

Next issue of the *Reader* - January 10

The 1990 stories that kept on moving:
The Merediths of O.B., Willie Morrow, Deborah Fleming,
Harry Cooper and Tosh Plumlee - Pages 4 & 5

READER

VOLUME 10 NO. 50 DECEMBER 20, 1990 SAN DIEGO'S WEEKLY

LOST *in a Book*

Stories begin on page 20

San Diego Reader December 20, 1990

CITY LIGHTS

THE DIAL DEALS

(Continued from page 4)
contract. Attorneys for the wealthy Mexican countered that Morrow had mismanaged the station long before the tower fell and had repeatedly failed to pay his lease fees on time.

Hearings were scheduled in the case, but then Morrow's attorney abruptly resigned when he refused to pay them \$17,000 in legal fees. So Morrow then turned his attention to his California Curl hair-care products business, and Rivas-Moreno tried to rebuild XHRM's ratings by mixing in "urban contemporary" format with a selection of Top 40 hits. As audience ratings continued to fall, Morrow and Rivas-Moreno had a rapprochement.

Morrowing at a Denny's restaurant in late May, Morrow says Rivas-Moreno offered to lease him the station again for a monthly fee that would start at \$15,000 and gradually increase to \$40,000. Four days after that agreement was reached, Morrow claims Rivas-Moreno tried to hike the monthly lease payments by an additional \$7,000. Morrow balked. "I was gone," he recalls. "I just couldn't deal with it." But a month later Rivas-Moreno was back, this time with

a proposal that he run the station himself from Morrow's Market Street studio and pay Morrow a \$30,000 monthly fee. "I never made that kind of profit when I leased it from him," Morrow says of his decision to accept that deal.

"\$2.5 FM Returns To Morrow's House," declared the front-page headline in the May 31 edition of Morrow's weekly *Monitor*.

Morrow says the Mexican businessman soon began roaming around the office wearing a hat with the words "I'M THE BOSS," and within a week the two men had split up yet again.

A newspaper photo showed the two men shaking hands and grinning broadly. But Morrow says the Mexican businessman soon began roaming around the office wearing a hat with the words "I'M THE BOSS," and within a week the two men had split up yet again.

Rivas-Moreno then hired local radio veteran Ed Diaz to his general manager. Audience ratings were a dismal 1.3, down from the 10 ratings that XHRM had enjoyed at the peak of its popularity. Diaz set out to rebuild the format by purging the playlist of Top 40 songs and deepening its appeal to young black listeners. Three months later, Morrow was killed when the small plane he was piloting hit skyray weather near Hermosillo, Mexico.

Morrow says Morrow's death left him "sick inside" but not shocked. "The control tower told him it was bad weather, and he didn't consent," says Morrow. "He was a personality totally out of control, and when you do that, you're gonna find what you're looking for."

Morrow's wife and children now own the corporation that controls XHRM, and station general manager Diaz says audience ratings continue to climb. 92.5 has built a new broadcast tower and offices, added a Sunday-morning gospel show, and hired several black employees, and *Billboard* magazine has re-assigned XHRM as San Diego's exclusive "urban

contemporary" station. Yet Morrow insists that XHRM still hasn't recaptured the soul of Southeast San Diego. "The Rivas family owns that station, but there's nobody in the community claiming it. That's not happening, and the family doesn't know how to make it happen. If black radio ever comes back to San Diego, I'm the one who's going to do it."

COOPER PUTS OUT

(Continued from page 5)
Said Cooper: "I don't have \$25 million in my pocket, but I have the credibility to make this thing work."

In the 22 months since that frantic February, Cooper's patience, if not credibility, has been severely tested. His efforts to attract major-league basketball and hockey teams have repeatedly failed, and he recently decided to refund the \$80,000 or so worth of \$50 deposits he had collected from local fans in an ill-starred effort to show the National Basketball Association that the city would support a new franchise. In the meantime, other indoor arena proposals have surfaced, including one to be built by San Diego State University and

another to be developed somewhere in North County by Los Angeles entrepreneur Jerry Busch.

But what hurts most, Cooper now says, is the "transience" he got from officials at city hall when he attempted to find an acceptable location for his own proposal. "Often, I would be sitting there in a meeting with all the staff really giving me a bad time, asking me questions and then glomming over the fact that I couldn't answer them. Then I'd have to go spend \$50,000 or \$15,000 or \$20,000 to get the answer. I'd come back to the next meeting with the answer, and the person who asked the question in the first place wouldn't even be there. No one even cared about the answer." Such delays, he contends, made it even more difficult for him to convince national sports officials that San Diego was serious about building a new indoor venue.

Cooper claims he had to spend so much cash this year promoting the new project that his existing arena wound up posting a loss. "I just spent an awful lot of money looking at sites downtown," he notes. "I spent so much money on the NBA and NHL and with the site studies and so forth that it exceeded the cash flow of the arena, to some

(Continued on page 10)

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(continued from page 8)

degree, and I loaned it some money
this summer, and it should be

Another setback came two weeks ago when Cooper, accompanied by attorney Scott Wolfe and Ron Hahn, son of developer Ernest Hahn, arrived in Fort Lauderdale to attend the winter meetings of the National Football League. Cooper secured his hired Wolf to put together a bid for a new franchise on behalf of a group of ten prominent San Diegans he recruited, including the two Hahns and Cooper himself. The group, he says, was prepared to pay up to \$30 million for a new franchise, to begin play at the present arena in 1992, but the league was demanding \$50 million, \$5 million of it up front, another \$22.5 million by next June, and the rest six months later.

