into a celebrity phase, I read celebrity bios — *Sandwich* by Tom Peters, and *The Excellent Choice*, by SDO professor James Haddad. And Joseph Wambaugh still sends me all his books," says the former San Diego police chief. Koller and the police department once housed cop-turned-author Wambaugh when he was doing research for one of his true-crime tales.

Koller can't think of a book that influenced him. "I only read in bed when I want to fall asleep right away," he says, and he admits to using marking pens and dog-eared pages as he reads. The last books he finished are what he calls "handbook" books — *A Passion for Excellence*, by Tom Peters, and *The Excellent Choice*, by SDO professor James Haddad. And Joseph Wambaugh still sends me all his books," says the former San Diego police chief. Koller and the police department once housed cop-turned-author Wambaugh when he was doing research for one of his true-crime tales.

"Football? I got dragged into it."

J. DAVID DOMINELLI, a former chess contributor to *The Paris Review*, is currently in the Federal Correctional Institution in Dallas, California (near Oakland), serving a 20-year prison sentence for fraud and investment evasion. Since 1984 (the year he was arrested), he has been able to read and handle life's ups and downs has been about political and personal repression, books about Fidel Castro, about Puerto Rico and the challenge to colonization, and, specifically, *Children of the Ark*, by Kazuo Ishiguro; *Our America*, by John M. Coe; *Queen's Men*; *Nelson Mandela: The Man and the Movement*, by Mary Benson; *Satan's Desires* and *Historical Materialism*, by the Communist Manifesto, by Karl Marx and Frederick Engels; *San Times More Beautiful: The Rebuilding of Vietnam*, by Kathleen O'Connell; *Questioning from Chairman Mao Zedong: Fire from the Mountains*, by Omar Calabrese; and *Isa Can't Just the Spirit*, from the Center for Constitutional Rights.

BILL KOLLER, author and the publisher of the *Union-Tribune Publishing Company*, currently reads books and magazines about the publishing industry. He is busy learning about newspaper advertising and production from materials acquired by the American Newspaper Publishers Association. "I generally read in my

dem. I only read in bed when I want to fall asleep right away," he says, and he admits to using marking pens and dog-eared pages as he reads. The last books he finished are what he calls "handbook" books — *A Passion for Excellence*, by Tom Peters, and *The Excellent Choice*, by SDO professor James Haddad. And Joseph Wambaugh still sends me all his books," says the former San Diego police chief. Koller and the police department once housed cop-turned-author Wambaugh when he was doing research for one of his true-crime tales.

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his early life. "I started out with the Bobbsey Twins," he says, "and now, for light reading, I always read *People* magazine. I love it!"

KIT GOLDMAN, actress, downtown arts activist, managing producer of the Gaslamp Quarter Theatre, never reads in bed. "Late at night, I read spread out on the couch or in the bedroom, and to the annoyance of people around me, I dog-eat pages — a lot. If I'm rating dinner in a restaurant, I always bring a book with me."

BOOK KINGS

"My life is so complicated and stressful and draining," Goldman explains, "that I read certain books, particularly Joseph Campbell's books, to replenish my spirituality."

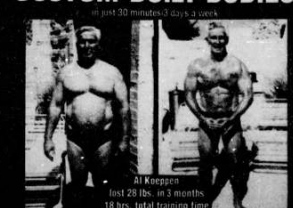
Goldman grew up in Los Angeles in a family of avid readers, and there was no TV in the house until she was 12 years old. "The earliest

books I remember reading were the Hardy Boys series, and as a teenager I was obsessed with Salinger's *Mr. Sinister*, or *Mr. Nobody*. There was a twice-weekly ritual that involved all of us — my mother, father, brother, and I. Each of us took a turn taking a book from a shelf and selecting a passage we liked, and we'd read it aloud, and then we'd all discuss what it meant to each of us."

Currently Goldman is reading a biography of Sam Goldwyn. "Although he wasn't always an admirable character, I'm certainly impressed by his tenacity and his vision."

A book Goldman was asked to review for the *San Diego Union*, where she's been a sporadic book reviewer for the past dozen years, is Peter Fekken's biography of Lillian Hellman. "Lillian — *Reminiscences of Lillian Hellman* still haunts me," Goldman says. "It was elegantly written. And the format — a series of scenes between Fekken and Hellman — was very clever."

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RECORD REVIEWS

BY JOHN D'AGOSTINO
STEPHEN ESMEDINA
& MIKE KENEALLY

JEFF BECK

Jeff Beck's Guitar Shop
(Epic Records)

Jeff Beck is that most of birds: an innovator who can rock, a consummate guitar technician with soul. With 20 years of often breathtakingly original work to his credit, he could watch from an easy chair at the rained-blamed, stretch-painted AK47 riffs fight over the crumb of his legacy. Instead, he releases *Jeff Beck's Guitar Shop*, an audio reminder that not all legendary pickers are content to chase their own tails.

If *Guitar Shop* is a progress report from a (young)-lion-in-winter artist, the news is



mostly good. The Beck hallmarks are here—squawking chords, earth-bowling riffs, signature tones, frisky improvisation. But Beck likes to try new things, and this time he and his latest tag-team loose some synth-led chaos that battles Beck's boy-bound funk in *Bluesmen* (Epic). For good measure, Beck is caught in a stylistically mischievous mood. With Zappa/Mixing Persons drummer Terry Bozzio and keyboardist Tony Hymas on board for this electronic hybrid, Beck moves from shredding power-into-jams to Ray Buchanan-meets-John Bushman power-funk, from lock-step reggae to ethereal instrumental that showcase his arcing, acting melodicism.

In the crunchy "Lany" and "Silent Shit," Beck serves notice that he didn't leave all his guitar-hero tricks on *Beck-Ola* and *Blow by Blow*. But at 45, he seems more consciously to seek reprieve from such boyish bawling in the autumnal poignancy of "The River" or "Where Were You?"—two of the loveliest amplified instrumental you'll ever hear. *Yo! Jeff!*

—John D'Agostino

RICKIE LEE JONES

Flying Cowboys
(Capitol Records)

My first impulse was to list all the popular performers that *Flying Cowboys* puts so terribly to shame. But I won't; this album makes me feel too good to give in to such an unpleasant temptation.

Rickie Lee took her sweet time with this one. Six of the 11 songs have 1977 copyrights, and her last album came out three years before that. Is this worth the wait? You bet. The composing lanes more toward the pop half of Jones' pop-jazz activity, and the still has heart for melody. Chord structures are streamlined and rely less on heart-beating

raised fourth (not that I'm complaining about her past stuff, I'm a sucker for *Red Hot Chili Peppers*), but every detail is still intricately and lovingly arranged.

What most distinguishes this album are Jones' vocal performances and harmony arrangements, which are easily her most relaxed and accomplished. Pleasures abound: her breath confidence in whispering every word is

—Rickie Lee Jones

Even cameos work by the likes of Nicky Hopkins, Albert Collins, Allan Holdsworth, Tony Williams, Little Feat's Paul Barrino, and Living Colour's Vernon Reid can't forestall disappointment at bearing a great return with less than his best. One hopes this is just a cobweb-shaker.

—John D'Agostino

NEIL YOUNG

Freedom
(Reprise Records)

Ernestine admirers of Neil Young dumped by his earnest experiment with synth-pop, rockability, metal, and R&B will likely welcome *Freedom* as a return to his early folk rock style. This ironically titled record should allow any fear that Young has found yet another stylistic trend to jump into; it is a litigating and form-fitting example of the singer-songwriter's craft. Shorn of any lumpy conceptual impetus, the album is simply Neil: pretty low ballads, "Hang on a Limb." "The

My second impulse was to call this his best release yet, but then I listened to *The*

Magazine, her last album; it's brilliant. So when you go out to buy *Flying Cowboys*, get *The Magazine* too. Just do it.

—Mike Keneally

Ways of Love," pensive ruminations ("Wreckin' Ball," "No More"), a limp political statement ("Rockin' in the Free World"), a pointless remake ("On Broadway"), and a long, cryptic ramble ("Crime in the City" — 6:20, 30 Part I).

The last-mentioned song is the album's big disappointment. This sprawling, disconnected, would-be epic (out from 20 minutes to 9) seems to be in the tradition of an allusive, portentous word marathon like "Last Time to Love." But it swivels from a third-person, somewhat narrative to an autobiographical lament doesn't tell. Instead of mystical or mind-boggling, it feels overwrought, unedited, forsaken. What's worse, the performance has no drive, and the arrangement is monotonous. It could have ended at any point or gone on indefinitely, without a noticeable difference.

Young reportedly labored over this album, gutting and refining it, to come up with an effort "people would like." His commercial instinct was probably correct; for the most part, the album is compact, thoughtful, nonthreatening. The final quality of *Neil Young* and the understated *Freedom* has been eliminated: even his skull-demeaning electric guitar surges only briefly. *Freedom* is easy enough to like, but without the focus, intensity, and unimpeded daring of Young at his best. It is doubtful that it will ever be memorable.

—Stephen Esmolina

POCO

Legacy
(RCA Records)

You can have your Eagles, Burtons, and Alabama; the best-ever album of country-rock was POCO's 1969 debut, *Pickin' Up the Pieces*. Drummer George Grantham, pedal-steel guitarist Rusty Young, and former Buffalo Springfield members Richie Furay and Jim



Messina rubbed prairie-fire country against rock at first: friction points the two create the hottest, most natural sparks. At the time, the nation was still fairly new, and *Pickin'* crackled with the joy of discovery. No band since, including POCO, has made the blend sound as good.

Legacy reunites the original foursome and adds former Eagle Randy Meisner. The sweet, meekie harmonies are intact, the musicianship—especially in those too-careful appearance of Young's bullwhip pedal-guitar—is top-drawer, and the guys seem genuinely interested in the project. Unfortunately, the songwriting and production sound like middle-period Eagles, and that's not good.

Meisner's presence and contributions are drawbacks. His "Rough Edges" is okay, but "Nothing to Hide" is one of those soggy, sing-songy, English-ish power-ballads. Apparently Meisner's influence has tainted the barrel. Young's "Who Else?" for example, sounds a lot like the Eagles' "I Can't Tell You Why." *Legacy* is a painfully ironic title to give an album that reminds one less of POCO's trailblazing than of the bloodless, J.C. Penney cowboy-pop that rode through that dust. Apparently, somewhere in the process of rebuilding old ties, POCO forgot the point of it all. A suggestion: stop Meisner and try again.

—John D'Agostino

MILES DAVIS

4urs
(Columbia Records)

It was nearly of Columbia Records to hold on to this album for five years before letting us hear it. But what's the point is that it's here, it's great, and every home should have one. *4urs* was composed and produced by Miles. It is doubtful that it will ever be memorable.

—Stephen Esmolina

settings for Miles to blow over, Mikkelberg paid Davis a much higher compliment by devising a set of challenging pieces, both rhythmically and harmonically, and Miles reciprocated by playing well. The two artists' collaboration is genuine, and the result kicks ass.

The beginning of the mile is worrisome at first: a doomy synthesizer chord, over which John McLaughlin plays an equally doomy ten-note guitar line, with a feeling reminiscent of Michael Mantler's mostly unimpaired *Something There* album. The liner notes reveal that the chord and melody were achieved by assigning notes to the ten letters in Miles Davis's name—uh-oh! This could be pretty dry going. But relief comes immediately, announced by a synthesizer "blat," and McLaughlin and Davis both solo over a shifting rhythmic section. Miles sounds a bit tentative commencing with the speed bumps provided by the synth, bass, and percussion. McLaughlin grins and chews up the scenery.

The first transcendent moment occurs during the section entitled "Orange." The rhythm section cooks, McLaughlin kills, the unimpaired melody that opened the work has been beautifully reorchestrated and makes periodic and useful intrusions, and Miles, having just asked for two choruses on mandrill trumpet, uncorks his horns and squeaks out a loud one. You'll love it.

Mikkelberg's scoring for horns and winds is gorgeous, particularly at the end of "Blue" and "Orange" (which also sports a cool bass part) and during Miles' solo that opens "Yellow." Electric bassist Bo Stief, pianist Thomas Clausen, and acoustic bassist Niels Henning Conrad Pedersen all do excellent work. Synthesizers are employed with admirable tact throughout, and the guys play beautiful melodies. Mikkelberg must be a very happy man.

—Mike Keneally

JOHN ZORN

Spy vs. Spy: The Music of Ornette Coleman
(Elektra/Musician Records)

Spy vs. Spy has no melodies and imagination and pursues his constantly changing musical interests with such abandon that it's impossible to gauge his worth on the basis of any single recording. His impetuosity can overwhelm, but the album with which Zorn makes his one of the more indefinable figures in modern jazz.

At first, Zorn's tribute to Ornette Coleman, *Spy vs. Spy*, seems strange. As an also saxophonist with innovation as his reason for being, Zorn knows the full measure of his debt to Coleman. Still, a delightful, unanticipated pardon has resulted. Rather than his usual mosaic of contrasting moods and odds, fragmented solos, and incongruous instrumental matchups that test the delicate alliance of composition and improvisation, the album remains on a steady course. The two tragic and emotional demands of Coleman's material ensure a singularity of purpose that comes as a relief.

It is a relief, serve me that *Spy vs. Spy* is a mixed, servile set of covers. With its trademark velocity, Zorn powers through 17 Coleman pieces, ranging from the 1958 "Something Else" to 1987's "In All Languages." As an aesthetic statement, the album demonstrates that despite being revised, contextualized, and highly misunderstood for 30 years, Coleman's structural details are still resolute and regenerative. The febrile two at

into best-of compilations. For me, then, *to Kingdom Come* is an elegant overview of, and not a substitute for, the Band's illustrious catalogue.

That said, there is little else to quibble about in this 33-song set, which was compiled and remastered under the supervision of the Band's ever creative light, Robbie Robertson. Three previously unreleased tracks—live takes of Chuck Berry's "Back to Memphis," the Four Tops' "Loving You Is Sweeter Than Ever," and the 1974 Dylan-or-suple "Endless Highway"—are folding money found in old pants. The other 28 cuts steadily, deliberately illustrate the rock-rock group's manifold strengths while tracing the development of Robertson's prodigious songwriting talents. And the remastering makes the material sound better than ever. This one's a lock.

—John D'Agostino

I GIULLARI DI PIAZZA

Dea Fortuna
(Shanachie Records)

The Southern Italians of the Middle Ages were a sassy, horny lot. They believed that every June, peasants were randomly afflicted with a hysteria caused by a bite from a mythical tarantula. The only cure: a bunch of musicians frenetically playing early versions of the guitar, violin, tambourine, and whatnot, until the "victim" danced herself into a hypnotic, cleansed state (hence, the popular Italian dance the tarantella).

Of course, being Italian, these folk were always falling in love, and the favored songs (collected) of the southern provinces featured very erotic lyrics sung in three-part harmony. Villanelle flourished until the 17th century, when future-minted southern Italians began moving away from their folk roots.

I Giullari di Piazza (The Jesters of the Plaza) is a couple of actors, musicians, singers, and dancers dedicated to preserving the theatrical and musical traditions of southern Italy. On *Dea Fortuna*, the company revives several villanelle and tarantella tunes, as well as songs from two tragic Sicilian folk operas. By naming back the musical calendar, I Giullari reveal the influence of Spanish, North African, and other Mediterranean styles on early Italian music. The record moves from heart-sugging lyricism to demo-presented picking, from almost "new-age" 14th instrumental textures to emotive, semi-operatic vocalies. Name another record that calls to succession, named the listener of an Italian "Chierich" (the Irish band also records for Shanachie Records) of a scene from a Marx Brothers film; or of the music from *Romeo and Juliet* minus the British accent.

—Mike Keneally

If you find yourself yearning for a break from synthesizers, power chords, AM radio, stuffed-shirt maestros, jazz rock, workshirts no-folksies, and sequenced country crooners, give *Dea Fortuna* a few spins. You'll come away revitalized.

—John D'Agostino



JETHRO TULL

Rock Island
(Chrysalis Records)

Ion Anderson doesn't sing anymore. I don't say this to mean but out of concern for his health. Several years ago, Anderson began having problems with his throat, and *Rock Island* demonstrates what a merciless clarity that recovery is still a long way off. It hurts to listen to the vocals, and it's a pity that knowledge that Jethro Tull is touring again this year is frustrating.

Unfortunately, Anderson isn't suffering in the service of great art. *Rock Island* is about as desultory a job as I've ever heard.

Jethro Tull had the good fortune to become popular at a time (the early '70s) when the band could release an album as eclectic and adventurous as *A Passion Play* and watch it go to number one on the charts. The late '80s offer no such climate, and Anderson seems lost for inspiration. The new album's very polite tones and understated penitence riffs become so deadening as the disc wears on that the flashes of dissonance in "The Whaler's Dues" and "Strange Arsenic" tend to make the listener momentarily grateful. But virtually none of the invention and energy of *Thick as a Brick* or *Songs from the Wood* is equally or even inspired in here. Anderson's curiously lyrical lyrics have no humor to redeem them. The title song has him croaking out the line "Hey there, girlie with the torn dress, shaking to a pipe with the nose dress, shaking to a pipe with the nose dress."