"The numbers started falling apart over \$30 million," notes Cooper. "We could give them \$50 million here, if the terms were right, if the terms were that we didn't make any payments for a long time." But instead of a franchise, Cooper says, the group left Florida with a "warm, fuzzy feeling" about its chances of getting a team by 1996, although the owners "were not prepared to deal with expansion beyond the '92-'93 season." Cooper says he himself

forfeited \$35,000 of a \$100,000 fee he paid to make his pitch to the

Even this blatant setback has not discouraged arena bonanzas at the *Tri-State*, which has a sports story last week touting the big names on Cooper's newest group of would-be partners, including ex-basketball star Bill Walton, Joan Kroc's former son-in-law Ballard Smith (who now runs the food concession at the present Sports Arena), and Scott and Evan Jones, owners of Ace Parking. Cooper says that an accounting firm audited the financial statements of the members and certified that their combined net worth was over \$30 million. Yet despite the apparent wealth, Cooper says he is fronting most of the money for the venture so far. "At this point, I'm not going around [to the group] and asking for a few dollars. I'm just picking up the expenses."

Putting aside questions of finance, Cooper argues that the fate of a new arena now rests largely with city hall, which he suggests is not fully behind his efforts. After trying and failing for more than a year to find a downtown location at the city's behest, Cooper now leans toward his Sorrento Hills property but admits, "If we try to put it anywhere other than where the

planning department wants it, we will be bogged down with the bureaucracy and so much expense and nothing will ever happen. If they want it someplace that is not feasible, why spend money on it?" ■

HUST QUIT TALKING

black book of sources.

Investigators, crackpots, conspiracy theorists, true believers, crusading journalists, and other seekers tracked me down to pitch other story ideas or discuss the ominous threat of security implications of the CIA's operations. One day I got a call from a very serious man who sounded as though he had lived with a horrible secret for 30 years. He wouldn't give his name but insisted that the Kennedy assassination was the result of a plot within the U.S. Treasury Department. Other callers proffered theories ranging from CIA involvement in the 1985 airplane crash that killed 248 American soldiers in Gander, Newfoundland, to the possibility that DEA agent Enrique Camarena was executed in Mexico in 1985 because he had exposed CIA activities in the drug trade in Veracruz where the CIA was training Guatemalan mercenaries.

A packet of documents came into my possession that seems to support the theory that the CIA had something to do with the Camarena murder. These documents are investigative reports and transcripts of interrogations, some of them stamped "secret" from the DEA.

One report details how a CIA agent made inquiries among DEA agents to try to find out how much they knew about the CIA's connections to Mexico's Federal Security Directorate, an agency similar to the CIA. The drug traffickers who have been implicated in Camarena's torture and murder carried credentials issued by the Mexican intelligence agency.

Another document, filed by a DEA agent on February 13, 1990, links the murders of two Mexican journalists in Mexico City and Veracruz with the attempted murder of Edean Pastora, the renegade *contra* commander who survived a bombing attempt on May 30, 1984. A contingent of DFS agents, including the agency's director, has been arrested in connection with the murder of the Mexican reporters. The DEA document reports that an informant claims the Mexican reporters had information relating to the CIA's use of a ranch in Veracruz to train Guatemalan guerrillas. This ranch was allegedly owned by Rafael Carr Quintero, a

Mexican drug lord who is now in jail in connection with Camarena's murder. The document makes reference to the 19 federal police officers who were massacred at the ranch when they tried to investigate reports of large-scale marijuana

But the most interesting report to fall into my hands as a result of the

Tosh Plumlee's story is a 59-page transcript of an interrogation conducted by DEA agents on September 20, 1985. The person questioned, Larry Harrison, was a convicted felon and a man who worked for the Mexican drug lords in Guadalajara who are now in jail for murdering Camarena. The informant remembered seeing boxes of American guns delivered to the drug lords' houses and also recalled an American pilot at one of the houses who said he was working with the contras. Harrison, whose interrogation became part of the trial of four more Mexicans charged with helping to abduct and murder Camarena, gives a complete explanation of the corruption endemic to the highest levels of government in Mexico. It's a story that the agents and themselves bring up at the possible CIA involvement in this corruption.

After reading it all and cross-referencing the interrogation with *Desperados*, Elaine Shannon's book about the Camarena case, one is left with the inescapable conclusion that the CIA knows a lot more about the Camarena murder than it is willing to admit.

In early September, I received a call from Beth, and I could tell from her tone that she was in a group. His voice, usually vibrant and strong, was almost unintelligible. He was in Scripps Memorial Hospital in San Diego, where he had been brought there in the middle of the night a couple of days before, after he collapsed in his apartment. His condition was so serious that he could barely move, and doctors couldn't figure out what was wrong with him. I spoke with one of his doctors, who said that he thought he had ruled out an allergic reaction and was conducting further tests. He said that his symptoms were high, even as his symptoms of weakness and blood pressure loss came and went. He suspected he'd had a stroke, but after a week of testing, doctors never were able to determine what was wrong. We met for a beer the day he was released from the hospital, and I was angry. But not surprised. When we parted he was headed east, more determined than ever to write that

LINGERING DOUBT

(continued from page 5)

glad to be answering the question. (Why wouldn't he be glad, my so-called buddies are thinking now he's talking to his own personal champ.) He admitted that his secretary was giving the girlfriend money, "but I didn't know about it. When I asked him about it, he said she came around once in a while asking for money, and he'd give her \$50, \$100, but he never told me. The most he ever gave her was \$400." But the authorities are claiming that the girlfriend receives monthly payments of as much as \$5000 for delivery to Vera Palestina. If that isn't hush money,


Hank can explain everything, as usual. He said that Vera Palestina was still the head of the company that supplies security to the race track, and this company was the source of whatever thousands of dollars he was receiving. All Hank did was continue paying the company for its security services. (The company does have security contracts with other Mexican racetracks.) "It was his company," Hank explained. "They were

But, I reminded him, you said yourself during our interviews that you were sending money to Vera's wife. "He has a lotta wives," Hank pointed out, meaning girlfriends. "That's a different person. I'm godfather to one of her children. She's in Mexico City. I still send her money."

about the \$5000 a month being delivered to Vera Palestina is not new but was elicited in May when the girlfriend was first apprehended along with the fugitive. "She was very nervous," says Ven. "She said, 'There were 11 or 15 cops, and that's what they wanted her to say.' He said he'd heard the tape of the interrogation.

The conversation differed. Hank declared that he is more convinced than ever that Palestina and the other security men who were (and has already been convicted) are innocent. He's been able to communicate with Vera Palestina through mutual friends. Then who did it? "They were hired guns from outside Mexico," says Ven. "I can't really tell you who they are. I hear laughs. "Maybe a long time from now, when the fire dies down and you're not in the press."

We sign off in holiday cheer. Was it just laughing with a murderer? It's certainly possible. But if anybody ever had a chance to see the preparation of crime, hung on to it. It won't be needing it, just yet. ■



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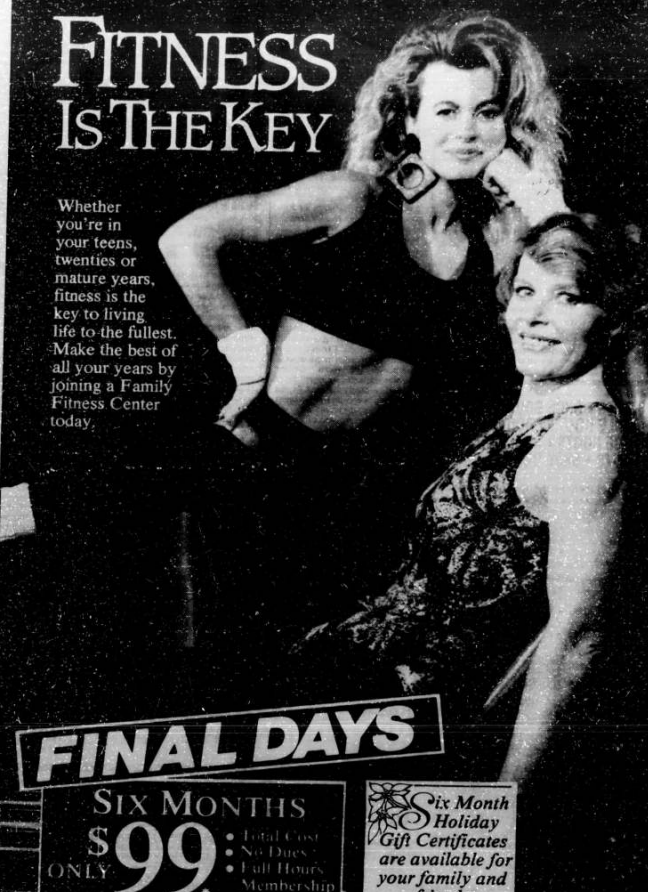
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STRAIGHT FROM THE HIP

By Matthew Alice

Dear Matthew Alice:
What makes mosquito bites itch? And if males do not bite, what is the likelihood that a male will be buzzing around your face?
D.S.
University Heights

Dear Matthew Alice:
When I was a kid, my Uncle John had an interesting way of getting a biting mosquito to hold still while we youngsters would wind up and smack them. We did it for years without ever thinking about how or why it worked. Once she got her whet in your skin and starts to drink, we just held our breath. After a few seconds, the mosquito could not pull out; usually the meat was so stuck that you could even judge the thing and it would try to fly, but it couldn't. What made the trick work?
Geoffrey Crook
Escondido

Dear Matthew Alice:
Where do mosquitoes go in winter?
Pacified
San Diego

This is about three years' worth of mosquito questions. Figured I'd save 'em up and send them all at once.
In the 2700 species of mosquitoes, both males and females eat sugars and nectars, but only females require blood meals. Though females can fertilize a lifetime of eggs from only one mating, they require a blood meal to produce each batch of eggs. So it's a very convenient, you're more important in the life of the female mosquito than the male is. The whole encounter starts off with the female hovering around a likely-looking warm-blooded donor, trying to sense just the right spot to land and bite. (The odds are even that a mosquito hovering near you is a male.) Once the right spot is found, the mosquito lands and probes her very complicated proboscis against your skin. The structure is like a straw with a lightweight slice cut out from it. Inside are a food tube, a saliva tube, and two pairs of pointed, serrated structures for cut-

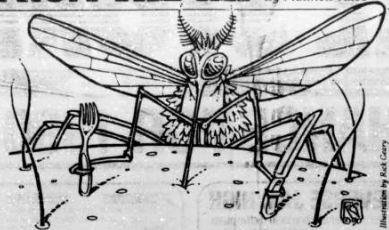


Illustration by Rick Curry

ting pins some nerves and muscles. The cutters start drilling into your skin in search of a capillary. The food and saliva tubes follow along. If the cutters find a capillary and pierce only one wall, the food tube enters the blood vessel, bending to follow its path, and the mosquito starts to drink. Sometimes the cutters pierce clear through a capillary; in that case, the food tube sucks up the blood that leaks into the surrounding tissue.
As the mosquito drinks, it pumps saliva into the wound. The saliva contains an anticoagulant and also attracts more blood to the area. It's the protein in the mosquito saliva that causes the bite to itch and swell. This whole hydraulic fiesta is controlled by pumps and valves in the lady mosquito's head.
As for Uncle John's little trick, Geoffrey, there are a couple of onomastomorphs who'd like to have a chat with the guy. Holding your breath, of course, had nothing to do with it. They think the trick worked because mosquitoes get pretty well burned into you when they drink and because Uncle John only pulled his scam on unimpressible kids.
That annoying mosquito while it is a wing-beat sound that lets males know where the females are. Many years ago, a power-generating plant in Canada kept getting its machinery clogged with the bodies of

millions of mosquitoes. They finally discovered that the greatest created a hum at exactly the same frequency as the female of a common species of fruit mosquito. The cutters were attracted that had down into the machinery and died for love.
Oh, yeah, Winger. Some species overwinter as eggs, some as larvae, and some even survive as adults by hibernating in crevices of buildings without eating, biting, or reproducing until spring.