This album is so well performed and recorded that the listlessness of the compositions is somehow even more damaging. I don't believe for a second that Anderson believes in this music. The timing of its release is unfortunate: after Jethro Tull's income supplanting win for "Best Hard Rock/Heavy Metal Performance" at the Grammys (a ridiculous category), the world's anti-folkies should not have been handed *Rock Island* as ammunition. Anderson would do well to concentrate on instrumental music from now on; his band, his fans, and his throat would benefit.

—Mike Keneally

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Could Be Verse

BY JONATHAN SAVILLE

It was a wonderful idea of Ann Thompson Kern to direct *The Lady's Not for Burning* at the Coronado Playhouse. Christopher Fry is a superb dramatist, both in the poetic comedy of manners (of which this is his masterpiece) and in profound Christian dramas (such as *A Sleep of Prisoners*). His plots are clever, his humor is engaging, his characters are charming and touching, his style is rich and beautiful, and his view of life — which confronts fashionable modern nihilism with the irrepressible affirmative vitalities of nature and spirit — is one which the declining 20th Century and its even more precipitously declining theater desperately need. In spite of his unmatched theatrical virtues (who is there today who could write anything approaching the liveliness and literacy of *The Lady's Not for Burning*, which dates from 1948?), Fry has for decades been revulsively neglected by the professional San Diego theaters. Hence, it has devolved on a community theater like the Coronado Playhouse to remind local theatergoers of this master's very existence.

In all honesty, one must admit that the current production, while admirable for its sincerity and commitment, is thoroughly amateurish in all respects — and this for a script requiring the height of theatrical sophistication. Fry writes in a bold, musical, image-laden verse that demands the verbal abilities of thoroughly trained classical actors, perhaps not quite at the level of John Gielgud and Pamela Brown (who appeared in the first production 40 years ago), but at least with some classical training. Unfortunately, even the one or two actors in the Coronado cast who seem to have had experience with classical plays and the speaking of dramatic verse frequently thwart their own potential achievements with their stammering and totally superfluous attempts at British theatrical accents. The mishmash of artificial accents makes a significant part of the text virtually unintelligible, obscuring much of Fry's wonderful verbal wit as well as some of his most poetically evocative passages.



Emangelina Fernandez, John Pemberton

Some of the actors here are mere hopeless amateurs, but others are far from negligible in their talents and are only in need of a commanding directorial intelligence to do a respectable job with their assignments. It is impos-

ing to create true comic characters of the sort Fry's script demands.

This is true even of the most accomplished among them. Stanley Madrigal, for example, an excellent actor whose work I have enjoyed

The play poses the crucial modern question of how it is possible to go on living.

his, of course, to know just how far along director Kern has brought these actors (they might have been far worse without her), but they are all in need of a great deal more direction than she has supplied them with. They tend to fall back upon the exaggerated clichés and vulgar stock of cheap farcical acting, relying for the most part on stereotypical, external traits of body and voice, rather than try-

ing to create true comic characters of the sort Fry's script demands. This is true even of the most accomplished among them. Stanley Madrigal, for example, an excellent actor whose work I have enjoyed

life-hated the playwright intends him to be, and consequently the stupendous redemption of this nay-sayer through the power of romantic love — which constitutes the play's most potent throughline — is to a large extent undermined. What the poorly directed Madrigal (as well as the entire production) fails to communicate is that *The Lady's Not for Burning* is a serious play about real issues, and that behind its comic manner it poses the crucial modern question of how it is possible to go on living in a universe that much evidence suggests is absurd and in a society dominated by stupidity and injustice.

What I found most striking about this undeniably unsatisfactory production was that, in spite of all its manifest weaknesses, it held the audience's attention. It provoked appropriate laughter, and — if only one approached it with sufficient tolerance — it proved authentically enjoyable. I attribute this success in part to the evident hard work of the cast and the director and to the fact everyone seems to be having, and in part to the strengths of a script that in certain respects seems indestructible. However muddled the speaking of Fry's verse may sometimes be, the wit and beauty that do get through are enchanting, demonstrating that verse drama in an unconformingly poetic style can still work in the theater, even when the dominant trends of this century have accustomed audiences to the exact opposite. The characterizations offered by the Coronado actors may be shallow, but Fry's solid grasp of humanity's various emotional objectives gives the characters a sturdiness and a power to arouse empathy and interest that no amount of purely external acting can obliterate. The technical support in the Coronado production is primitive (the result, doubtless, of an extremely limited budget), yet the atmosphere pervading the play — the atmosphere of spring, hope, mystery, beauty, regeneration — is nevertheless palpably there throughout, affecting the audience's sensibilities and filling the heart with that experience so rare in the contemporary theater as to be practically nonexistent: joy.

What, in my opinion, is the Coronado's *The Lady's Not for Burning* is worth going to in spite of its amateurish quality, and that what we ought to feel in regard to the production and those plucky theater people involved in it is, above all, gratitude.

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Chips off the Backlog

BY DUNCAN SHEPHERD

Another ill-timed vacation and another over-filled-in-basket on my return. Must I serve first the first come? Must I keep the Woody Allen, the Bill Forsyth, the Jane Fonda waiting? Oh, bother!

Johnny Handsome. Walter Hill has tended to be most inspired and inspiring when providing the boundaries of film genres, knocking down a section of fence, burrowing an underground tunnel between them, establishing fuzzy connections by means of two tin cans and a string. The connection of *Extreme Prejudice*, ostensibly a drug-trafficking cue-bank robbery thing, to the traditional Western were not hard to see. Only a little harder were those of *The Driver*. And *Crossroads* was a down-home folk music with an unassuming but easily detachable supernatural element. *The Warriors* and *Streets of Fire* have been the trickiest: street-gang youth movies with connections not just to the Western but, I tried to point out at the time, more tenuous ones to science fiction as well. In *Johnny Handsome*, a fable about a small-time criminal afflicted with leishmaniasis who is given a new face through plastic surgery and a new chance at life, Hill tends only very slightly towards inspiration. If the surgical magic in itself doesn't make the crime drama into the purview of science fiction, the application and theory of it will prove the rest of the way: the theory, badly stated, that cosmetic surgery "can be a deterrent to criminal recidivism." (Which gives us vision of a future where enlightened criminal-court justices would hand down new jobs and chin tucks to convicted felons.) The disbelieving cop on the case, besides keeping the movie firmly planted on the Mean Streets of film noir, performs the obligatory rationalist ascription to the ravings of the Mad, or merely Crapcock, Scientist. The whole thing brings to mind such other examples of physiognomic sci-fi as Frankenstein's *Ungodly Second* and *Terminator*'s almost *unseen Face of Another*.

But although there is a middle section of the movie, a bluish noirish section, that when the outcome of the experiment is altogether apparent, there is little real tension, little real struggle, over how it will turn out. Hill's habitual breakdown, an asset in straight-ahead action films like *The Warriors* and *Extreme Prejudice*, is a debit here. And the movie never gets closer than shouting distance to the hoped-for inspiration. The cast at that rate is interesting, with Mickey Rourke's characteristically subdued at the head of it—understandingly so when hidden behind the Elephant Man makeup and the stuffy lip-lifting adenosine voice, but still subdued when he emerges from the surgical bandages as his regular self, and even more subdued in contrast to the florid villainy of Lance Henriksen and Ellen Barkin (not out of line with the general air of fair-lylate violence). Forest Whitaker is off-beat as the idealistic medic, and Morgan Freeman is over-the-top as the cynical cop. And Elizabeth McGovern provides a surprising glimpse of *The Unabomber*.

Currently, though—well, perhaps not curiously, perhaps quite commonly—as Hill has become ever more technically proficient he somehow manages to display less style than

before. If by less style we mean less sense of style rather than something like fewer styles, this bolding grab-bag of (by turns) fish-eye closeups, misty telephone shots, earthquake-induced panic, machine-gun montage, slow-motion, disorientated color, overexposed color, etc., would make a nice audition reel if Hill wanted to land a contract to do soft-drink commercials. But it is less than useless for the purposes of a sustained narrative. The ending, happily, is in Hill's most assured action style—an ending bleak enough to satisfy the film noir traditional and even the sci-fi minimalist. It also, in the here's new the way: the theory, badly stated, that cosmetic surgery "can be a deterrent to criminal recidivism." (Which gives us vision of a future where enlightened criminal-court justices would hand down new jobs and chin tucks to convicted felons.) The disbelieving cop on the case, besides keeping the movie firmly planted on the Mean Streets of film noir, performs the obligatory rationalist ascription to the ravings of the Mad, or merely Crapcock, Scientist. The whole thing brings to mind such other examples of physiognomic sci-fi as Frankenstein's *Ungodly Second* and *Terminator*'s almost *unseen Face of Another*.

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flitting through a freshly broken nose, achieves a kind of gruff, shortlashed poetry. I suppose that this ending, together with the novelties—middle section, has much to do with the movie's rapid fading from its first-run outlets. For a small minority of us, however, there is a kind of happiness about any ending nowadays that dissuades the possibility of a sequel. Unless... *Johnny Handsome?*

In *Country*, a post-Vietnam war-movie, never brought to a level much warmer than lake. The now teenage daughter of a wartime casualty, still a teenager herself at the time, wanders to find out what all the shooting was for. Her unemployed uncle, and very permissive guardian, would seem to have some of the answers—he and his fellow veterans around town—but he and they are very hush-hush (or shush-shush) about it. A packet of letters found in an old shoebox and a frontline diary—frustrating flashbacks that suggest almost psychic powers on the part of the teenager—get the ball rolling a little better. But never for long, or very far, or very fast. The movie, composed mostly of idle and disconnected dots of local color, is slowed down not so much by reticence as by garish, and not just any sort of garish, but an affectingly literary sort in a supposedly common-sense idiom ("This gonna marry that boy down that come jump shots against Liberia?"). Emily, an anti-technician, when jogging in tank

top and headset, for instance, or making like Rita Hayworth on the dance floor, is overtaken by the effort of trying her native British voice over her own. Indeed it's a difficult role to fill, because it, like Bierce himself, is so much hot air. But Peck, calling upon all his again not the central focus of the movie. The story of personal liberation within the national liberation—that of a grunge poet (James Fonda) who throws away her corset and loses her virginity to a Marxist Hamlet (Jimmy Smits)—whose primary traits are technical perfection, extreme refinement, and the utter lack of human emotion.

It was the last of these qualities that is most striking, because of its immense distance from most kinds of musical performance. Barbershop singing has always been like this: the blend of impersonal voices in close harmony, peppy rhythms, but a relentless avoidance of any kind of individual expressiveness and of all the traditional vocal devices for conveying feeling. Thus, there is scarcely any vivacity in the voices; the tremors, surges, and breaks that are used to indicate passion is—for example—Gospel singing or Italian opera are resolutely avoided; the crooning vocal production deprives the voices of any distinctive timbral edge or ring; coloring them in a uniform gray; and the drama of life (and of musical representation) is sacrificed for the sake of a flawless, impassive smoothness.

All this is so contrary to the fundamental nature of singing that it carries with it an undeniable fascination, the fascination of the denatured, like bald women in science-fiction movies. And if Chanticleer has decided to turn the sentimental but heartfelt Rodgers-Hart "My Funny Valentine" into a meticulous exercise in cryogenics, who really cares? Some pop songs even welcome such an approach, such as "Breathin'" along with the Brezins. Where a jaunty nonchalant, the rejection of all caring, attachment, or commitment, is precisely the state of mind the tune embodies. For a while, at least, the natural human desire to encounter a reflection of human life in a musical performance can be successfully avoided, the crooning vocal production deprives the voices of any distinctive timbral edge or ring; coloring them in a uniform gray; and the drama of life (and of musical representation) is sacrificed for the sake of a flawless, impassive smoothness.

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is an awful lot of artless directness to endure on either side of Brando's quarter-hour, but beginning straightaway behind the opening credits with an idyllic calendar shot of a black boy and white boy playing soccer in harmony and golden sunlight. A movie concerned to do good without concern to be good, it has Eisenstein's simple-mindedness without any of his sophisticated technique, his cinematic instincts. The director, Euzhan Palcy, had previously had only the overrated *Super Gator Alley* in her portfolio. And her lack of professional polish, lots of a drawback in the UNESCO climate of her first film, becomes painfully apparent when she's thrust into the company of Donald Sutherland, Jürgen Prochnow, Susan Sarandon, et al., and into the driver's seat of a mechanical suspense contraption. She cannot get the damn thing to "go." Everybody has got to get out and push.

Old Gringo. The Return of Gregory Peck. And very nice it is, etc., after however many years it's been Peck's role—the Ambrose Bierce of legend, who threw over the literary life and vanished without trace in the turmoil of the Mexican Revolution—is more expansive than Brando's. Indeed it's a difficult role to fill, because it, like Bierce himself, is so much hot air. But Peck, calling upon all his again not the central focus of the movie. The story of personal liberation within the national liberation—that of a grunge poet (James Fonda) who throws away her corset and loses her virginity to a Marxist Hamlet (Jimmy Smits)—whose primary traits are technical perfection, extreme refinement, and the utter lack of human emotion.

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QUARTER NOTES

BY JONATHAN SAVILLE

CHANTICLEER

Chanticleer, as a capella singing ensemble of eight men, has a split personality but at the same time an absolutely unified identity. The two personalities were systematically displayed in the two halves of the concert the group offered at UCSD's Mandeville Auditorium. The first half was devoted to serious music, mainly from the English and Italian Renaissance but also including a sequence of vocal settings by the contemporary Minnesota composer Cary John Franklin. After the intermission, the face was lighter: barbershop quartet (sometimes octet) tunes and arrangements of folk songs and pop songs, mainly in the barbershop style. Throughout these different historical, social, and aesthetic strata of music-making, however, Chanticleer maintained their unalterable identity, whose primary traits are technical perfection, extreme refinement, and the utter lack of human emotion.

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Chanticleer

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Renaissance music, I may have something to say of greater validity than merely an expression of my personal taste in singing styles. In this repertoire, Chanticleer represents a fairly

achieves a high degree of linear clarity and textual transparency, ideal attributes for the performance of highly contrapuntal music, in which the more one hears of the individual

hoodless style they consider appropriate to music-making in the American barbershop. When one hears performances of this sort, one experiences the Renaissance as if period of total alienation, a million miles away from us, in outer space, in the deep freeze, and as completely different from all subsequent periods of Western culture as could be imagined.

But it might be useful to remember that madrigal-composer John Wilbye was a contemporary of Shakespeare, that Andrea Gabrieli was a contemporary of his fellow Venetians Titian and Tintoretto, and that the authors of the liturgical music on Chanticleer's program, Orlando Gibbons and William Byrd, were composing for churches whose architecture exhibited the vivid decorative exuberance of late English Gothic. It is really to be believed that the painter, sculptor, architect, playwright, and poets of this period sought after so much intense feeling in their artistic work (think of King Lear raging against the elements, or Michelangelo's *Last Judgment*, or Tasso's passionate and voluptuous *Jerusalem Liberata*), and that composers and musical performers, living in the same places at the same time, and involved in the most directly expressive of all the arts, in fact inhabited a totally different artistic universe, a universe without vibrant, without color, without sexual desire, without religious ardor, without even a normal, everyday level of human impulse? Are we really to suppose that Adrian Willaert, would take a poem by Petrarch, and, thinking of the lovely shepherd, and melancholy of unhappy erotic love, and would transform it into the icy, sterile, hermaphrodite piece of vocal music Chanticleer performed?

The question posed by this concert is this: where are we to go to test the local music of the Renaissance sung as though it were composed by and for human beings, people like those who actually lived back then, people like those who are living right now? Not, obviously, in Mandeville Auditorium last week!

... the fascination of the denatured ...

widespread movement aiming at recovering and reproducing the authentic performing practices of early music. In their attention to musical accuracy, their tendency to have one voice on a part, and their substitution of countertenors for female voices, they are comparable to such distinguished British groups as the Tallis Scholars and the Clerkes of Oxford.

Like such groups (and as a direct result of the performance practice, so different from those of the large mixed choruses of bygone years), Chanticleer

interviewing vocal lines better. But some of the stylistic choices now so fashionable among early music vocalists, and represented by Chanticleer, virtually to their limit, seem to me profound mistakes, whatever musicologists may imagine they have learned, and however able modern singers may be able to imitate what they consider to be authentic procedures.