Dear Matthew Alice:
So when is the real story behind the statue of R.E. "Poppy" Hazard in the new Hazard Center in Mission Valley? The inscription on the statue, "Be true, and just now, is the same message found on the church in the wedding scene in The Rocky Horror Picture Show. May Poppy a closer Rocky Horror fan? Is this twice as profound a joke by a man off-spring? Or is the Hazard Center recently funded from Transsexual Transference? Do tell all.
Dolores Marie
Robert Krent
Marie Bochnerich
San Diego
Here are more eerie Rocky/Poppy facts: Hazard died in 1975, the same year the film

was released. And note the suspiciously similar names: R.E. Hazard, Rocky Horror. Spooky, right? Any way you slice it, the motto predates both Rocky and R.E. by a good 300 years.

The quote in its (partial) original context reads, "Love thyself last, cherish those hearts that hate thee; / Corruption wins not more than honesty; / Still in thy right hand carry gentle peace: / In silence envious tongues. Be just, and fear not: / Let all the ends thou aimst at be thy country's, / Thy God's, and truth's." Boosky? Keating? Ollie North? Naw, Shakespeare. Henry VIII, the end of act 3, Roman Catholic Cardinal Wolsey lamenting his own downfall and offering some hard-learned lessons to his servant. The cardinal was a rich, lavish-living power broker in Henry's court who was finally hoist on his own politico-religious petard, so the motto is a fairly snide inscription for a church. Just right for Rocky Horror. And Tim Curry's pre-Rocky career included lots of Shakespearean theater.

Poppy Hazard was an early San Diego mover and shaker but hardly of Wolseyan proportions. According to his son Bruce, who was the overseer of the Hazard Center project, the inscription is a direct quote from his family crest. Don't know how far back that crest goes, but it likely predates Henry VIII. Doubt that Will liked "Be just, and fear not," from the Hazards.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 68963, San Diego, CA 92166-0963, or fax your questions to 231-6095.

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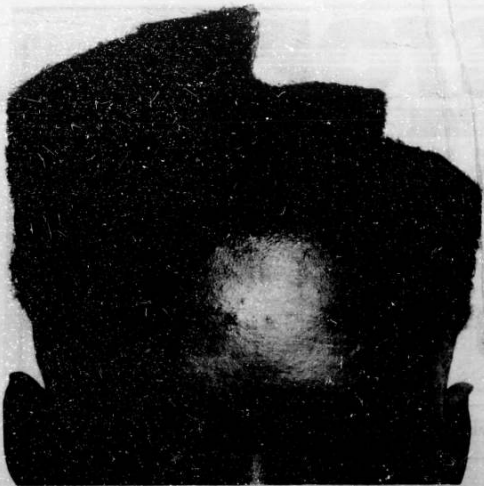
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House Party I love for Kid's hair (and of the rap duo Kid and Play). Six, eight, maybe ten inches high, Kid's hair rises. Stands straight up, skyward. Hair stylists call Kid's do a "high-top fade"—no hair around sides and back; on top, hair explodes. Above the hairline, over Kid's nose, above his eyes, his hair rises like a shaved cone (not a rock in it). The demure skull displays every lump and bulge, reveals a phonologist's burn-reading paradise. Unlike the '60s Afro, blurring into a vat lake, the "high-top" of the "high-top fade" gets clipped back severely into cylindrical form. This restraint renders eloquent the hair forehead, naked neck, pale shaved-away arch over tops of Kid's ears. Skin talks. The hair is ruminant. A leering bush.

Bay View Beauty School, 1520
East Plaza Boulevard, National City.
So much going on here. Shampooing,
clipping, braiding, hot-combing,
curling, blow-drying, brushing. Water

[illegible]

View, on students finish 300-hour classroom and hands-on work, they are promoted to "Tashien Corner" and are allowed to shampoo, to assist with the manicure and to do a pedicure. They are well-skilled; they are dubbed "Master Stylist" and with supervision permitted to cut, style and color hair. The students and their clients are not available, study practice on each other.

(Footnote: A Northern California Tashien Corner with style embraced: "It's a black thing you wouldn't understand.") Hair -- "good" hair -- is a good thing. It's a topic much discussed among African American women and men. (Oprah Winfrey on her TV show often talks about "good" hair.) Hair is a topic much discussed in European hair, long and glossy and straight; "bad" hair is African hair, short and kinky, "tizzy" and curly.