We are talking here about vocal music of the 16th and early 17th Centuries, which Chanticleer performs in the same distant, impersonal, emotionless,

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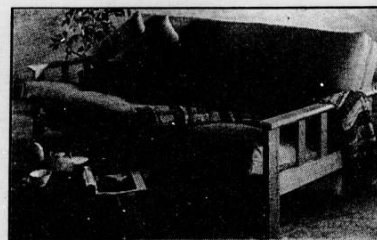
FABULOUS FUTONS AT ZEN FURNITURE SLEEP SHOPS

FALL SAVINGS SALE



Means Quality
FULLY GUARANTEED!
Each Zenfuton futon is guaranteed for one full year from date of purchase to be free from defects in materials or workmanship or Zenfuton will repair or replace the product.
HUGE SELECTION!
Choose from a wide variety of sizes, colors, businesses and fill materials. No other futon maker offers you such a selection.
FINEST MATERIALS!
Only the highest quality fabrics, springs, bolls and fill materials are used in Zenfuton futon products. The result is a premium quality product that will give you years of comfort and pleasure.
CRAFTSMANSHIP!
Since 1980, Zenfuton has manufactured and sold thousands of futon products to satisfied customers. All Zenfuton futons include springs for support of fill material and also that are bed on both sides for added strength.

90 days
same
as cash,
available
O.A.C.



NEW!!! THE SPARTA **▲** FRAME

Solid hardwood construction and superior design allows the Sparta to be converted from sofa to bed then back again in one near effortless step.

FULL SIZE \$399 Reg. \$460
with 6 layer futon

FOAM **▶
FLIP-OUTS**
From
\$49



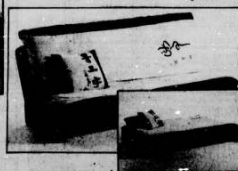
Perfect for guests, easy to store.
Many sizes and colors.



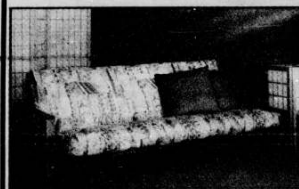
Bed Sofa Lounger

▲ Studio III

Versatile and affordable, expertly designed to convert from sofa to lounge to bed in seconds.
ALL THREE FUNCTIONS, ONE LOW PRICE.
PRICE INCLUDES 6-LAYER FUTON
TWIN SIZE \$149 Reg. \$175
FULL SIZE \$159 Reg. \$195
QUEEN SIZE \$169 Reg. \$205



**A WIDE SELECTION OF
FUTONS USING ONLY THE
FINEST FILL!**
COTTON
Zenfuton uses only the finest quality cotton available to the futon industry. Cotton fills are known for the strength, comfort, durability and warmth they provide. These qualities are all incorporated in the Zenfuton futon.
LONG STAPLE COTTON
We combined our regular cotton with further long staple cotton. This combination provides a softer sleep feeling and is the finest all cotton futon we make.
COTTON/DACRON
Cotton and Dacron fibers are combined to create a futon with a soft softer feeling and more resistance to wear.
COTTONWOOL BLEND
The soft comfort of Japanese wool and long staple cotton and the warmth of pure wool blend together to give you a warm, soft and comfortable futon. Our cottonwool blend is a highly durable and comfortable fill that makes our best futon.



▲ This beautifully crafted, solid maple frame is built to last. It is a "Plug Pull" conversion type allowing for ease and durability in converting from sofa to bed. With 6-layer futon.

FULL SIZE \$359
Reg. \$410

WATERBED SUPPLIES SALE!

6 MONTH CONDITIONER/
WATERBED
TREATMENT 95¢

FILL AND DRAIN
KITS 16¢

WATERBED
HEATERS 134¢

FREE-FLOW WATERBED
MATTRESS,
ANY SIZE 134¢

Listen for
us on



THE **▲ SAMURAI CONVERTIBLE**

One easy motion is all it takes for the Samurai to convert from a couch to a bed and back again. Another innovative product from Zenfuton. Price includes 5-layer futon.

FULL SIZE
Unfinished frame Black frame
\$219 Reg. \$260
\$259 Reg. \$300
QUEEN SIZE
\$259 Reg. \$300
\$299 Reg. \$340



THE VIVA FRAME **▲**

Now on clearance to make room for new inventory! These are oak frames which convert in one easy step from sofa to bed. Full or queen size frames now priced from:

\$189⁹⁵
Reg. \$400 to \$420
Price does not include futon

ALSO SPECIALIZING IN

Waterbed supplies • Bean bags • Accent lighting • Shoji screens • Comforters • Decorative pillows

**90 DAYS
EASY AS
PIZZA**

NORTH PARK
3081 University
San Jose
Weekdays
10 am-7 pm

PACIFIC BEACH
1453 Camel
San Diego
Weekdays
10 am-7 pm

OCEAN BEACH
4811 W. Ft. La.
San Diego
Weekdays
10 am-7 pm

BRANAM
7050 Miramar
San Diego
Weekdays
10 am-7 pm

CERLA VISTA
118 Broadway
San Diego
Call store for
hours

OCEANVIEW
2218 El Camino Real
San Diego
Weekdays 11 am-8 pm
Saturdays 11 am-6 pm
Sundays 12-5 pm
Next to Numero Uno Pizzeria

SATURDAYS 10 AM-4 PM, SUNDAYS 11 AM-5 PM

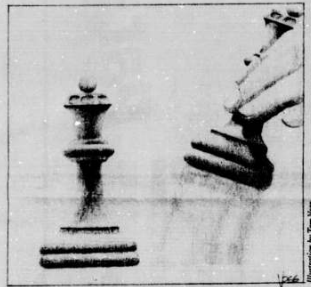
EVENTS THEATER
MUSIC & FILMTHE
RUSSIAN
IS COMING

Bobby Fischer once declared that all women chess players were beginners, adding, "They lose every single game against a man." This sort of opinion has been changing in part because of Maya Chiburdanidze, the women's world chess champion from Soviet Georgia. Chiburdanidze was scheduled to participate in the arts festival beginning this week, but as a result of some back-and-forth tactics on the Soviet side, woman grandmaster Nana Alexandria will be visiting America's Finest City instead. Believing that a challenge to the Soviet Chess Federation would perfectly complement the

arts festival, the San Diego Chess Club in its December 1988 newsletter proposed that four to ten Soviet club players come here and participate in various events, including a speed chess or "blitz" match. According to San Diego mayor's assistant Sal Giannetta, the arts festival and the mayor's office decided a club team would be too expensive to import, so they asked the Soviets for one prestigious pawn-pusher, preferably from Soviet Georgia. In June of this year, the Soviets pencilled Maya Chiburdanidze into the roster of delegates.

The San Diego club then began planning a number of events for Chiburdanidze, who is one of only two women who possess the "male" grandmaster title (the International Chess Federation maintains two separate gender hierarchies of international titles, although there are no restrictions against women gaining the

(continued on page 4, col. 4)

ACROSS
THE WORLD
IN SIX HOURS

No touring theatrical production has ever come to San Diego with more critical acclaim than the Maly Drama Theater of Leningrad's Brothers and Sisters. It has been hailed in Paris, London, Berlin, Poland, and Japan as nothing less than "the most astonishing theatrical event of the decade." The full production will be at the Old

Globe Theatre, for 17 performances only, from Sunday, October 22, through November 10, as part of the San Diego Arts Festival. "Treasures of the Soviet Union." It is not scheduled elsewhere in the United States.

Based on a tetralogy of novels by blacklisted author Fyodor Abramov, the six-hour, two-part epic tells the story of a small (fictional), northern Russian agricultural collective. Devastated by World War II, the people attempt not only to survive but also to rebuild under a system that fails to understand their needs. The people perceive a gap

(continued on page 4, col. 3)



Feder Smolov, Anna Samarin



"Pravda," Komar and Melamid, 1987-1988



Vasily Komar and Alexander Melamid

"The Jersey Shore" inspired O'Connell to produce his finest work: the American Southwest stimulated Georgia O'Keeffe. Can a small industrial town in New Jersey conceivably affect two expatriate Russian artists?

Vasily Komar and Alexander Melamid fled the suffocating stulteness of the New York art scene in 1988. "One must steel oneself for the trial of the congested Holland Tunnel," they said, commencing their odyssey journey to New Jersey, sticking "stubbornly to the right... one

must find the stamina to press on... And one must be willing to pay the toll for all this below one passes over to reach the promised land: Bayonne. At last, beauty awaits our eyes from every vantage: the Bergen Point Brass Foundry."

In a series of diptychs and triptychs, executed in a wide range of media and styles, the duo present swamy, heavy, menacing fiery internal fog and the low, dark buildings silhouetted against glowing sunset skies. Labor includes a sketch of workers, a drawing of a pipe or sewer valve (the foundry's

products), an actual cast bronze elephant, and a brilliant sheet of brass leaf, to symbolize the raw material. Other pieces, such as "Fire," capture the workers as they "move about the foundry fire as if in some ritual dance, pouring out the liquid sun and fashioning it for human needs."

Whether this series dignifies blue-collar workers by acknowledging their significant contribution to American life or romanticizes them and thereby diminishes the gravity of their plight the viewer can decide.

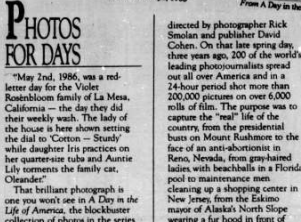
Eight multimedia pieces from the "Bergen Point Brass Foundry" series, along with 13 other works by Komar and Melamid, will be on exhibit at the Mandeville Gallery Saturday, October 21, through December 10.

The two artists met in a drawing class in the Soviet Union in 1963 and began doing "soviets" art together. ("Soviets" is the first syllable in the Russian word for socialist.) This art combined the tradition of socialist realism with Pop Art, which they had seen in American art magazines. They became a true collaborative team

(continued on page 3, col. 1)



From A Day in the Life of America, Rick Smolan, 1986



From A Day in the Life of the Soviet Union, Mary Ellen Mark, 1987

PHOTOS
FOR DAYS

"May 2nd, 1986, was a red-letter day for the Vidler-Rosenbloom family of La Mesa, California — the day they did their weekly wash. The lady of the house is here shown setting the dial to Cotton — Sturdy white daughter Iris practices on her quarter-size tuba and Auntie Lily tenses the family cat, Cleopatra."

That brilliant photograph is one you won't see in A Day in the Life of America, the blockbuster collection of photos in the series

directed by photographer Rick Smolan and publisher David Cohen. On that late spring day, three years ago, 200 of the world's leading photojournalists spread out all over America and in a 24-hour period shot more than 200,000 pictures on over 6,000 rolls of film. The purpose was to capture the "real" life of the country from the presidential barge on Mount Rushmore to the face of an anti-abortionist in Reno, Nevada, from gray-haired ladies with beachballs in a Florida pool to maintenance men cleaning up a shopping center in New Jersey, from the Eskimo mayor of Alaska's North Slope wearing a fur hood in front of

snowfields to a 23-year-old marine electrician in Rhode Island displaying a tattoo of his girlfriend's name in Chinese, from poem night at a country club to a loving portrait of Jim and Tammy Bakker in happier and more prosperous times. Why they didn't use that photograph's 1 myself took, which was no less trivial, stereotypical, and superficial than the 275 they did use, is anybody's guess. Do they think La Mesa isn't part of America?

"At Anchorage or, the Soviet Union's White Sea coast, there was still snow on the ground and the temperature was below

(continued on page 3, col. 4)

2 San Diego Reader October 19, 1989

(continued from page 1)

naked in Angelini with the wind blowing from the North Pole?

Even if Sissman and Cohen keep on rejecting my contributions to the high art of realistic journalism, photography, at least they published something by my friend Sarah Leen, a photojournalist almost as gutsy and socially responsible as I am.

"Two men assault a drunk in an alley off Wilton Street in downtown Los Angeles, an area better known as 'Skid Row.' Day in the Life of America photographer Sarah Leen says, 'I turned in to an alley and saw a mugging down at the end of the block. My first instinct was, 'Can I change my lens fast enough?' I stood there, and I photographed the whole incident, then the muggers started running up the alley toward me, and I quickly turned around so they couldn't see my camera. But they just blew right by me and disappeared. I thought maybe I was shaking too much for the picture to come out.' Of course, by that time the muggers' victim wasn't shaking at all, but he certainly made a great photographic subject!"

A presentation of photographs



from *A Day in the Life of America* and *A Day in the Life of the Soviet Union*, with narration by the series director Rick Sissman, will take place on Tuesday, October 24, at 8:00 p.m., in UCSD's Mandeville Auditorium. Tickets are available at the UCSD Box Office and from TicketMaster outlets; parking permits may be purchased at the Gilman Drive information booth. For further information, phone 534-4090. The only drawback to this multimedia show is that none of the pictures will be by

— Violet Rosenbloom

ACROSS THE WORLD IN SIX HOURS

(continued from page 1)

between what the propaganda machine says is real and actual reality — immense hardship, starvation, and "life to the limit of human endurance."

Brothers and Sisters is also the story of the Proslav family, a mother and five children made fatherless by the war. Young Mikhail Proslav, shouldering extreme responsibilities, struggles to come of age, "to be a just and honest man able to follow the dictates of his conscience," even though it may lead him down perilous paths.

Adapted for the stage by Lev Dodin (theater's internationally acclaimed artistic director), S. Bekhterev, and A. Katsman, Brothers and Sisters was first performed March 9, 1985, two days before Mikhail S. Gorbachev was named general secretary of the Russian Communist Party. And, Dodin has said, if Gorbachev had not been elected, the play would never have been allowed to move from Leningrad "to the higher

visibility of Moscow" in 1986, since it is so openly critical of the government — "reflecting the spirit of glasnost before it became official."

The play will be performed in Russian, with patrons hearing a simultaneous English translation on light-weight listening devices. And its two parts will be performed on consecutive weekdays — Tuesday/Wednesday/Thursday/Friday at 7:30 p.m. — and twice on weekends — Saturday and Sunday, Part I at 2:30 p.m., Part II at 7:30 p.m. Tickets cost \$75. They may be purchased at the Old Globe Theatre box office in Balboa Park or charged by phone at 238-2255.

— Jeff Smith

THE RUSSIAN IS COMING

(continued from page 1)

"male" roles. Among other appearances, Chibundandze was scheduled to play against Copley Press chess columnist Cyrus Lakdawala and in a simultaneous exhibition in the Casa Del Prado in Balboa Park, during

"Superpower Sunday," October 22.

In late September, however, Chibundandze was pulled from the lineup and replaced by fellow Georgian chess player Nana Alexandria. Giannetta said, "They indicated that the [Chibundandze] had been committed to a number of... tournaments and would not be able to participate in the festival as scheduled."

This withdrawal from the Georgia delegation might have been motivated by Chibundandze's recent disappointing tournament results. She didn't win any prizes in this year's installment of the Philadelphia-based World Open, for example, and her international rating has slipped to third on the women's list, but successful results in top-level tournaments could restore her to the head of the rating list.

Her replacement here, Nana Alexandria, fought Chibundandze to a draw in a 1981 title match in which Chibundandze retained the title. Alexandria recently was defeated to Giannetta as being a "Vice Grossmeister." Giannetta said, "I think that means she is the women's vice world

champion, which I guess means she came in second." A journalist when she's not playing chess, Alexandria is said to speak much better English than Chibundandze, which should help with the lectures and instructional programs organized by the San Diego Chess Club and the arts festival, according to Giannetta.

Jack Miller, president of the club, admits he's disappointed by the switch. "We were promised a world champion and we're getting second place, but we're still getting a world class player," Miller said. The club will continue with the program of activities originally set for Chibundandze.

These activities begin when Alexandria takes on up to 40 challenges simultaneously from noon to 3:00 p.m. Sunday, October 22, in the Casa Del Prado in Balboa Park. That exhibition is free. For information about Alexandria's other appearances, call Jack Miller evenings at 283-0289 or Cyrus Lakdawala at 583-1855.

— Robert Leone

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. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the price/admission, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 82083, San Diego, CA 92183.

OUTDOORS

The Orion Meteor Shower. One of the year's best meteor showers, peaks on the morning of Saturday and Sunday, October 21 and 22. Viewing during the best periods this year from approximately 12 p.m. to midnight will be hampered somewhat by the rising third-quarter moon. Under ideal conditions (i.e., clear, dark skies and an unobstructed horizon), some 30 meteors per hour could be spotted by keen-eyed observers. The Orionids seem to "radiate" from the constellation of Orion, which stands low in the eastern sky during the late evening. Comet Halley is believed responsible for this particular shower. Every year at this time, the earth plows through a stream of icy particles personally shed by that comet in the past.

Birding the Flood-Control Channel. Water resident waterfowl and shorebirds should be back by now, and a low tide will allow close observation of the species present in the channel. The Audubon Society will host an easy hike to the area on Saturday, October 21, where birders can expect to see dowitchers, ruddy

ducks, lesser scaup, semi-palmated plovers, avocets, grebes, double-crested cormorants, and many even a few non-migrating songbirds. Bring a spotting scope and more at 8 a.m. on the second road south of Sea World Drive where it intersects with the bicycle and jogging path (about 200 yards past the entrance to Sea World, towards From Road). No restroom or drinking water is available. Free. For more information, call 280-7710 or 531-0615.

Beginning Birders' Field Trip. Buena Vista Audubon Society hosts an outing to Libby Lake in Oceanside on Saturday, October 21. The field trip is geared for beginners but is open to all birders. To reach the lake from 15, take Mission Avenue (Route 163) south to Douglas Drive to left turn, north. At the second stop light, turn right onto North River Road, and left at the second stop light onto Calle Montecito. Go several blocks to the park entrance. Bring binoculars and a field guide, if you have one. The walk meets at 8 a.m. and should be over by 11:30 a.m. Free. For more information, call 987-8840.