Say: Deegan White Morrow's book *Curly Hair* notes among slavery's consequences, full strength in the hair of slaves. The hair of slaves was not to accept as full the attitude that their

"I asked her if she minded me nicking her hair. She said African vine leaves are good ahead." So I did it the way across her head.

blair and took the name "Malcolm X," after other Nations members. Malcolm changed his look about the time he joined the Nation, during the '60s before he scored the

Dark-skinned Rachel scolds: "It isn't even real!" James flares, "She's with you! Just her hair!" Rachel's French shout of James' friend's

him to sing the
country man's
song deep down
come out here
showers cap like
Master Shepherd
slight, dark-skinned
a modest high-
wheeled — just
Master World
the camera in the
"First off," says
get the clients in
him. I put Susan
I ask him: how
he hair cut?
Bickler's hair is
cropped close to
hoop hangs from
turn fingertips all
have sprouted all
neck. He wants
several decorative
those worn in
out along the be-
above his ears.
Wilson nods a
we will do
little him." Wilson
finger on Bickler's

Belcher's exuberant honor at "Will" has to be viewed in the context of his third season. He'll stand up to the world's toughest cops, and he'll chop up his enemies. "In the black or become short," "I'll chop, many short," he added. There's a Keanu Reeves, a personality in a high-top shoe to be the top, rugged and "I'll chop, many short," he added. There's a Keanu Reeves, a personality in a high-top shoe to be the top, rugged and "I'll chop, many short," he added. There's a Keanu Reeves, a personality in a high-top shoe to be the top, rugged and "I'll chop, many short," he added.

...the wide, neck's
...," as Wilson
...suffice him, you
...familiar hair
...and across
...the, showing
...s's (vibrotic),
...tunity, hair has
...Wilson.
...the have
...s's (vibrotic),
...my teacher,
...him. Big Daddy
...to Ennemy, one of
...the
...Ennemy have
...on the curb to
...or chivalrous
...the
...of *Be Bad* are
...sights about eight
...get a modifi-
...
...ings of Belcher's
...step shouldn't
...to Jackson,
...the
...to scuffball, their

...a woken. This is the Navy. "This is more creative than anything I've seen. There is a lot of room for sex kink festivity. It's actually..."

...could anybody want but also to reflected in the... back... square... an permanent... ed... above eyes... his hair rises up to... Lower and... a... as a... blue... four... "I'm... "I want... on his own... Corbin didn't... "Cuffing area," says Tammy, says

down in his chest as he showed when the "was open."

hair,
hairs
hair conditioner
in a hairy male his
messes the
her's healthy
males, his smile
compliment
tossing up and put
we fear that
apply stretches
in a hairy male
its Wilson made

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fusion with older, rough yet soft-hearted ranch hand. Boy and horse return, win big racelidressage event/rodeo. Horse retires to green pasture.

MARY LANG

By Wednesday or Thursday, she'd be saying the truck broke down or we needed special permits to ride it in the city or the horse was sick and couldn't make it. She also claimed to have an invisible wall safe in her bedroom.

to health and championship form. Boy and horse have adventures involving scary storms and wounded animals. Wicked men, sometimes in collusion with boy's father, take horse away. Horse suffers humiliations and pain and is in short order condemned to cat food factory. Boy saves horse, sometimes in col-

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on of books, every one of them

My second-grade friend Torrey Barnes got a pony for her birthday. Actually, she was just a passing acquaintance until she got the pony, which made her extremely attractive. She told me she just asked for it, and her mom worked overtime two weekends to pay for it. I tried a fit of wild sobbing on my mother's bed. I drew pictures of horses and left them in strategic locations. I began a campaign of whining a melancholy "ho-o-o-orse ..." every time we'd pass

* Hermann Hesse's *Siddhartha* and *Narcissus and Goldmund* calmed my turbulent high school years. Hesse also gave me a peek at Jung, though I didn't know it then.

Thirteen years ago, while a freshman at a small private college in Florida, I picked up Florida's leading rabbit.

mentator who had indiscriminately skewered American businessmen, "boosterism," and religion. I simply

to not wanting this school to me. I went back to my solitary weekends, surfing all day and starving off boredom and hunger at night with my copy of *Labbitt* and a sack of cheeseburgers. I have yet to put the book down.

beaming down pen-
through holes in the
pierce the dim and
air an aura of nebulous

objects of varied weights and sizes and shapes, shouldering huge and weathered packs, dangled with canteens, other things clanking rifles and machine guns.

But a sign came down from the world of greenery, though at the time there was no child awake to read it. There was a sudden bright explosion and corkscrew trail across the sky; then darkness again and stars. There was a speck above the island, a figure dropping swiftly — a figure that hung with dangling limbs. In the tent we did not talk of the de-

nasal bones, the teeth, the corruption. . . Then the wind blew the flames lifted, burned, and

0222

is a medicator than who "looks for cleaning or healing situations for cleaning or healing." In one case, he's as likely to be what has violated his

sense of balance as look for a motive in this excerpt from *The Ghoultway*. V finds a murder scene that app



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(continued from page 71)
something you could trust and Bill" said the head.

An Mily is pointed at my head. I feel the pressure of thumb on forehead. I feel his push - heat, click, click... Full automatic.

Kill the beast!

I try to talk. Tongue is numb. Bad dream.

Cur! his throat!

"S okay, man..." - voice not mine.

Spill his blood!

Ancient recognition from the abyss, wake or die. No dream - Chie is standing ten feet away, his weapon pointed at me. Awake, temples pounding, heart pumping. I rise in trance to feel. Tongue doesn't work. A crowd has gathered - voices fire words in strangely soft tones.

"S okay, man..." "S all right, 's all right." "Just put it down, man... Everything is okay... everything is okay!" Chief turns sharp (his ear ear ear) - fires over heads. Bodies drop to ground. Mouth change.

"FUCK, MAN!"

The music, that finally screams - LEAVE ME ALONE!

Kill the beast!

The crowd reacts, carefully - voices less sure, return to phlegm. Cur his throat!

"S okay, man!" "Just take it easy... take it easy!" "Don't be crazy!"