"A Day Around Mission Bay," join Wildflower International for a 24-mile, moderate-plus, all-day hike past Sea World, Forta Island, The Arts Center, Crown Point, Rivers Shores, and Mission Beach. The group gathers on Saturday, October 21, at 9 a.m. by the bus stop at Dana Landing, off Ingomar Street and West Mission Bay Drive. Free. 231-7463.

Cabrillo Bird Walk. A National Park Service volunteer will lead a bird walk along the trails at Cabrillo National Monument on Saturday, October 21. Observe birds in the coastal environment and learn about the ornithology of the area. The morning walk leaves the visitor's center at 9:30 a.m.; the guided hike is reported at 1:30 p.m. Bring binoculars if you have them. Cabrillo Monument is located at the end of Catalina Boulevard, off Nimrod Boulevard. Free, except for a park entrance fee. For reservations, call 557-5450.

Black Oak Trees are beginning to show heavy autumnal hues on the slopes of San Diego County's highest mountains. The black oak (*Quercus kelloggii*), named for the dark coloring of its bark, is the only deciduous oak native to the county. Associating with

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READER'S GUIDE TO LOCAL EVENTS

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Jazz Festival, guitarist Hank Easton, with his jazz ensemble Hank Easton, tenor saxophone Karl Williams, and the Rappagatons will perform in UCSD's Jazz Center Plaza on Sunday, October 22, from 12:30 p.m. to 5 p.m. Admission to the concert is free, parking permits are available for a fee at the campus entrances and at the Gilman Drive information booth. For more information, call 534-3120.

Organ Concert, a program of Russian music will be performed by San Diego Civic organist Robert Plimpton on Sunday, October 22, at 2 p.m. in Balboa Park's Spreckels Organ Pavilion. Plimpton performs works by Moussorgsky, Mahler, and Rachmaninov. Free. 226-0819.

Classical Guitar Duo, music spanning five centuries, from renaissance to contemporary, will be performed by Christopher at Woods and Music Bookstore, 3608 Fourth Avenue, Hillcrest, on Sunday, October 22, at 3 p.m. For ticket information, call 298-6812.

Beethoven Sonatas, Cecil Lytle, pianist and professor of UCSD's Third College, performs the last three piano sonatas by Ludwig van Beethoven at 3 p.m. on Sunday, October 22, in the Larkwood Auditorium, UCSD School of Medicine. Lytle's program will be Sonatas in E Major, Op. 109 (1825), Sonata in A-flat Major, Op. 110 (1811), and Sonata in C Minor, Op. 111 (1821). The concert benefits the college's Martin Luther King Jr. scholarship fund. For ticket information, call 534-6467.

Vagner Concert Series, a reformation home festival, featuring Anshelm organist Michael Burkhardt, will be performed at the Claremont Lutheran Church on Sunday, October 22. Burkhardt presents original hymn arrangements, which include

audience participation, at 7:30 p.m. in the church, 4271 Claremont Mesa Boulevard, Claremont. Free. 273-7423.

Orchestra Concert, the San Diego State University Orchestra (opens in fall season with a concert featuring San Diego Symphony, Liu is the soloist for the Viola Concerto No. 1 in D Major by Karl Philipp Eichmann; the program also includes variations on themes by Charles Ives and Symphony No. 1 by Gustav Mahler. The concert will be held Sunday, October 22, 7 p.m. in the Donnell Theater at SDSU. For ticket information, call 594-6062 or 594-6031.

Wind Quintet, pianist Karen Fellingstad and the Airway Wind Quintet present the first concert of the Compositional Church of La Jolla 100th anniversary, a three-part concert will be performed. Part one features the Early Music Ensemble singing five stanzas of the Mass, as composed by five different composers of the 14th to 16th centuries. The "Kurz" by Laski, the "Chorus" by Dufay, "Credo" from the APT manuscript, "Sanctus" by Du Prez, and "Agnus Dei" by Laski. In the second part, the Orpheus Ensemble will offer four selections from the St. Matthew Passion by J.S. Bach, as an instrumental work by Telemann. The concert concludes with Bach's Mass No. 5 for Double Chorus, Kantata, Jesus, Jesus, sung by the Choral Choir of the church and the Early Music Ensemble. The concert takes place on Wednesday, October 25, 8 p.m., at the church, located at the corner of Inland and Cave Streets in La Jolla. A reception follows in the church social hall. Admission is by donation. For more information, call 459-5043 or 456-0274.

Baroque Music, a concert featuring Susan Thorne, oboe and Gregory Hayes, harpsichord, will be held next

Thursday, October 26, at the La Costa Branch Library, 7750 El Camino Real, La Costa. Selections from Handel's Messiah, Corelli's Violin Concerto, and other composers will be featured in the program. Free. 434-2861.

Classical Guitar Recital, MinCosta College's full guitar series opens next Thursday, October 26, at 7 p.m. Brian Klimes, SDSU Guitar Program director, presents a recital and clinic in room N41 on the college's campus. Free. For more information, call 757-2121 or 755-555 x446.

Central Concert, in celebration of the Compositional Church of La Jolla 100th anniversary, a three-part concert will be performed. Part one features the Early Music Ensemble singing five stanzas of the Mass, as composed by five different composers of the 14th to 16th centuries. The "Kurz" by Laski, the "Chorus" by Dufay, "Credo" from the APT manuscript, "Sanctus" by Du Prez, and "Agnus Dei" by Laski. In the second part, the Orpheus Ensemble will offer four selections from the St. Matthew Passion by J.S. Bach, as an instrumental work by Telemann. The concert concludes with Bach's Mass No. 5 for Double Chorus, Kantata, Jesus, Jesus, sung by the Choral Choir of the church and the Early Music Ensemble. The concert takes place on Wednesday, October 25, 8 p.m., at the church, located at the corner of Inland and Cave Streets in La Jolla. A reception follows in the church social hall. Admission is by donation. For more information, call 459-5043 or 456-0274.

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"Martin and Malcolm on America: A Dream or a Nightmare?"
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Oct. 25

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READER'S GUIDE TO LOCAL EVENTS

Following the walk, a healthy, screening, brunch, and prize drawing will be held. The Pico Park is located 46 miles north of San Diego. Take Highway 67 north to Mount Carmel Road, then south one mile to the Pico Park Road and the park entrance. Deadline for registration is Friday, October 20. For information, call 415-220-4142.

Chargers Football. The next home game, against the New York Giants, is set for 1 p.m. on Sunday, October 22, at Jack Murphy Stadium. All games are broadcast on XTRA 690 AM and in Spanish on KSDC 1550 AM. For ticket information, call 282-2121.

Amateur Golf Tournament. Any male or female amateur golfer over 18 can participate in this tournament for a dollar a ball. Qualifying rounds begin on Monday, October 21, at 9 a.m. at the Standard Driving Range, 950 Hotel Circle North, Mission Valley. This tournament is one of a series of sporting events leading up to and benefiting the Hilda Rodi football game in December. For more information, call 283-5828.

SPECIAL

Harvest Festival. This indoor arts and entertainment event will feature more than 300 national artists and craftspeople exhibiting ceramics, photography, fiber art, sculpture, painting, and metal works. The weekend festival, set for Friday, October 20, through Sunday, October 22, also includes regional and international foods, continuous music, and live entertainment (dancers, musicians, jugglers). It all takes place for the Commission and Performing Arts Center, 302 C Street, downtown. Bring canned food and receive \$1 off the ticket price. All canned goods will be given to the San Diego Food Bank.

be given to the San Diego Food Bank. Festival hours are Friday, noon to 10 p.m.; Saturday, 10 a.m. to 5 p.m.; and Sunday, 10 a.m. to 6 p.m. For ticket information, call 232-7655.

Comic Creative Camp. Jacques Lowell will present a series of active games designed to spark humor and creativity on Friday evenings beginning October 20. The games take place at 7:30 p.m. in the East West Center meeting room, 3435 30th Street, North Park. For ticket information, call 581-0205.

Dinner Dance Benefit. comedian Steve Kille, editorial cartoonist for the Union, will headline a variety of entertainment at a dinner dance scheduled for Friday, October 20, to benefit the SIDSU department of music. The benefit includes faculty members and the SIDSU jazz combo. The dance takes place at Tom Hart's Lighthouse, 1150 Harbor Island Drive, Harbor Island. For ticket information, call 594-6031.

"Celebrate Your" Homecoming. students, faculty, alumni, and the general public will gather Friday, October 20, and Saturday, October 21, to celebrate SIDSU's 5th homecoming. Friday's events include

various games and contests on campus from 1 p.m. to 4 p.m.; a Twilight 1K run at 5:30 p.m.; and other events and music for classes of the '50s, '60s, and '70s will be held. On Saturday, highlights include demonstrations, lectures, and performances by more than 50 campus groups and academic departments between 10 a.m. and 4:30 p.m. in Harper Quad. A parade and pep rally start at noon in Anze Hall, followed by a salute party beginning at 4 p.m. and the 7 p.m. homecoming game, Anze and University of Pacific, at Jack Murphy Stadium. For information about the 5K run, call 594-6424. For other details, call 594-6907.

"Studio Shows." Subs presents a new series of informal conversations with artists in their studios, which opens on Saturday, October 21, with Richard Baker and Carl Roberts. Roberts, a professor of art and graduate coordinator at SIDSU, will discuss her work at 1 p.m. Baker, also an SIDSU art professor, will make his presentation at 3 p.m. The program was designed to offer a closer look at these artists' work in their own studios. A conversation with both

artists is set for 7 p.m., that evening in Roberts' studio in Valley Center, near Escondido. For directions and information, call Subs at 233-8466.

"The Screams" a haunted house and carnival arrive at Capon Speedway Sunday, October 21, through October 31. They stand under a 100-by-100-foot tent inside the speedway and include 18 rooms, created by local designers and craftsmen who promise an eerie experience. "The Screams" opens at 6:30 p.m. each evening for its 11-day run. The speedway is located at Badler Avenue and Wing Street in El Cajon.

"Fiesta de la Luna." the annual fiesta in Chula Vista begins with a parade on Saturday, October 21, 10 a.m. to 12:30 p.m. on Third Avenue, between J Street and Park Way. The parade includes a country-wide band competition, floats, equestrian units, antique motorized vehicles, and clowns. Festivities continue in the Third Avenue business district with the Founder's Day "Fest of the Town" celebration. For more information, call 420-6602.

Stamp Fair. the monthly show will feature 20 stamp and cover dealers at the Standard Hotel, 950 Hotel Circle

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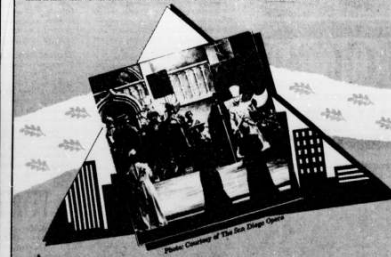
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October 21
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READER'S GUIDE TO LOCAL EVENTS

North, Mission Valley, on Sunday, October 22, from 10 a.m. to 5 p.m. Fee: \$20-\$25.

"Superheroes Sunday" this all-day free event will take place in the San Diego Convention Center. "Heroes of the Week" will be on hand to give the public a look at the "Heroes of the Week" and the collection, scheduled from 11 a.m. to 5 p.m. on Sunday, October 22, in Balboa Park, begins with the opening ceremonies at noon in the Organ Pavilion, featuring a procession of school children in international costume, accompanied

by local university bands and choirs. Throughout the day, free Soviet performances are scheduled. Highlights include the Children Folk Chorus at 1:15 p.m. and 3 p.m. in the Organ Pavilion, the Georgian State Singing and Dancing Ensemble at 1:15 p.m. and 3 p.m. in the Starlight Room, Soviet Child Prodigy Musicians at 1:15 p.m. at the Casa del Pueblo Theatre, the Bona Gidokova singers at 3 p.m. on the Old Globe stage, and the Georgian State Maracorettes at 1:15 p.m. in the Hitchcock area.

Other attractions include local dance groups, choruses, and musical group performances along the streets. See "Museums" for more information about art exhibits and displays. See "Museum" for more information about art exhibits and displays. See "Museum" for more information about art exhibits and displays.

Halloween Museum. The Museum of Man presents an annual event, this year with a Russian influence. In addition to guided tours, there are chambers, and dark stairways, the set includes "Two of the Terrible," "The Hermit's Last," and "Carnival of the Damned." It opens Wednesday, October 25, and continues through

Halloween, Tuesday, October 31, from 7 p.m. to 9:30 p.m. each evening. Children are asked to bring a new or used toy to benefit a local charity. For ticket information, call 239-2001.

"Taste of North Park." Sample the restaurants and bakeries of North Park near Thursday, October 26, from 7:30 p.m. to 9:30 p.m. Participating eateries include Diner's Deli, Gwendolyn, Mark Hansen Chocolates, the North Park C-fee Company, Penzance, and Sticky Fingers. Live music will be performed by Raggle Taggle during the event, which takes place at the North Park Community Adult Center, 2719 Howard Avenue, North Park. For ticket information, call 281-0463.

FOR KIDS

Puppet Show. The Marie Hitchcock Puppet Show will be performed at 10:30 a.m. on Sunday, October 22, in the second floor children's room of the downtown library, 820 E Street. Free. 236-5838.

Preschool Storytelling. The National City Public Library invites preschoolers, accompanied by an

adult, to enjoy stories, songs, and a film from 10 a.m. to 10:30 a.m. The film for Wednesday, October 25, is "Wish Cuckoo" with Woody Woodpecker refusing to return the magic room he has required until the witch pays him. Kids can make up to 4:30 p.m. that afternoon in the children's month library is located at 200 East 14th Street, in National City. Fee: \$36-\$38.

Mr. March and Ms. Stew. Tell children about fire prevention and Halloween safety in a Burn Institute puppet show at Rancho Penitenciar, library on Wednesday, October 25, at 3 p.m. The library is at 13555 Salmon River Road, Rancho Penitenciar. Free. 484-0045.

Costume Contest. Children aged 3 to 11 are invited to join in the Halloween Museum's costume contest next Thursday, October 26, at 5:30 p.m. All entries get a prize and free admission to the Museum of Man's haunted house. Donations of a new or used toy are requested to benefit a local charity. The Museum of Man is located in Balboa Park. For more information, call 239-2001.

MUSEUMS

La Jolla Museum of Contemporary Art. As part of the San Diego Soviet Art Festival, the museum will have two related exhibits beginning Sunday, October 22. "Theater of the Soviet Union," a joint exhibition between the museum and the San Diego Chapter of the American Institute of Graphic Arts, features 100 contemporary Soviet posters never seen outside the USSR. The posters, characterized by bold design and vivid color, reflect cultural, political, and social themes and will be on view at both the La Jolla museum and the downtown annex (see "Galleries" for annex information). This show remains through January 7.

The other exhibit consists of etchings by two young Soviet artists, Alexander Brodsky and Ilya Ushin. Presented in cooperation with the University Art Gallery of SDSU, the exhibit includes family dentals, intricate etchings of magical cities, mythical creatures, and new works based on a major installation at the University Gallery. This exhibition has been organized by Tina Nevell, director of the gallery at SDSU. It runs through December 10.

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Tickets are \$18 and are available by calling 543-3000 or Ticketmaster 278-TIX. Tickets include May Company, Mar Jacks, Tower Records Video, and Premium Book Worms. This fundraising event benefits the Family Center for Alcohol and Drug Treatment at Sharp Children's Hospital in recognition of Drug Awareness Week.

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READER'S GUIDE TO LOCAL EVENTS

Beginning Sunday, October 21, an exhibition of paintings and collages by Robert Moskowitz also opens at the museum. The retrospective traces the New York-based artist's work over a 30-year period and underscores his position as a link between the New York school of abstract expressionism and the "New Image" movement. The exhibition features works from the early '60s through the '70s, collages using window shades, mail, newspaper clippings, and large, monochromatic paintings of the corners of empty rooms. His later paintings

and panels include looting silhouettes of well-known buildings, structures, and works of art in vertical composition as high as ten feet. The show remains through January 7. A corresponding lecture on Moskowitz's vision will be held this week, "Lectures."

The museum is located at 700 Prospect Street, La Jolla, with viewing hours Tuesday through Sunday from 10 a.m. to 5 p.m., except Wednesdays, when it is open until 9 p.m. The museum is free of charge on Wednesdays from 5 p.m. to 9 p.m. (414-3141).

Mingqi Museum of Folk Art. Folk Art of the Soviet Union: presents more than 100 objects of folk art from the 18th to 20th centuries, on loan from the State Museum of Ethnography of the Peoples of the USSR. Wooden implements, rugs, carpets, ornamental clothing from Siberia, and various weavings, furniture, manuscripts, and jewelry are also included, representing the more than 100 ethnic groups that make up the 15 republics of the Soviet Union.

Continuing at the museum through October 29 will be the works of the

Spanish impressionist Joaquín Sorolla, known for the sun-drenched landscapes and seascapes of his native Spain. "Joaquín Sorolla: Painter of Light" consists of 10 works, including images of Spanish at leisure, family scenes featuring Sorolla's wife and daughter, and 30 oil sketches, sketches — small, informal renderings of people and places painted rapidly to capture the effects of light and movement.

The Museum of Art is located in the center of Balboa Park on the Plaza de Panama, next to the Old Globe Theatre. Museum hours are Tuesday through Sunday 10 a.m. to 4:30 p.m. For ticket information, call 432-1931.

The Museum of Man. The largest collection of Russian lacquer boxes owned by the Soviet Union will be on display during the Soviet Arts Festival, beginning Sunday.

October 22: Russian lacquer boxes in "Lacquer" features more than 100 Russian lacquer boxes and miniatures from the Museum collection. The boxes are carefully formed of veneer and lacquered, then painted, polished, and lacquered. The

hand-painted, miniature decorations reflect scenes of fairy tales, legends, and battles, as well as portraits and landscapes. The exhibit represents the work of 10 artists, including the famous Russian lacquer artist, Vasily

Levitsky, who lived in the United States from 1925 to 1935. The exhibit is on display through December 31.

The ongoing exhibit at the museum, "Traditional Crafts of Saudi Arabia," an exhibit of 100 handcrafted ornaments and accessories, continues through January 1991. It reflects the traditional way of life that may soon disappear because of the current climate in the Middle East. Colorful textiles, jewelry, ornamental daggers, leather work, pottery, baskets, and metal work will be shown, along with fully furnished tents, separated for men and women. The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. For the lacquer art exhibit, the museum shop will be open every Thursday 10 a.m. to 5 p.m. (216-2001).

Museum of Photographic Arts. In celebration of "Treasures of the Soviet Union," the museum will present "An

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with the San Diego Arts Festival on Sunday, October 22. The show features approximately 150 images, the selected works of 39 photographers from Moscow, Leningrad, and Vilnius. Photographs in the USSR have no official status as art, and it is not the focus of the market. Despite this, the photographs exhibited represent a variety of genres. Most of the self-taught photographers work in black and white, depicting Russian scenery and the village marketplace, people living on the fringe of the community, or tortured images of the environment manipulated by scratching, painting, tracing, and mounting. The show was curated by Marie Perle, George of the Compagnie de la Photographie in Paris. It remains through November 19. The museum is open daily from 10 a.m. to 5 p.m. Museum hours 9 a.m. to 5 p.m. (216-2001).

Museum of San Diego History. These exhibitions will open Sunday, October 21, corresponding to the San Diego Soviet Arts Festival. "Soviet-American Space Art" presented jointly with the Fleet Space Theater and Science Center, will feature works of Soviet and American astronaut artists, or space artists, who supplement technical information with imagination to create planetary landscapes. Soviet artists such as Andrei Sokolov, Alexander Petrov, and Alexei Leonov will be featured. The American artists are Michael Canelli, Pamela Lee, Richard Morris, and Ron Miller. The 75 works of art will be displayed through December 31.

Also on view at the museum will be two exhibits by children, "Friendship: The Greatest Mission of All," a display of American and Soviet children's art, and "MEND Brothers: Enduring Brotherhood," an exhibit of the contributions made by women astronauts, an exhibit displayed in the Great American Gallery will focus on the achievements of these San Diego-area women: Hazel Wood Newman (1885-1948), Lilian J. Rice, AIA (1898-1978), and Harriet Bunker Williams, NASA (1900-1980). "In Harmony With the Land" displays the

work of all these women. The show remains through December 31. The museum is located in the Casa de Flores, 1500 La Jolla Village Drive, San Diego. Museum hours are Wednesday through Sunday, 10 a.m. to 4:30 p.m. (216-2001).

Natural History Museum. An exhibition of the famous Corn Mountain Carvings opens on Sunday, October 22, in conjunction with the San Diego Soviet Arts Festival. A variety of delicately carved animals and create rituals are featured in the collection, many of them adorned with rubies, diamonds, and other precious gems. Animals represented include rhinoceros, tigers, leopards, and an eagle perched on a branch, ducks, peacocks, monkeys, lions, bears, parrots, chickens, rabbits, and dogs. The 12 carvings will be featured in the museum's Boulder Family Mineral Gallery in Balboa Park. The museum is open daily from 10 a.m. to 4:30 p.m. (216-2001).

"Fragments of the Ancient Sea" is an exhibit that contains complete or fragments of an aquatic insect (mosquito), a horn fish (sea-horse), and a fossilized (dinosaur) whale. The 1946 whale was recently excavated from a site in China. This exhibit also includes a variety of other marine fossils — dolphins, sea cow, walrus, for seal, sharks, and mussels of the seashore — and a working paleontology lab set up for viewing as the scientists restore one of the museum's dinosaur skeletons. The museum's permanent exhibits include educational displays on endangered plants, animals, and habitats, and the desert ecosystem. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. daily. Call 216-2001 for more information.

Reuben H. Fleet Space Theater and Science Center. "Soviet-American Space Art" featuring the works of Soviet and American space artists, will be presented jointly with the San Diego Historical Society and can be viewed in the Museum of San Diego History beginning Sunday, October 21 (see listing above). A new Oceanview film, "Genesis," continues at the science center. The film takes viewers through 20 billion years of geological history, illustrating the development of our planet from one continent to the current seven. Genesis will screen daily at noon (except Mondays), 1 p.m., 3 p.m., 4 p.m., and 8 p.m., with an additional 11 a.m. show on

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Ellis-Troy, the North Coast production. Though the s

Academy during the month of June. Helen Shalvoy, Annette Hu-

October 27) at 8:00 p.m. For more information, call 453-3550.

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Lamb's Players Theatre, thru
November 12; Wednesday th

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North Coast Repertory Theatre

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BROADWAY

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Ohio Abby and Kikradu: Mandeville Auditorium, Friday, October 27, 8 p.m., UCSD campus. La Jolla, 534-4094.

Turkey's Immediate Freedom Band: San Diego City College Theatre, Friday, October 27, 8 p.m., C Street between 138 and 156th Streets, downtown. 234-9892 or 234-4101.

Top Jimmy and the Rhythm Pigs: Curb, Friday, October 27, 9 p.m., 2812 Ketter Boulevard, downtown. 294-9033.

The Cramps: Igouan, Friday, October 27, and Saturday, October 28, 10 p.m., Pueblo Amigo Shopping Center, Tierras, Baja California. 230-7777 or 278-7133.

Jaki Board: UCSD Faculty Club near Mandeville Auditorium, Saturday, October 28, 8 p.m., UCSD campus. La Jolla, 534-4030 or 534-3229.

Holly Tannen: 435 South Granddus Street, Saturday, October 28, 8 p.m., Solana Beach, 436-4030.

Little Women: Winston, Saturday, October 28, call for time, 1921 Bacon Street, Ocean Beach, 222-6622.

Jimmy Cliff: Belly Up Tavern, Saturday, October 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Zeros, Minotaur, E.R.P., and Thrill: Spirit, Saturday, October 28, 9 p.m., 1139 Barnes Avenue, Bar Park, 276-3993.

A Flock of Seagulls: Bacchanal, Saturday, October 28, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Bob Norman and Walt Richards: Del Cerrito Church, Sunday, October 29, 7:30 p.m., 5522 Pennsylvania Lane, La Mesa, 485-9027.

Deborah Harry: Bacchanal, Sunday, October 29, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Tina and Linda: Mandeville Auditorium, Monday, October 30, 8 p.m., UCSD campus, La Jolla, 534-4094.

Red English: Bacchanal, Monday, October 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Best Friends: Bacchanal, Tuesday, October 31, 9 p.m., 8022



JOHN D'AGOSTINO

OF NOTE

One joke that could top George Michael winning Best Male Rhythm and Blues Vocal for 1988 would be **Donny Osmond** taking similar honors in 1989. Hey, it could happen. Osmond's "Sacred Emotion" is not on the heels of his top-10 "Soldier of Love," and a new generation of girls with bad taste could provide him podium power come awards day. Indeed, at the rate that plain doughnuts like Michael and Osmond are being pushed up in black-lip-me-disguises, future funk accolades could go to Sean Cassidy, Slim Whitman, and the Cowells.

The crown of Osmond's current Lazarus act is Donny Osmond. Pop's penchant for repurgitation reaches new lows with his chunky snew, a platter of recycled dance-rock that sounds like outtakes from a cordache commercial. And I don't think anything could make me miss Andy Gibb. To his credit, Osmond waited until he could sprout facial hair before taking a position alongside today's bubble-slud. Now 32, he looks at least 15. And the black leather jacket is a nice touch. Now, if we can just get us into one of those Madonna corsets. For some reason, Osmond will be performing at the California Theatre this Wednesday night.

Clairemont Mesa Boulevard, Saturday, 560-8022 or 278-7133.

Older Walker and Billy Higgins: Elariv, Wednesday, November 1, through Sunday, November 12.

Wednesday, Thursday, and Sunday, 8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7903 La Jolla Shores Drive, La Jolla, 459-0261.

Mr. Big: Bacchanal, Thursday, November 2, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Theaters, Bill Shale, the Gangbusters, and the Doublet Show: Igouan, Saturday, November 4, 8 p.m., Amigo Shopping Center, Tierras, Baja California, 230-7777 or 278-7133.

Baroque: Club OK, Friday, November 3, call for time, Tierras, Baja California, 459-470-6400 or 706-684-0267.

Michael Tomlinson: Bacchanal, Friday, November 3, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Woodpeckers, Jamie James and the Kingbees, and David Zepplin: Belly Up Tavern, Saturday, November 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael W. Smith and Margaret Becker: Starlight Bowl, Sunday, November 5, 3 p.m., Babba Park, 278-7133.

"Bring On the Night Beasts for the AIDS Assistance Fund": featuring Rita Coolidge, San Diego Marriott Hotel, Sunday, November 5, 7 p.m., 333 West Harbor Drive, downtown, 563-7029 or 278-7133.

Koko Taylor: Bacchanal, Saturday, November 4, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

The Jacks: Rock, Saturday, November 4, 9 p.m., 4256 West Point Lane Blvd, 225-9559.

The Woodpeckers, Jamie James and the Kingbees, and David Zepplin: Belly Up Tavern, Saturday, November 4, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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Koko Taylor: Bacchanal, Saturday, November 4, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Anson Funderburgh and the Buckets: Belly Up Tavern, Sunday, November 5, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Max Beach and His Double Quartet: Shornwood Auditorium, Monday, November 6, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla, 459-1404.

Pil and Flesh for Lulu: Golden Hall, Wednesday, November 8, 7:30 p.m., Community Concourse, downtown.

The Waterboys: Price Center Ballroom, Thursday, November 9, 8 p.m., UCSD campus, La Jolla, 534-4559.

Jerry Jeff Walker: Belly Up Tavern, Thursday, November 9, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Spirit: Winston, Friday, November 10, call for time, 1921 Bacon Street, Ocean Beach, 222-6622.

Food for Feet: Backdoor, Friday, November 10, 8 p.m., After Center San Diego State University campus, 594-6947 or 278-7133.

Sukay: Mandeville Auditorium, Friday, November 10, 8 p.m., UCSD campus, La Jolla, 534-4094.

The Del Fuegos: Bacchanal, Friday, November 10, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Mickey Gilley: Bacchanal, Saturday, November 11, 7 and 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Rita James: Bacchanal, Sunday, November 12, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

George Clinton: Belly Up Tavern, Monday, November 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Jean-Luc Ponty: Symphony Hall, Tuesday, November 14, 8 p.m., 730 B Street, downtown, 278-7133.

Wild Rose: Bacchanal, Tuesday, November 14, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-7133.

Rock Crawford and Jimmy McDevitt: Elariv, Wednesday, November 15, through Sunday, November 18, Wednesday, Thursday, and Sunday.

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OCTOBER 27 & 28
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MELISSA LEE

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COCO MONTOYA
FEATURING DEBBIE DAVIES
PLUS:
WILLIE JAYE BLUES BAND
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THURSDAY, OCTOBER 26
MELISSA LEE

FRIDAY, OCTOBER 20
FROM LA...
COCO MONTOYA
FEATURING DEBBIE DAVIES
PLUS:
WILLIE JAYE BLUES BAND
& THE FALCONS

SATURDAY, OCTOBER 28
FLOCK OF SEAGULLS
PLUS:
IF TOMORROW
BOBBY SEXTON

SUNDAY, OCTOBER 29
DEBORAH HARRY

MONDAY, OCTOBER 30
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DARKEST LIGHT

THURSDAY, NOVEMBER 2
MR. BIG

FRIDAY, NOVEMBER 3
MICHAEL TOMLINSON

SATURDAY, NOVEMBER 4
KOKO TAYLOR

WEDNESDAY, NOVEMBER 8
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DEL FUEGOS 11/10 • MICKY GILLEY 11/11
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YOUSOU N'DOUR 11/16
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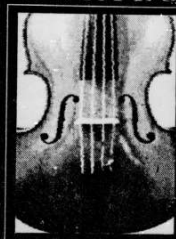
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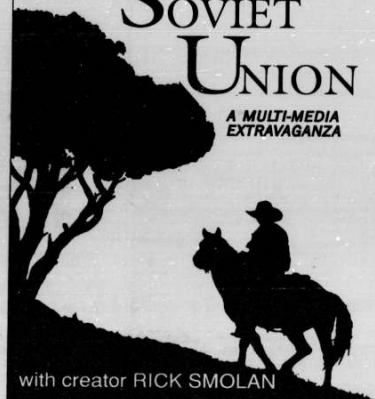
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8 p.m., Friday and Saturday, 9 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 619-491-0261.

The Country Gentlemen: Pomodoro Club, Thursday, November 16, call for time, 12227 Pomodoro Road, Poway, 748-1135.

Youssef N'Dour: Bacchani, Thursday, November 16, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7515.

Taj Mahal: Belly Up Tavern, Thursday, November 16, 9 p.m., 143 South Calhoun Avenue, Solana Beach, 481-9022.

Ozias: Mandeville Auditorium, Friday, November 17, 8 p.m., UCSD campus, La Jolla, 534-4590.

Tate Adams: UCSD Gym, Friday, November 17, 8 p.m., UCSD campus, La Jolla, 534-4590.

The Ties: California Theatre, Saturday, November 18, 8 p.m., 1122 Fourth Avenue, downtown, 278-7135.

The Dave Mason Band: Bacchani, Sunday, November 19, 8:30 p.m., 8022 Claremont Mesa Boulevard, Claremont, 560-8022 or 278-7515.

The Potato 5, Let's Go Bowling, and the Gangbangers: Montezuma Hall, Tuesday, November 21, 7:30 p.m., Attec Center, San Diego State University campus, 278-7135 or 594-6862.

"Class Line" featuring the San Diego Jazz Orchestra: San Diego City College Theatre, Tuesday, November 21, 8 p.m., C Street, between 13th and 15th Streets, downtown, 234-1002 or 234-4441.

Wier: Rio's, Saturday, November 25, 9 p.m., 4256 West Point Loma Blvd., 225-4659.

Joe Pass: Elan's, Wednesday, November 29, through Sunday, December 10, Wednesday, Thursday, and Sunday, 9 p.m., Friday and Saturday, 10 p.m., Summer House Inn, 7955 La Jolla Village Drive, La Jolla, 619-491-0261.

OF NOTE



MIKE KENEALLY

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-8000 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Road Street Cafe: 576 North Highway 101, Encinitas, 942-3145; Peter Popping, classical guitar, 7:30 p.m., Saturday.

Beaver Creek: 15241 East Valley Parkway, Encinitas, 745-7488; Cary Lehman, country and contemporary, Friday and Saturday.

Belly Up Tavern: 143 South Cedros Avenue, Solana Beach, 485-9022; Curtis Harfield and Phil Cychowski, blues, rhythm and blues, Thursday; King and Cane, blues and rhythm and blues, and the Harpoons, rock and roll, Saturday; Summer Sense and Azzurra, reggae, Sunday; the Hornes, rock and roll, Monday; Mada and the Bridge and Burning Bridges, world-beat dance music, Tuesday.

The band Husker Du had to contend with a lot of critical approval while it was around. The standard tale was that it was the best thing going when it came to combining punk, thrash and pop melody. But was frequently true (especially on the *Fly* LP) but by 1987, the rock was so intense, the band's last album, *Warehouse Songs and Stories*, self-came the same awesome power and personal lyrics. But guitarist **Bob Mould** seemed to be writing one melody over and over again. Meanwhile, Grant Hart, the group's drummer and other songwriter, was having personal problems that made it impossible for the band to carry on. Punk-pop's greatest noise exploded in a blaze of acrimony.