My Adult Card

I read my first novel at the age of seven, after which the printed word became my obsession. In the ghetto where we lived, the public library was endowed by Andrew Carnegie; to get to the children's section, you walked over the river and sat on a stool or sat on one right up an imposing marble staircase. As soon as school let out, I had

ELEANOR WIDMER

to be the first one to race up those stairs and the first one to peruse the shelves. Although a strict disciplinarian presided over the room and not a sound or sight of pique was permitted, my joy at being a member of the librarians.

Rhetoric never sent me to bed for several months in a bedroom that hid no heat; the windows remained permanently sealed with ice. Reading was my only solace, but my mother barely tolerated it. Not only did she object to

my reading so quickly, but she insisted that I read books that I had virtually never read. During this period of literary health, my mother had to go to the library for me, and often she would come home with the very books I had sent her to return. Hardly a day passed without her reminder that no one would even let me borrow a book without a card to finish it. I suffer from insomnia, and I'm a middle-of-the-night reader who will dip into *Frost*, Jean Austin, E.M. Forster. I hold special affection for *Beloved* and Philip Roth, whom I regard as my brothers. When I'm anxious, I read poetry or study art books, both of which calm me.

I should mention my indecision to read John D. Pines, whom I read at age 15. His trilogy *USA* stunned me because it revealed that women from industrial milieus like my own could break with

Brook's sister. God knows what I derived from *Pines*, but I pored over it. I read books that I had virtually never read. During this period of literary health, my mother had to go to the library for me, and often she would come home with the very books I had sent her to return. Hardly a day passed without her reminder that no one would even let me borrow a book without a card to finish it. I suffer from insomnia, and I'm a middle-of-the-night reader who will dip into *Frost*, Jean Austin, E.M. Forster. I hold special affection for *Beloved* and Philip Roth, whom I regard as my brothers. When I'm anxious, I read poetry or study art books, both of which calm me.

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JEFF SMITH

windows, beds face wind, water, my practitioners, can have serious effects on people. *Beach* defines *dog* that as an "eco-art, dealing with conservation, ecology, orientation, and spatial arrangement - basically how and where man should place himself or build his shelter in this vast world." Her examples range from where to live on a hill to where to hang a curtain. The new preservation for her subject - the even casters against having "dog" about "hypochondria" - but throughout she is never less than fascinating.

Norman Maclean, *A River Runs Through It* (University of Chicago Press, 1984). A sage Montana by fishermen, "banned by many," reads his past and

their backgrounds. Mary McCarthy's *Memories of a Catholic Childhood* broke new ground for me as did her short story "The Man in the Green Gatsby." I could never read Edith Wharton's *Age of Innocence* without experiencing admiration for her less than exalted by the detest of Iris Murdoch, who employed traditional craft for less than traditional subjects.

I can't conclude without mentioning three of my favorite novels, each of which I have read more than a dozen

times: Jane Austen's *Pride and Prejudice* for its delicious social observation; Anna Karenina, which combines tightly with soaring spirituality; and *The Great Gatsby*, unparalleled in its lyricism and stylistic grandeur.

Too bad my mother died at 48 - she asked me to read children, do lead books a source of comfort in a less than comforting world.

Not Playing Favorites

As the usual suspects, the Best, Chekov, Emily D. Villon, whoever wrote the Book of Job - into the Book of Love. But instead of playing favorites, I much rather play a few times that knocked me out in the last decade yet received little, if any, local attention.

Sarah Fawcett, *Peng Shu*, the Chinese Art of Placement (EP Dutton, 1953). Literally the art of where things belong, *Peng Shu* also begins in ancient China with the simple observation that people are affected by their surroundings. How hills, buildings, walls, corners,

"No matter which sex I went to bed with, I never smoked on the street."

and, for the most part, stayed off the battlefield, that when the smoke from the various chemical fires cleared, Frank wrote as candid history of critical theory from 1950-1980. This book will take you from Chomsky brother to Jean Baudrillard. After that we're on our own.

Wendell Berry, *What An Awful Fair!* (North Point Press, San Francisco,

1980). Berry is a farmer in Henry County, Kentucky. He is also an indefatigable writer whose sworn enemy is "technological fundamentalism." These essays, which range from the literary to the ecological, raise the hard questions: How can we imagine our situation or our history if we think we are superior to it? How do we reduce our dependency on what is wrong? There are times when Berry's tone smacks of sanctimony, and he could break up on his feminism, but other than that this is the finest collection of essays I've read in years.

Florence King, *Confessions of a Failed Southern Lady* (St. Martin's Press, 1985). Recently out in paperback, this is an autobiographical search for an identity in a world without role models and one of the funniest books of the '80s. One quotation should suffice: "No matter which sex I went to bed with," King says in the prologue, "I never smoked on the street."

LOST in a Book

To summarize the wonders of the B.B. but hardly which edition do you have in mind? Anything after the 19th edition printed in 1928 is trash to let as I'm concerned. Others would carry on about the scandalous reorganization of format witnessed in the 1974 10th edition. But as a latter-day son of postmodern America, the 1986 11th edition suits me just fine: the "incredibly complex" two-volume edition, sometimes called the "switchboard to Britannica" with its 411,500 references, the 12-volume "Facts at Your Fingertips" Micropedia with its 61,000 articles; the magnificent "Seventies" Volumes of Knowledge in Depth; known also as the Micropedia, with its 23 million well-chosen words - "literally, virtually everything you need to know and more"; and the all-encompassing, one-volume "Outline of Knowledge" known to its friends as the "Avalanche of Deities." It is obvious that each of its roughly 30,000 pages is a work of art, but I have also said that the Britannica is a helpful work. The hope it offers is twofold: firstly in its very presumption that there is nothing any individual with a

ABE OPINCAR

serious, equally, both hope and despair. It is nevertheless taken largely for granted. To mention its name is, at best, to court apathy from librarians and, at worst, to invite the patient smiles reserved for tedious connoisseurs. In fact, if a reasonably normal person were to read seriously through the pages of the *Encyclopaedia Britannica* to close friends, his remarks would be paid the briskest polite attention.

"You can't stand me, I can't stand you!" The nervous places around the room, the juggling of twisted sticks in the necks, the deep-chested, or whatever the enthusiast's friends happen to be drinking. We can see them fight in their words, pick through the mixed data for the army analogy, the lupine chaos. They seek for from pages as they watch their friend's chatter feverishly spiraling; on and on, about some amazing tidbit he's run across in the Micropedia. And all the while several of the most

"Before I rip open your wee little skull to pulverize that rat-size brain of yours, let's take a quick look-see in the dear ole Brit, shall we?"

egocentricity - because the *Encyclopaedia* is about, if such a vast comprehension of knowledge can be "about" anything at all, treating in its broadest sense, and having in an act of faith whose implicit doctrine is that the world outside the self is far more interesting and worthy of attention than the world within.

There are, to be sure, even ardent Britannicists who would take exception to my sweeping summation of the *Encyclopaedia's* merits. They might say, "Well, it's certainly all fine and good

"Oh, yea! Well, reading, howdy like a lot. I'm a fan of the *Encyclopaedia Britannica*." Before I rip open your wee little skull to pulverize that rat-size brain of yours, let's take a quick look-see in the dear ole Brit, shall we?"

Anguished, raised, the couple descend upon the handsome black tones in a frenzy of dark intellectual red. The index instantly directs them to the perfect volume article, and page number. Within seconds - remember, *Britannica's* justice is as swift as it is impartial - an excellent short article, the nuptial bungalow's windows.

"Abba! There it is! Rabbits are not rodents. Do you see it, you revolting, stultified fool? I'm right, again, and I love you all the more for it!"

Time after time, the *Encyclopaedia* finds itself at the vortex of passion - both outside its pages and within. For those who think the Britannica broken in wisdom, they had best reconsider. Known for being both comprehensive and dispassionate, the *Encyclopaedia* entails authors who are completely fluent in their respective fields. Such expertise, however, is an inevitable result of the tremendous allegiance a scholar feels toward the subject of his or her life's work. Strange though they may be, the Britannica's authors are not pretense often shatters, and prudential error erupts through their spite prose. Take, for example, these lines from Dr. Mary R. Dawson's description of the pika - one of the many animals discussed in the *Macropedia's* 120-page-long article on mammals:

Such dwelling pika, usually weak shiver among rocks and boulders. Mammals taken in chambers longed to have their cold feet on them, and they are not going about their daily activities... (lines more)

Or this from Robert S. John's tellingly subjective assessment of the late Egyptian president Gamal Abdel Nasser in the *Micropedia*:

Although complex and enigmatic in his public life, privately Nasser was conservative and simple. He knew the limitations of power. He was more than his title, verged about 250 pounds, had close-cropped hair, a neatly combed, the physique of an athlete.

Clearly, in addition to being a competent reference work, the Britannica is a thinly disguised romance as well. Its 32 volumes entertain the world. All of nature's humanness's - its moods, its moods, its sciences, our own, our philosophies, it should not be surprising that, within this glorious space, the Britannica as I have said earlier, also makes room for dogma. It would one word admit, be dishonest and self-defeating for the *Encyclopaedia* to exclude it. One could, however, argue that any description of

paranoid is too much description for the human spirit to bear. Nonetheless, the Britannica provides a detailed and devastating account of their horrifying, insidious, lifeless. The reader's own abilities are similarly compared in the article on "Language of the World."

Many *Britannica* detractors have virtually ceased to speak in the last century. Of how, *Britannica* is the most striking, let us know space, our *Britannica* edition, having been known to be a land mine in 1988. He was the most source of knowledge for us, our *Britannica* edition, the most of the world of *Britannica*, though he was hardly an ideal reference. *Britannica* was not his native language. Moreover, he had not spoken the language for 20 years at the time he acted as an informant, and we were then and would be well.

The Britannica may never tell us how to say "Watch out, idiot! Don't step over there!" in *Britannica*. But in its pages *Britannica* tells us how to live, and that, in a sense, is this work's essential achievement. For the *Encyclopaedia Britannica* serves to assure us that the world and human events have meaning that what we do and have done is somewhere - in the *Britannica's* editorial offices, at least - duly noted for reference and filed. To browse the *Encyclopaedia's* pages is to verify this achievement. And more than that, it is to leave behind chaos and ignorance and dwell, however briefly, in a space where no question is unanswered.

Signifying and Standing for It

There are those who mean a lot to me because of the way they mean. I mean, how much they represent, signify, stand for, as separate from what they are. I mean, how much they represent, signify, stand for, as separate from what they are. I mean, how much they represent, signify, stand for, as separate from what they are.

(continued on page 24)

Meet the New Doctor in Town!

Dr. Patricia Stephens, D.D.S., is a graduate from the University of Michigan and practiced dentistry in Detroit for two years.

She is a member of the American Dental Association, California Dental Association, San Diego Dental Society, Pacific Association of Dentists, American Association of Women Dentists, and a member of the Young Dental Association of California.

Dr. Stephens is a family dentist. She understands the needs of each patient, but especially caring for the pediatric patient no matter what age. Dr. Stephens is also aware of how her own fees are in today's world and has passed her practice to serve you and your family schedule.