Bob Mould's solo debut, released earlier this year, proved that his approach to music-making remained effective when divorced of most of its noise-rock trappings. The sound was based on strummed acoustic guitars, heavy on the open fifth, with anxious commentary provided by a cello. Heavens drenched everything, and you could hear the drums (unlike many Husker recordings). You couldn't likely mistake him for Harry Chapin, though, electric guitars still sounded away at pivotal moments. Mould's lyrical outlook remained dark, and his impassioned singing voice could genuinely be described as a wail. Husker was an utterly convincing debut, and it's fascinating to hear its translation to live performance. Mould appeared with the **Plains** on Wednesday at the Peace Center Ballroom at UCSD.

Rugby's Speakeasy: 340 East Grand Avenue, Escondido, 761-0033; Cinema, rock and roll, Thursday through Saturday; Up and Coming, rock and roll, Sunday and Monday; Newerage, rock and roll, Tuesday and Wednesday.

Maric Calabrese's: 1980 Avenida Encinas, Carlsbad, 438-2929; Doug Kaupke, adult contemporary music, 7:30-10:30 p.m., Saturday.

The Cambridge Inn: 1280 East Vista Way, Vista, 729-2203; Greg Jones, piano and vocal, perform jazz and contemporary music, and listen to music from 7 a.m. to midnight, Wednesday, Friday and Saturday.

The Coastside Restaurant and Lounge: 450 Douglas Drive, Oceanside, 733-0600; Stefan County Lane, country, Wednesday through Sunday (last session Sunday).

Dan's: 3383 Mission Avenue, Escondido, 722-3667; Seahawk Music presents a jazz music workshop with Marshall Hawkins, Hub Bass, John Harris and Ray Gonzalez, jazz, beginning at 2 p.m., Sunday.

El Comal: 523 Encinitas Boulevard, Encinitas, 944-7515; Latin Soul, Latin music, Friday and Saturday.

El Comal: 1284 Power Road, Poway, 486-0100; Greg Hartline, swing, country, blues, and oldies, 7 p.m., Wednesday, Thursday, and Saturday and 5 p.m., Friday.

Freddie Lomax: 429 West Washington, Escondido, 765-0551; Durt Daniels and Flashback, contemporaries, Tuesday through Saturday; the Rite This, variety music, Sunday and Monday.

Fish House West: 2633 South Highway 161, Cardiff-by-the-Sea, 725-4426; Second to None, rock from the '50s to the '90s, Friday and Saturday; Tony Ogden hosts a jazz jam session from 6:30 p.m., Sunday.

The Flying Bridge: 1023 North Hill Street, Escondido, 722-3964; Billy Fowler and Susan Kowal, contemporaries, Tuesday through Saturday; the Rite This, variety music, Sunday and Monday.

Gilbey's: 945 West Valley Parkway, Escondido, 480-0420; Live music, Thursday, call club for information; Carole Sile and Company, Latin dance music, Friday and Saturday.

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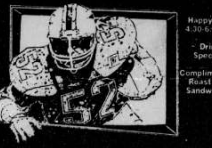
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		Poway	Loma Square

San Diego Reader October 19, 1989

Hennessey's, 2777 Roosevelt Street, Carlsbad. 729-9551. Proton, comedy and music. Friday and Saturday. Free. 4 p.m. Sunday.

Heavy's, 248 Day Street, Carlsbad. 729-9244. The Tony Carmen Trio. Top 40 country and western music. Tuesday through Saturday. The Belar Bros. vintage rock. Sunday and Monday.

Hitman Head, 15575 Jimmy Duesette Boulevard, Del Mar. 752-5300. The Bob Long Trio. Contemporary with pop, funk, and swing music. Thursday through Saturday. Hank Easton's Eastern West Band. 5:30-8:30 p.m. Wednesday.

The Hungry Hunter, 11440 Bernardo Plaza Drive, Rancho Bernardo. 485-2382 or 566-2400. Ray Corra, vocals and guitar music. Wednesday and Thursday. Ray and Louise Corra, roadside and contemporary music. Friday and Saturday.

The Inn at Del Mar, 1540 Camino Del Mar, Del Mar. 259-1515. The Ricko Cole Trio with John Hunt and Jay Hines, contemporary and jazz. Friday and Saturday.

Isabella's Diner, 656 First Street, Encinitas. 944-4233. Tim and Maera. Heavy Irish and folk music. Thursday through Saturday. Open mic night. Wednesday.

Jelly Rager/Oceanview, 1900 North Harbor Drive, Oceanview. 722-1831. Hut and Rabbit, contemporary. Thursday through Saturday.

Kirby's Cafe, 215 15th Street, Del Mar. 483-9800. Eric Keeling. Jazz and Latin guitar music. 7:30 p.m. Wednesday through Saturday.

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad. 438-9111. Tournament of Champions League. Backyard. Contemporary music. Tuesday through Saturday. Alternating on Friday and Saturday with Top 40 artists. Show in the Beverly Hills Hotel, entertainment nights, except Tuesday at 8 p.m. in the International Ballroom.

La Phoenix Theater, 471 First Street, Encinitas. 436-5008. X-Factor. St. Wade, Ash, and Max. Jazz, rock and roll. 8 p.m. Saturday.

Levi's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 784-4200. Char Carroll and Crescendo. Country. Wednesday through Sunday (San



STEPHEN ESMOLINA

OF NOTE

The double bill of soul singer-songwriter **Curtis Mayfield** and jazz soul guitarist **Paul Upchurch** at the Belly Up Tavern tonight. Thursday carries considerable promise. Hearing it and how the veteran Mayfield has adapted to the checkered and rather tattered state of current black pop is especially intriguing. As the leader of the Impressions and to a brief extent as a soloist, Mayfield's inimitable personality placed him in the company of soul auteurs like Sam Cooke. Al Green and Steve Wonder. He had the heart of a romantic crooner, the vigor of a gospel singer, and a strong musical bent that was direct and plain-spoken. The end-of-the-world music of the Superfly score was made credible by the blarney of Mayfield's blunt lyrics and performance. Later soundtrack efforts for the ghetto-sophisticated Claude Sparky and Let's Do It Again reflected only the banality of the movies they cutbroke. Mayfield has since lain low for so long that it seemed he had retired. If he has retained that gliding voice and regained strength as a socially conscious songwriter, his would be a well-timed comeback.

Upchurch has continued to combine carefully his solid R&B foundations with liquid jazz nuances and solos. In a manner similar to other level-headed and accomplished guitarists with impressive session credentials such as Eric Gale and Cornell Dupree, Upchurch's work is effective and sometimes processing, without being noticeably lurid. This fine craftsman doesn't let or in-temperately but projects intelligence, warmth, and painful ac-

beginning Sunday, the North Forty Band, country music. Tuesday evening, and beginning at 4 p.m. on Sunday.

Mastara's, 20154 Lake Drive, Escondido. 745-7733. Candice Kane performs acoustic country music. Wednesday. Chuck Prida performs acoustic country music. Friday and Saturday.

Mills Plaza, 6009 Pismo Delicias, Rancho Santa Fe. 736-3683. Red Fish. Piano solo tunes. Wednesday through Saturday.

Oakdale Lodge, 14900 Oakdale Road, Escondido. 749-2103. Dakota, country. Friday and Saturday. Dakota also hosts a jam session beginning at 4 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6464. Better to Appreciate and classical guitarist, performs from 8:15 p.m. Friday. Live music. 8 p.m. Saturday. Eric Keeling, jazz and Latin guitar music. 7:30 a.m. Sunday, open mic night, Tuesday.

Shades Inn, 502 East Mission, San Marcos. 477-2026. Deena Crowe, vintage rock and roll. Wednesday through Saturday.

The Packing House Restaurant, 125 South Main Avenue, Fallbrook. 735-5458. Good Times, country rock. Friday and Saturday evening.

The Pomeroy Club, 12277 Pomeroy Road, Poway. 748-1335. The Savory Brothers, country, Friday and Saturday.

Portlands Restaurant, 1108 First Street, Encinitas. 942-8442. Jack Smith, piano variety from 6:30-10:30 p.m. Wednesday through Saturday.

Power Nine Company, 12275 Poway Road, Poway. 748-7296. Messenger, rock and roll, rhytm and blues. Friday and Saturday.

Proger's, 1723 South 18th Street, Oceanside. 433-5411. Don Thompson performs country and contemporary music, beginning at 9 p.m. Tuesday through Saturday.

Ralph and Eddie's, 790 Grand Avenue, Carlsbad. 729-2089. J.B. & B. rock and roll, beginning at 9 p.m. Wednesday through Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2446. One Plus One, contemporary. Tuesday through Saturday. Sound Investment, contemporary. Sunday and Monday.

Ron's Red Fire Saloon, 1448 South Mission Road, Fallbrook. 728-9596. Roccobet, country. Thursday through Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad. 729-3170. The Warlock Machine with the Martin Brothers. Blues, rock, and roll. Friday evening. The Blasted from Hell, rock and roll music. Saturday.

San's Red Fire Saloon, 1448 South Mission Road, Fallbrook. 728-9596. Roccobet, country. Thursday through Saturday.

Shepherd's Cafe, 1126 First Street, Encinitas. 752-1124. Live Delaford, folk music. Wednesday through Friday. Dances sing the music of Jon Mitchell, Judy Collins, and other Top 40 artists, as well as originals and new-age music, from 6:30 p.m. Saturday.

Shenley's Bar and Grill, 1963 East Valley Parkway, Escondido. 746-7038. Bud Martin and Company, country rock. Wednesday through Sunday (San session Sunday). Tuesday, Top 40 dance music. Monday and Tuesday.

Sully's Diner/Bar, 119 East Broadway, Vista. 724-0030. The New Band, country rock and roll. Friday and Saturday. These also host a jam session from 7:30 p.m. Sunday.

The Stonewall Country Club, 17166 Stonewall Country Club Lane, Poway. 487-0336. Joe Wilson and Keeping

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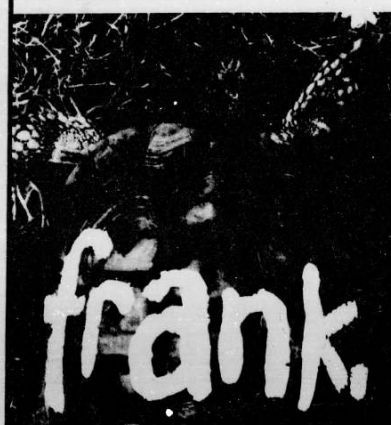
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The Sports Fan in Fashion Valley presents
MONDAY NIGHT FOOTBALL - BROWNS vs. BEARS
25¢ hot dogs, \$1 pizza, \$1.25 long islands.
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HALF-TIME QUARTERBACK CONTEST/FIELD GOAL KICK CONTEST
Prizes! Prizes! Prizes!

Tuesday, Oct. 24
ISLAND NIGHT featuring Arizona's **AZZ 1ZZ**
75¢ drafts, \$1.25 long islands.
75¢ shot specials.
75¢ per item **SUSHI BAR**,
limbo & surf contest!

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Thai Plaza Place, 2622 El Camino Real, Carlsbad 92008. Burgeon Etc., burgeon, Saturday.

Beaches

Anthony's, 420 La Jolla Village Drive, La Jolla 92037. John La Duca sings popular songs and plays piano and organ from 6 p.m. to midnight, Tuesday through Saturday.

Ascent's Restaurant, 875 Prospect Street, La Jolla 92034. George Reno, jazz, reggae, funk, soul, blues, and boogie, 7 p.m., every night except Wednesday. Ann, European music on the piano, 5 p.m. to midnight and 9 p.m. to midnight through Saturday.

Bahia Hotel, 968 West Mission Bay Drive, Mission Bay 92040. Randy Porter, jazz piano music, 7 p.m. to 11 p.m., Friday and Saturday. Bob MacLeod, Sunday and Monday.

The Beach House, 706 Pismo Court, Mission Beach 92040. Randy Porter, jazz piano music, 7 p.m. to 11 p.m., Thursday, Friday, and Saturday. Forney Westhead, jazz piano music, 7 p.m. to 11 p.m., Friday and Saturday. Forney Westhead, jazz piano music, 7 p.m. to 11 p.m., Saturday.

Belmont's Beach Club, 305 Ocean Front Walk, Mission Beach 92040. The Beach Club Band featuring Ricki Joe and CT, vintage rock and soul

music, 8 p.m., Thursday and Friday, and 4:30 p.m., Sunday, the Belchers, rock and roll, Saturday. Asa Lee, reggae music, Tuesday.

Blind Melons, 720 Carver Avenue, Pacific Beach 92024. The Jacks, the Northbeach, rock and roll, Thursday, the Redheads, vintage rock and roll, Friday and Saturday. Big Bang, rock and roll, Sunday. The Redheads, reggae, vintage rock and roll, Saturday evening, and from 3:30 p.m. to 10 p.m., Saturday.

Bullfight, 5046 Newport Avenue, Ocean Beach 92037. Services, reggae, rock and roll, Thursday through Saturday, live music, Wednesday, call club for information.

Charles Murphy's, 430 La Jolla Village Drive, La Jolla 92037. "Chucky," comedy and music, Wednesday through Saturday. Bill Nulien, contemporary, Sunday and Monday. Brian Whitman, contemporary, Tuesday.

Casa De Luna, 1304 Riverfront, West La Jolla 92037. The Longest Western, Duo performs vintage rock and roll, beginning at 9 p.m., Friday and Saturday.

Casa's Pub, 414 Carver Avenue, Pacific Beach 92024. Clarence Dine, vintage rock and roll, Thursday through Saturday. Culture's Bar performs Sunday and Monday.

Catman's Hotel, 2099 Mission Boulevard, Mission Beach 92040. Carolee Louche, Dr. Feelgood and the terms of Love, vintage rhythm and blues, Thursday, the Herons, rock and roll, Friday, for Cool and the Bunchies, vintage rock and roll, Saturday, the Mar Dab, vintage rock and roll, Sunday, Mar Bennett and Friends, jazz, Wednesday.

Mary's Peter Rubenstien, new-age, piano and entertainment, performs from 5 p.m. to midnight, Friday through Sunday, and 10 p.m. to 11 p.m., Wednesday, Jerry Sander, Saturday, 5 p.m. to 11 p.m., Sunday, the Vendors, contemporary, 6 p.m. to 11 p.m., Sunday. Crown House, Jerry Melnick, 6:30 p.m., Friday and Saturday.

The Hyatt Island Bar and Grill, 1441 Camino Real, Mission Bay 92042. The Dick Three performs jazz music from 8:30-11:30 p.m., Tuesday through Saturday, accompanied by vocalists Phil Melnick, Thursday through Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach 92024. Rockabilly, vintage rock and roll, Thursday through Saturday. Straight Up, rock and roll, Monday. Private Domain, rock and roll, Tuesday and Wednesday. The Rock Gully Group performs blues and rock and roll music from 4:45 p.m., Saturday. The Blonde Bruce Band, featuring saxophonist James Van, piano, vocals, blues, and rhythm and blues, from 4:45 p.m., Sunday.

La Avenida, 1201 Orange Avenue, Coronado 92026. Silvia Louche and Chava Bares, musical variety featuring pop, blues, jazz, show tunes and more, Tuesday through Saturday.

La Mission Restaurant and Cantina, 5450 La Jolla Boulevard, 92037. The People Music, musical variety, Friday and Saturday. Dr. Feelgood and the terms of Love, vintage rhythm and blues, 6:15 p.m., Thursday. Reed to Road, performs jazz during the Friday happy hour. Bob Shore performs jazz music during the Sunday brunch.

Hotel del Coronado, 1550 Orange Avenue, Coronado 92026. Ocean Terrace Lounge, rock and roll, Tuesday through Saturday. Julie Sweet, contemporary music, Sunday and Monday.

John Loft, 660 Garret Avenue, Pacific Beach 92024. Peter Stralove and Lynn Loftus, jazz, Friday, live rock and roll, Saturday, call club for information, 5 p.m., Sunday.

Mel's Pub, 107 Orange Avenue, Coronado 92026. The Thorton, rock and roll, Thursday through Saturday. The Grit, progressive country music, Wednesday, live music, Sunday through Tuesday, call club for information.

The Mexican Village, 120 Orange Avenue, Coronado 92026. Randy Melnick, performs Sunday through Wednesday.

Moxy Music's, 3595 Sports Arena Boulevard, La Jolla 92037. 225-5596. Pops, rock and roll, Thursday through Saturday. Demented rock and roll, Tuesday and Wednesday. The Rock Gully Group performs blues and rock and roll music from 4:45 p.m., Saturday. The Blonde Bruce Band, featuring saxophonist James Van, piano, vocals, blues, and rhythm and blues, from 4:45 p.m., Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 92024. The Rhomboids, vintage rhythm and blues, Thursday and Saturday. Dr. Chico Island Sounds, blues, reggae, and more, Friday and Saturday. Streetbeat, rock and roll, Monday and Tuesday. The Rock Machine Band, jazz and contemporary music for dancing, Wednesday.

Paradise Bar, 1935 Camino Real, Marina Village, Mission Bay 92037. Perfect Strangers, rock and roll, Friday and Saturday.

Pounder's, 4626 Albuquerque Street, Pacific Beach 92024. Nemesis, rock and roll, Thursday through Saturday. Serious Gals, rock and roll, Wednesday.

Proth, 1025 Prospect Street, La Jolla 92037. The California Blues Band, blues and rhythm and blues, Friday, live rock and roll, Saturday, call club for information, 5 p.m., Sunday.

Putnam's/Columbia Inn, 930 Prospect Street, La Jolla 92037. Gullfaster Bruce Harvey performs Latin jazz and classical selections from 7:30 p.m., Thursday through Saturday, and from 11 a.m. to 2 p.m., Sunday morning.

Rapport, 4230 West Pointe La Jolla Boulevard, La Jolla 92037. Shab, reggae, funk, and soul, 8 p.m., Tuesday. Shab, reggae, funk, and soul, 8 p.m., Tuesday. Shab, reggae, funk, and soul, 8 p.m., Tuesday.

Rea's, 4258 West Pointe La Jolla Boulevard, La Jolla 92037. The Rhomboids, vintage rhythm and blues, Thursday and Saturday. Dr. Chico Island Sounds, blues, reggae, and more, Friday and Saturday. Streetbeat, rock and roll, Monday and Tuesday. The Rock Machine Band, jazz and contemporary music for dancing, Wednesday.

The Beach House, 706 Pismo Court, Mission Beach 92040. Randy Porter, jazz piano music, 7 p.m. to 11 p.m., Friday and Saturday. Forney Westhead, jazz piano music, 7 p.m. to 11 p.m., Friday and Saturday. Forney Westhead, jazz piano music, 7 p.m. to 11 p.m., Saturday.

Belmont's Beach Club, 305 Ocean Front Walk, Mission Beach 92040. The Beach Club Band featuring Ricki Joe and CT, vintage rock and soul

Speedwagon, Thorton, and Johnny Quest, rock and roll, Sunday. Arto Garfunkel, folk music, Tuesday.

Harvey Stone Pub, 5417 Balboa Avenue, Coronado 92026. Bob Hunk, reggae, funk, and soul, 8 p.m., Tuesday. Bob Hunk, reggae, funk, and soul, 8 p.m., Tuesday.

Blue Moon, 2537 Claremont Drive, Claremont 91711. Chad Hart and Friends, country and variety, Thursday through Saturday, jazz session, 6:30-10:30 p.m., Sunday.

Rush's, 9999 Mesa Boulevard, Mira Mesa 92029. Live rock and roll, Thursday through Saturday, call club for information. Dose's, reggae, soul, and contemporary music, 5:30-9:30 p.m., Tuesday and Wednesday.

The Carriage House, 7945 Balboa Avenue, Claremont 91711. The Peter Jay Almost Live Show includes country, blues, and pop music performed on guitar, piano, and harmonica, beginning at 8 p.m., Friday and Saturday.

The French Cafe, 9823 Camino Capitan Road, Scripps Ranch, 92083. Jim Guerin and Pablo Mendez, jazz and soul

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Rush's, 9999 Mesa Boulevard, Mira Mesa 92029. Live rock and roll, Thursday through Saturday, call club for information. Dose's, reggae, soul, and contemporary music, 5:30-9:30 p.m., Tuesday and Wednesday.

The Carriage House, 7945 Balboa Avenue, Claremont 91711. The Peter Jay Almost Live Show includes country, blues, and pop music performed on guitar, piano, and harmonica, beginning at 8 p.m., Friday and Saturday.

The French Cafe, 9823 Camino Capitan Road, Scripps Ranch, 92083. Jim Guerin and Pablo Mendez, jazz and soul

Speedwagon, Thorton, and Johnny Quest, rock and roll, Sunday. Arto Garfunkel, folk music, Tuesday.

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San Diego North

The Beachfront, 222-2234. The Beachfront, reggae, funk, and soul, 8 p.m., Tuesday. The Beachfront, reggae, funk, and soul, 8 p.m., Tuesday.

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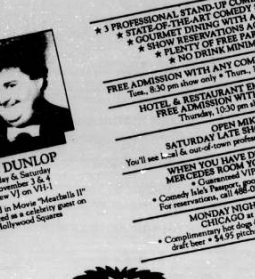
MILT ABEL
Thursday-Sunday
October 19-21
As seen on HBO's "Comedy Tonight" & A & C Cable Network's "The Comedy Club"




RANDY LUBAS
Tuesday-Saturday
October 24-28
Special appearances on HBO & Showtime's "Comedian Person in America"




BRIAN BRADLEY
Tuesday-Thursday
October 22-24
As seen on HBO's "Comedy Tonight" & A & C Cable Network's "The Comedy Club"



VIC DUNLOP
Friday & Saturday
November 3 & 4
New TV on VH-1
Featured in movie "Mistral's 17" & appeared in a comedy game on Hollywood Square




JOE HENDERSON
with Bob Hamilton Trio
featuring Bob Magnusson & Jim Plank
October 25-29



JIMMY WITHERSPOON
QUARTET
October 11-22
Tonight through Sunday 9 pm-1 am

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RANDY PORTER
SOLD PIANO
after the game

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

WEDNESDAYS
BLUES VOCALIST
"The Magnificent"
JIMMY WITHERSPOON
QUARTET
October 11-22
Tonight through Sunday 9 pm-1 am

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THE EXCITING
JOE HENDERSON
with Bob Hamilton Trio
featuring Bob Magnusson & Jim Plank
October 25-29

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NOVEMBER 1-12
Cedar Walton & Elly Higgins
NOVEMBER 15-26
Mark Crawford & Jimmy McGriff
NOVEMBER 29-DECEMBER 10
Joe Pass
DECEMBER 15-30
Mose Allison

Rio's
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THE FALCONS
THE JOADS

SUNDAY
From L.A.

ROXWAY

ST. WYLD

ALIEN STRANGE
MONDAY

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REQUIEM BLUE
EMOTIONAL FRONT
WEDNESDAY

RUBBER RAID
KIDNAPERS & NIGHT LIFE
Sun. Oct. 29
ELECTRIC LOVE HOGS
THEMORS
Sat., Nov. 4
JACKSID GRUFFIN
Sat., Nov. 25
WAR

Jim's Hickory Wood Barbecue, 5312 El Cajon Boulevard, East San Diego. 284-2230. Appalachian folk and western the third Tuesday of the month. Talent show and live night with Edna. Live performing everything from country to folk and contemporary. 7:30 p.m. Wednesday.

Jelly Negro, 807 West Harbor Drive, Sunset Village. 233-4300. R&B, contemporary. Wednesday through Saturday. Like Melvin, comedy and music. 7:15 p.m. Sunday.

McDonald's, 1125 Fifth Avenue, downtown. 234-4194. The Rhinobirds, blues and rhythm and blues. Friday, the Rhinobirds, blues and rhythm and blues, Saturday.

Molly's, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 239-5999. Pianist Dan Greenwald performs classical music and shows tunes from 6:30 a.m. Monday through Saturday. Rick Ross, piano music. 6:30 p.m. Sunday.

The 16th Ave. Squares, 1685 Balboa Avenue, Kearny Mesa. 566-4773. Sha-Jah, reggae music. 5:45 p.m. Friday and noon-4 p.m. Sunday.

The Orest International Hotel, 910 Broadway Circle, downtown. 239-2200. Lounge: piano variety with Kevin Melton. Tuesday through Saturday.

Patrick's, 428 F Street, downtown. 233-3077. Pro Bingham's Presentation Band. New Orleans-style jazz, with swing, strait, Cajun D., early evening. Wednesday through Friday. Baby and the Beethives, vintage rhythm and blues. Friday and Saturday. The Blue Tones, blues and rhythm and blues. Sunday, the Rick Carter Group, blues and rock and roll. Tuesday.

Princess of Wales British Pub and Restaurant, 1905 India Street. 238-3303. Singalong piano bar entertainment: Rhinobirds, comedy and rock and roll. Friday and Saturday.

The Red Fox Steak House, 2223 El Cajon Boulevard. 297-0333. Doug Hye, pianist, entertains with an emphasis on show tunes, beginning 7:30 p.m. Wednesday through Saturday.

The U.S. Great Hotel, 100 Broadway, downtown. 232-3121. Lounge: Bob Long, boy, lounge, and swing. Tuesday through Friday. happy hour. From Lodi and

Robben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-0805. Rising Star, contemporary. Thursday through Saturday.

Rose O'Grady's, 1812 Adams Avenue, Normal Heights. 284-7666. Live music. Wednesday through Saturday. call club for information.

San Diego City College Theater, 1313 12th Avenue, downtown. 234-4052. The Glenn Henrich Quartet, with Leon Alexander, Tati Moggins, and Frances Wong, jazz. 8 p.m. Friday.

Sculpture Garden Cafe, San Diego Museum of Art, 1450 El Prado. Balboa Park. 232-7031. Bob Hamlin, jazz piano, noon-3 p.m. Saturday. Bob Hamilton performs jazz music on the piano. 24 p.m. Sunday.

Shy's Dees Under, 500 Fourth Avenue, downtown. 239-0117. Pianist Dale performs Thursday, the Bernards Triangle, tropical jazz, reggae, and rhythm and blues. Thursday through Saturday.

The Leo's, 5302 Napa Street (at Morra Boulevard), Bay Park. 542-1442. Four Bros, rock and roll. Thursday through Saturday. Perfect Stranger, rock and roll. Sunday and Wednesday.

Tom Han's Lighthouse, 2550 Harbor Island Drive, Harbor Island. 291-0110. Bluebird, featuring Ken and Barbara Jamerson, Linda Kent, and Don Bowman. Jazz and contemporary music. Thursday through Saturday. Donna Cole, contemporary. Wednesday through Friday. 4 p.m.

Tuba Man's, 2551 University Avenue, North Park. 295-8426. The Jaded Band, formerly the King Beech Band. Blues and rhythm and blues. 4 p.m. Thursday. The High Society Jazz Band. Discontinued. 5:30 p.m. Friday. The Rick Carter Group, blues and rock and roll. Friday and Saturday with Jack Staines, contemporary. Saturday. The Beach Party Bluegrass Band performs at 5:30 p.m. Sunday. The Jaded House Duo, rock and roll and blues. Wednesday.

The U.S. Great Hotel, 100 Broadway, downtown. 232-3121. Lounge: Bob Long, boy, lounge, and swing. Tuesday through Friday. happy hour. From Lodi and

Aubrey Fox jazz music. Thursday through Saturday. Lobby: Doug (Chick) piano variety. 3:45 p.m. Monday through Wednesday. Stu Shatten, piano variety. 3:45 p.m. Thursday through Saturday.

Vicent's Head (the Rat), 1940 Harbor Island Drive, Harbor Island. 291-4700. John Rose, piano variety. 8:30 p.m. Friday and Saturday, and 9:30 a.m. Sunday morning.

The Wingate Hotel, 1055 Second Avenue, downtown. 238-3858. Blue performs contemporary and classical piano selections in the Fortanibian room from 6:30-10:30 p.m. Monday, Tuesday, and Friday, and in the lobby from 4-8 p.m. Saturday and Sunday.

World and Music Restaurant, 3806 Fourth Avenue, Hillcrest. 298-4813. Cath Edard and Chris Conner, jazz. 9 p.m. Friday. Sam Hinton, 8th music. 8 p.m. Saturday. Countpoint, with Steve Rado and Gary Tullis, classical guitar music. 3 p.m. Sunday.

The Yacht Club, San Diego Marriott Hotel, 333 West Harbor Drive, downtown. 234-5900. The Elements, contemporary. Thursday through Saturday. The Ship. Seven Quartet, jazz. 5:45 p.m. Sunday.

East County

Amesha's Harbortown, 70 North Johnson Avenue, El Cajon. 442-9827. Michael Ganes, contemporary music. 9 p.m. Friday and Saturday.

Blarney Stone Inn, 7059 El Cajon Boulevard, village area. 662-2202. Mike Ganes, contemporary. Thursday. Don Dunn, contemporary. Friday and Saturday. Tony Cummins, contemporary and Irish music. Wednesday.

The Boneduck Restaurant, 6320 Parkway Drive, La Mesa. 465-2660. Home Cook, contemporary. Wednesday through Saturday. Eddie Gold, pianist, performs a variety of music. Sunday through Tuesday, and during the Friday happy hour.

Brown Hill's, 1377 Woodside Avenue, Sanes. 448-8778. Sundown, country. Wednesday through Sunday (last session Sunday). country dance lessons. Sunday. Wednesday and Thursday.

Bull and Bear, 600 North Second Street, El Cajon. 579-3663. The Classics, vintage rock and roll. Wednesday through Saturday.

Carlos Murphy's Restaurant Center, 2500 Grossmont Center Drive, La Mesa. 498-9757. Jacque Straka, contemporary. Thursday through Saturday. Take Your Pick, contemporary. Sunday and Monday. Sing Them, recorded solos and audio audience participation presentation. Tuesday.

Circle D Corral, 1013 Broadway, El Cajon. 444-7443. Country Caramo, country. Wednesday through Sunday.

The Crown Room, 1286 Oldside Avenue, El Cajon. 447-0456. Dale Allen, performs solos and country music beginning at 9 p.m. Wednesday through Sunday.

Dick's Horshoe Lounge, 7664 Broadway, Lemon Grove. 498-0444. Rusty Hale, rock and roll. Thursday through Sunday.

Dick's Landing, 1185 East Main Street, El Cajon. 442-0258. Jerry Burdard, contemporary. Wednesday through Saturday. Carol Curtis, contemporary. Sunday through Tuesday. Don Miller, plus piano. Friday happy hour.

Duffy's, 1321 Business Highway 8 at Los Coches Road, El Cajon. 443-2444. The Shadow Riders, country rock. Friday and Saturday.

The Dupont Bar and Grill, 2904 Old Highway 80, Pine Valley. 473-8277. Franco, rock and roll. Friday and Saturday.

El Vertice Restaurant and Casino, 5024 Baltimore Drive, La Mesa. 698-7164. Stan Hart performs musical selections from a variety of repertoire, featuring music of '60s and '70s, on acoustic guitar. beginning at 9 p.m. Saturday.

El Country, 10605 Mission Gorge Road, Sanes. 448-0600. Grand Central Station, country rock and roll. Friday and Saturday.

MIKE MURPHY
Wednesday-Saturday
HEARTBEAT
Sunday-Tuesday
Monday-Friday: **HAPPY HOUR** 4-7 p.m. • Free hors d'oeuvres
Friday: **FASHION AUCTION**

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Budweiser draft 15 oz. \$1.00
Door prizes!!

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Happy Hour Weekdays 4-6 pm
Budweiser draft 15 oz. glass \$1.00
60 oz. pitcher \$3.00
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5585 Rancho Mission Road
(East of Stadium)
- UNIVERSITY TOWNE CENTRE**
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4405 La Jolla Village Drive
(Next to Robinson's)
- SANTEE**
562-1666
9643 Mission Gorge Road
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- POINT LOMA AND SPORTS ARENA AREA**
224-2802
3545 Midway Drive
(Nordic Village)
- CARLSBAD/OCEANSIDE**
439-4404
2213 El Camino Real
(Town & Country)
- CHULA VISTA**
425-6600
835 Third Avenue
(Felicitas Plaza)
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489-0660
409 W. Felicitas
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(AT HIGHWAY 15)

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Wyn's Cajun, 204 West Main
Street, El Cajon, 609-5847: Jazz session,
including blues, funk, soul, Latin, rock,
roll, R&B, Friday and Saturday.

Southern Bay

The Country Bunches, 1662 Palms
Avenue, Imperial Beach, 429-1361:
Coyote, country, Western swing
and more. Live music every night.
Rockin' performers on Tuesday evenings.

Dick's Cocktail, 317 Third Avenue,
Chula Vista, 422-5566: Joy Christmas
and holiday piano music, Fri-Sat.

The Hot Rock, 1862 Palms Ave.,
Imperial Beach, 429-1526: Live music,
country, pop, rock, club hits, 7-11 p.m.

Hatch's, 1463 Palms Plaza, Chula Vista,
423-3479: Linda Sherwood and
band play country music, Friday and
Saturday.

Joeey's, 635 Broadway, Chula Vista,
424-6238: Soul and funk rock and Latin
dance tunes, live music, 7-11 p.m. Large
audience through Saturday nights, and
the Red Hot Chili Peppers, Sunday.

El Estero, 1441 Highway 160 North,
San Marcos, 474-3222: Bruce Robbins,
contemporary, Tuesday through Thursday;
Sandy Caputo, Barret Anderson, and
Bruce Robbins, pop and jazz, Friday and
Saturday.

Marshall's Nightclub and Restaurant,
1000 Highway 160 North, 422-6665:
The Brown Sugar Band, Soul, funk, and
7th rock and roll, Wednesday, Friday

1st Anniversary Party!

Tonight! Thursday, October 19, 6 pm-2 am

Join celebrity ballplayers and surprise guests

Complimentary "rui food, door prizes, live entertainment

Super Sunday — Dance to live Oldies but Goodies, jazz, blues & soul with the **Playboys** from 4-8 pm. DJ Galaxy Glenn & De. Brian Foxworth from 9 pm-2 am.

Monday — Mon. Night Football. Pool tournament. Win prizes. 9 pm dance to the live music of **Strictly Business**.

Wednesday — Ladies' night with drink specials from 8 pm-2 am.

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Folk / Ethnic
Bluegrass Etc.: That Pizza Place
Bowman, Caboon, and Holderness

Sean McNichers: *the Irish Pub*
 Jaime Moran and His South American
 Jazz Ensemble: *Copacabana*

Murphy's
The Blue Twisters: Patrick's II
Borracho y Loca: Winston's
Burning Bridges: Belly Up Tavern
The California Blues Patrol: Pismo

Casbah
Bobbie King and Terry Evans: Belly Up
Tavern

Judy Ames: Copacabana
Bastille: City Rock Cafe
Max Bennett and Freeway: Catamaran
Hotel
Bernett Anderson and Sandy Chappel:
Cabrillo Golf

Sharon Andrews: French Cafe
 The Bermuda Triangle: *Silly's Dream*
 The Jackie Bonagante Quartet:
 Chuck's Steak House
 Pro Brighten's Preservation Band: *Pat*
 Andy's, *Patricia's & I*
 Friends and Friends: *Patrizia Gold*
 Highway: *Pat City's Campus Camp*
 The Rocky Circle: *Pat's Jam at Del Mar*
 Jimmy Corrao: *Hortens Grand Hotel*,
 the California Bar and Grill, the
 French Cafe
 A.J.: *Sharon's Creations*
 Creative: *Smoking's*
 The Dick Drive: *Hyatt Island*
 Del Mar
 Steve Duell: *Smuggler's*
 Hank Evans's Eastern West Band:
 George Salsola's *Delta, Hilton*
Hotel Del Mar
 Cash Ebert and Chris Corrao: *Hortens*
 and *Sharon's Creations*
 Ed Ellis and Tapperty: *The Sandtrap*
Lounge
 The Rockers: *Sharon's Lighthouse*
 The Barry Parson: *The Salmon*
House



PIXIES, Wednesday, UCSD's Price Center Ballroom

The High Society Jazz Band: *Tuba*
 Man's University
 The Holly Hofmann Duo: *Hornet*
 Grant Hotel
 The Glenn Horuchi Quartet: *Sun*
 Day, City College Theater
 Bill Hutton: *Hornet*
 Grant Hotel
 Jackson: *Croce's*
 John Jarette: *the Bacchante*
 Ken Kaiser: *Hornet*
 Grant Hotel
 The Ken Kaiser Trio: *King Louis*
 Eric Karp: *Hornet*
 Grant Hotel, *Mitama's*
 the Cafe
 The Mark Lessman Band: *Humphrey's*
 the Club, the Ring
 The Bob Long Trio: *U.S.*
 Grant Hotel,
Hill Hotel/Dei
 Fran Lovelace: *Sun Diego*
 Horton
 Fran Losabato and Aubrey Fay: *U.S.*
 Grant Hotel
 The Joe Martin Quartet: *Croce's*
 George Matheson: *St Street*
 Cafe,
Northwestern Harbor Island
 Don McNeill: *Elmer*
 Mark Meadows: *Old Pacific Beach*
 Cafe,
 Anthony's *Harborside*
 Shep Meyers: *Hornet*
 Grant Hotel,

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presents
SAVE THE EARTH
BENEFIT FOR THE
RAIN FOREST ACTION
NETWORK PART I
Roots • Rock • Reggae • Rapper
PATO BANTON
and the Cardiff Reefers
SAT, OCT. 28, 7 PM
La Paloma Theatre
1st and D, Seaside
Limited seating \$15. Tickets available on Lew's Kiosk, Home of Afrika Bamba, Off the Record (J & N Co.), Ticket Room (O & G's Golden Hill) and ~~TELEART~~ 805-5627 outlets. All ages.
For more info call THE REGGAE HOTLINE - (415) 296-0803
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Every Wednesday night & Saturday afternoon
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Unlike other injuries, head injuries pose additional problems within the legal system. According to the San Diego Head Injury Foundation, over 3,000 head injuries occur every year in San Diego County. That's over a day, 70% of these injuries occur in the 14-45 year-old range. Most of these unfortunate people are injured in motor vehicle accidents and end up with life-time disabilities. Special legal problems are involved with these cases. Call us for more information.

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Thursday, October 19

DIEGO'S COLLEGE NIGHT
90¢ DRINKS & NO COVER
with college ID

Fridays & Saturdays NO COVER before 9:30 pm

Sunday, October 22
OKTOBERFEST BEER SPECIALS
ALL BEER \$1.25 ALL NIGHT!
No cover!

Monday, October 23

MONDAY NIGHT FOOTBALL!
ALL BEER, WINE, WELL & CALL DRINKS \$1.25!
NO COVER • COMPLIMENTARY HORS D'OEUVRES

Tuesday, October 24

\$1 MARGARITA NIGHT
\$1 margaritas all day & night!
No cover before 9:30 pm

Wednesday, October 25

 **LADIES' NIGHT**
AT THE BEACH!
Featuring the male blue jean contest!
Lizes & revolving drink specials! Limo
prizes courtesy of Clayton Limousine.


DON'T MISS ...
DIEGO'S 8th ANNUAL
HALLOWEEN BASH
Friday, October 31
DRESS TO DISTRESS



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TONIGHT
THROUGH
SATURDAY

PRIVATE DOMAIN



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

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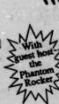
Contents • Prizes • Food & drink specials

TONIGHT'S CONTEST:

LIMBO CONTEST

1st prize - Paul McCartney concert tickets

Sunday & Tuesday, October 22 & 23
DANCE TO
FORTE



101 KGB FM
NIGHT
continues Wednesday, October 25

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on Halloween!
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Shards of Glass
An industrial gothic musical tribute
"If you don't cut yourself,
how do you know you bleed"

FRIDAY
Metro Art/House Rock
Come experience the rebirth of theme art that only
Metro knows how to do. This week's theme:
Artist of a Lesser Means

SATURDAY
9/1X 9/1X 9/1X 9/1X 9/1X Night
By popular demand 91X moves to Saturday
Door prizes, giveaways, guest DJs and great music

SUNDAY
Metro Mania "Buck Off" Night
Buck at the door, buck off all drinks and
buck shooters

WEDNESDAY
"Dave's Back"
Distinct Vibrations Production
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beach club
Tuesdays &
Tonight, Thursday

DRINK
SPECIALS
EVERY NIGHT

CARDIFF REGGERS

Reggae



Friday

BORRACHO Y LOCO

Temptical rock



AZZ IZZ

Saturday

Calyptop/Reggae from Tempe, AZ



Sunday

BEER FEAT 4-8 pm
SUNDAY NIGHT BLUES JAM
For information call 698-5960 • Music starts at 9 pm



Monday
Kings of Boogie

SAVOY BROWN
Pre-concert showcase featuring
THE AND • RESTRAINTS • LOVE ARSENAL

Tuesday - Night Night

ROUGH NECK POSSIE
Horn reggae • \$1 cover w/ student I.D.
\$1 Rum & Cokes



**FORBIDDEN
PIGS**

Wednesday



Coming:
Thursday, October 26: COMMON SENSE
Friday, October 27: SMILLO
Saturday, October 28: LITTLE WOMEN
Friday, November 3: KINSEY REPORT

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FUNNY."
—Richard Gere, TIME

"A BEGUILING
PANORAMA OF
ROMANCE AND
REVENGE..."
—Richard Gere, TIME

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AND FUNNY.
'QUEEN OF HEARTS'
IS COMIC OPERA
FOR THE EYES."
—Jay C. Korman, CINE

QUEEN OF HEARTS

QUEEN OF HEARTS GROUP PRESENTS A FILM BY MICHAEL CURTIZ
CASTING BY JERRY ROSEN
MUSIC BY JERRY ROSEN
COSTUME DESIGNER JERRY ROSEN
EDITORS JERRY ROSEN, JERRY ROSEN
PRODUCTION DESIGNER JERRY ROSEN
EXECUTIVE PRODUCERS JERRY ROSEN, JERRY ROSEN
PRODUCED BY JERRY ROSEN
SCREENPLAY BY JERRY ROSEN
DIRECTED BY MICHAEL CURTIZ

TUESDAY, OCTOBER 24 • 7:00 p.m.

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QUEEN OF HEARTS
begins its exclusive San Diego engagement
at the PARK THEATRE Friday, October 27

San Diego Village 8, South Bay Drive In,
Sports Arena 8, Studio 1 Cinema,
Wingard Plaza 6

Heathers — Hierarchical high-school
luncheon in a manner hardly more
mature than that of the targets. This is
certainly more than just another dead-
teenager movie, although the plotline of
serial murder (disguised as serial
suicide) is, equally certainly, satire at
its most sledgehammer. Occasional
comparison comes to mind with the
sadly unremembered LORD LOVE A
DUCK (1986), but lines like "I'm cut out
to send my SAT scores to San Quentin
instead of Stanford" and "If you were
happy every day of your life you
wouldn't be a human being, you'd be a
game-show host" are enough to make
George Axelrod sound like
Aristophanes. Winona Ryder, as the
provincial teenager pushed between
Popularity and Commonality, brings
some class to the enterprise, but her
opposite number, Christian Slater, as the
Rebel Without A Mother, brings only a
bad imitation of Jack Nicholson. Written
by Daniel Waters; directed by Michael
Levinson. 1988.
• (Ken, 10/20)

High Hopes — Satire with a soft spot.
Which, normally, is something about as
useful as a Spalding baseball with a soft
spot, something to be poked into the
trash can before the entire house gets
off. But HIGH HOPES is nothing at all
normal, and it would be foolish to let an
action stand in the way of a good time.
The soft spot, so-called, is a working-
class couple in "Mrs. Thatcher's
England" (no longer just England, much
less the Queen's England, whom we
straightaway insult as marching the
political sympathies of the director,
Mike Leigh. Satirical "hardcore,"
meanwhile, is played with another
couple of couples: one of them a pair of
privileged and plump Upper Crusties ("I
thank God every day I've been blessed
with such beautiful skin," proclaims the
woman with cucumber slices on her
eyes) and the other a pair of vulgar
upstarts from the middle class. The
character assigned as the conductor in
this cultural compound is an old woman
who hawls it too tentatively into the
grave to be able to assert herself as
much of an art of character, but not a
son. (Will that nasty cut on his cheek
ever heal?) A real thumb-sucker for
those who regard him as themselves.
The well-aged final action scene has a
somewhat wider appeal. With E. Murray
Abraham, David Gadsby, and Lalla
Robins, directed by Peter Yates. 1989.
• (Carousal Cinema 6; Cinema 6;
Flower Hill Cinema; New Mesa
Cinema; Oceanade 8; Parkway;
Ranch 6; Santa Monica 8; Santa Monica
Cinema; South Bay Drive In; Sports
Arena 8; Sweetwater 8)

Johnny Madhouse — Reviewed this
issue. With Mickey Rourke, Mandy
Patinkin, and Elizabeth McGovern;
directed by Walter Hill. 1989.
• (K&B; College; Star; Strand;
from 10/20)

K&B — Police don't "hurry-lee" has a
few amusing moments of upping the
Tilt. The catching a thief in his
mouth and spilling it out in two
pieces, then roasting a team of barroom
ruffians as if he were Chuck Norris. But
his purportedly human partner, a
computer print-out of audience-tested
clitics about the inordinate know-
well cop (James Belushi), is so
deperate for approval as to make a dog
look like a cat. Directed by Rod Daniel.
1989.
• (Slips, from 10/20)

Lean on Me — True story of the
"superintendant" — none would say
"fascist" — New Jersey high-school
principal, Joe Clark, whose anti-
drug stance is backed up with a
Louisville Slugger. Morgan Freeman, a
fine actor fully capable of playing a
human being, is engaged here to play
an unqualified role figure, a sort of
administrative Rocky Balboa, a
specifier rather than a fighter though
a fighter when necessary, too, and

children and in the oblivionists and
battlers of adults. The action is fast,
the comedy funny, and the two are
adroitly conjoined in moments that
shift between a microscopic chaos and
an Olympian aliveness. The special
effects are good, but not ostentatiously
and obviously so. They might look
too good to an eye well-acquainted
with the world under a magnifying
glass (or inside a Biology text), and any
old eye might detect some convenient
judgments of scale: the kids do not
appear to be the same size on the back
of a bee as on the back of a baby ant.
The latter entity, attaching itself to the
strutted side as a pet, leads us
perilously deep into the familiar terrain
of Disney Cuteny. But this is no longer
the era of Dean Jones, and the ant's last
scene brings about a Gary Larson-
alteration of perspective whereby we
might contemplate some all those ants
whose blood is on our hands — one of
the nobler sorts of purposes, albeit one
of the secondary purposes here, to
which fantasy can ever be put. With
Rick Moranis, directed by Joe Johnston.
1989.
• (College; matinee; Plaza Bonita;
matinee; Santa Drive In; Town and
Country, from 10/20)

I, Madman — Vivid illustration of that
madical process whereby a book
"comes to life" (The book in question
"makes Stephen King read like Mother
Goose" so you might better say it
"comes to death")? Clearly, it's a bit
overly dramatic, especially after it
abandons the former period of the book
illustrations. With Jerry Wright and
Cayman Roberts; directed by Tibor
Taka. 1989.
• (Century Twin, from 10/20)

In Country — Reviewed this issue. With
Emily Lloyd, Bruce Willis, and Judith
Loy; directed by Norman Jewison. 1989.
• (La Paloma, from 10/20; Plaza
Cinema; Strand, from 10/20)

An Innocent Man — A masochistic
movie. Your typical Dedicated
Professional, Supportive Husband, and
Drop-Dead Adonis is visited by a
waking nightmare of crooked cops and
twisted cops. A real nail-biter for those
who regard him as themselves.
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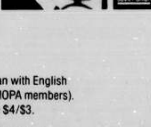
In conjunction with the San Diego Arts Festival: Treasures of the Soviet Union

The La Jolla Museum of Contemporary Art And the Museum of
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The films of five Soviet directors from the Republic of Georgia will be shown at
Sherwood Auditorium at the La Jolla Museum of Contemporary Art.

Appearing in person to present their work will be

filmmaker	NANA JORJADZE	
filmmaker	BIOZINA RACHVELISHVILI	
filmmaker	ALEKSANDR REKHAVISHVILI	
filmmaker	GEORGI SHENGELAYA	
and film critic	NATIA AMIREJIBI	

All films begin at 7:30 pm and will be screened in Russian with English
subtitles. Tickets are \$5 (general) and \$4 (LJMA and MOPA members).
Tickets for Oct. 25, Nov. 1, Nov. 4 (2:30 pm), Nov. 8 are \$4/\$3.

Wed. Oct. 25 **SHADOWS OF FORGOTTEN ANCESTORS** (Parajanov)
Wed. Nov. 1 **THE COLOR OF POMERANIANES** (Parajanov)
Thu. Nov. 2 **THE STEP** (Rekhvashvili)
Fri. Nov. 3 **THE WAY HOME** (Rekhvashvili)
Sat. Nov. 4 (2:30 pm) Symposium with Rekhvashvili, Shengelaya,
Amirejibi
Sat. Nov. 4 **PIROSMANI** (Shengelaya)
Sun. Nov. 5 **VOYAGE OF A YOUNG COMPOSER** (Shengelaya)
Wed. Nov. 8 **THE LEGEND OF SURAM FORTRESS** (Parajanov)
Thu. Nov. 9 **ASHIK KERIB** (Parajanov)
*opening also at the Ken Cinema Nov. 26
Fri. Nov. 10 **LOMA: A FORGOTTEN FRIEND** (Rachvelishvili)
Sat. Nov. 11 **MY ENGLISH GRANDFATHER** (Jorjadze)

The La Jolla Museum is located at 700 Prospect Street in La Jolla (454-3541)
For more information on the San Diego Arts Festival call 1-800-245-FEST.

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meet two | a frothing drooling farting beast | Uncle Buck — The parents are called | What Have I Done to Deserve | King Kong, Godzilla.

San Diego Reader October 19, 1989 \$1

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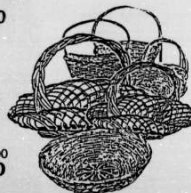
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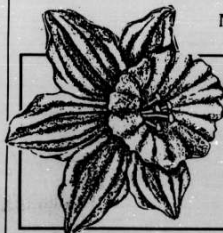


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ABOUT "TOUGHER PRESENTS" evenings: Co. 24, Friday 8:00 and Saturday 1:00 Southwestern 24, Sunday 7:30. Daniels 30, Monday 8:30. Dimension 2813, Tuesday 7:00. 289-3005.

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- 16. Adjust brakes
- 17. Lubricate bushings
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- 20. Check & replenish at fuel
- 21. Check for leaks
- 22. Check for oil or test belts
- 23. Check for engine

- 24. Check brakes
- 25. Check clutch
- 26. Check for underdrains for damages
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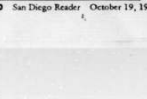
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