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— In the same sort of way that Burroughs once let gets hopping can go from the third person to the first person and back w/out missing a beat, Faulkner when he's on has a knack (and proclivity) for slipsliding into fivite outbacks where it isn't certain or even especially clear, yet it doesn't on any level matter, whether the hand as ongoingly dealt consists of dialogue or inner monologue or objective description or

white, one-eight's black.
— Most brazen return appearance by whoops, we're at the limit ... we're outta here.

Dear ... I'm sure you've got snow, that your fireplace warms the living room. You can bet it's 70 here. I've just turned on the furnace for the first time, but even so, only after the sun went down. But it's December, darnit, and I'm determined to pull *A Christmas Carol* from my bookshelf again and walk

insio Dickens's 19th-century England: plum pudding, waistcoats, bed curtains, Jacob Marley's Ghost, Old rezziwig. I need an overcast day, a couch, a faded afghan, and a few hours. "Marley was dead, to begin with. There is no doubt whatever about that."

residuary legatee, his sole friend, and his sole mourner.... Oh! But he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!

Poor Master Scrooge had a reason to be bitter. Remember that Thanksgiving I told you about when I was stuck at school? -- four awful days in an empty dorm -- I felt just like young Ebenezer, "alone again, when all the other boys had gone home."

The walls and ceiling were so hung with living green - from every part of which bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so many little mirrors had been scattered there. Heaped up on the floor - were turkeys, geese, game, poultry, green joints of meat, sucking-pigs, long wreaths of sausages, mince-pies, plum-puddings, barrels of oysters, red-hot chestnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and settling bowls of punch that made the chamber dim with their delicious steam.

once upon a time, I was a non-hippie proto-post-punk semi-annuic undergraduate at UCSD, floundering in the concrete-and-topsoil wastes of an almost brand-new Muir College — searching for a major, a mentor, or something magic (not to mention another bag of pot or an ex-

otic flavor of LSD). A professor called me into his office one day to discuss a paper I had composed for his literature class, something breezy about a book I found baffling, *The Tales of Hoffman*. This professor asked me what my favorite books were, and I replied, mumbling, trembling, that Jack Kerouac was my hero, that I loved his wild and

hastily built breaks against them. On the Road. This kindly professor coughed into his fist and recom-mended a rapid-fire list of novels (not books, but novels; that he thought I might find more substantial, more fulfilling, that weren't composed on butcher paper and stained with Zin-fandel and amphetamine crumbs. He invoked the litany and fired the canon: Melville, Mann, Joyce, Faulkner, Mailer, Yates. Needless to say, the following year I fled U.S.D., after my advisor (a mathematician) remarked bluntly, "Dewey, I don't think we have what you're looking for."

In ensuing years, I found myself drawn to books that mirrored my dismal

myself. Jerry Kozinski's *Painted Bird*, Céline's *Journey to the End of the Night*, and the trusty crusty Kurt Vonnegut, whose bitter vision of the world was at least tempered by humor, however black (back in the halcyon days of *Cat's Cradle* and *Breakfast of Champions* and *Slaughterhouse-Five*).

During this dark time in my life, reading was selective – books were nothing more than reminders of emotional trauma felt. Art imitated what I perceived to be the raw limits of life. I would seek out the latest collection of Bukowski poems, for instance – to

our tutor, embarked on a marvelous literary journey: the study of Dostoevsky's *Brothers Karamazov* (at St. John's there are no professors; a teacher is called a tutor, and a tutor is referred to as "the best student in the class"; semantics facilitates art; cough, cough).

followed — just the names of the characters themselves sound as elevating as mantras to me now: Alyosha, Mitya, Smerdyakov, Zosima. Against Dostoevsky's sweeping panorama of 19th-century Russia, with its unrelenting portrayal of social and ethical and (careful

Now, 20 years after UCSD, I'm a col-

[illegible]

Our little band of "seminarians" couldn't see enough of the Brothers K.

We gathered after class in the dining hall, in the dorms, beneath trees, at

James Lee Burke is one of those writers who has been quietly toiling in the vineyard of cotton fields, he might say for decades, producing fast-class work that has remained invisible to the book-buying public and editorial boards until he turned the full batman of his talents to an area of literature that has remained to atrophy since James Cumley stopped producing. Elmore Leonard hit the cover of *Time*, and Albert B. Parker got rich rewriting Chandler — the hard-boiled suspense

With the first of the Dave "Streak" Bicheaux novels, *The Neon Rain*, the critics had heard a monster approaching. Reviewers groped for superlatives. Among my favorite notices was the

JOHN

BRIZZOLARA
Petersburg Times: "Horrify... Nerve wracking... if Robert Mitchum wrote books, he'd write like this." Strange, but I know what he means. It would be fun to hear Mitchum tape reading the alcoholic Cajun's first-person narrative. Robicheaux who for the next five years, like a robot,

sad Southern baritone, and while he faithfully renders the dialogue of Cajuns, crooks, and cops in their own voice and cadence with the accuracy of a possessed parrot, his own voice takes flight with an almost compulsive lyricism as he describes French Quarter streets, backwater bayous, and roadside beer halls.

Among the remarkable aspects of reading Burke's "Streak" novels ("Streak" is Robicheaux's nickname, after a bolt of dead white in his black hair) is watching both Burke and Robicheaux walk the walk between beauty and ugliness. This is an extended metaphor for good and evil, or it's a kind of artistic tension — contrast rather

The paperback of *Neon Rain* came to my attention through a friend who was pointing out the sorry state of Pocket Book's art department. The cover is bad. Seriously bad. I would never have picked the thing up. The blurb tiredly trumpets, "In the city of jazz and desire, he's a cop with a battered code—a heartbeat away from death." Yeah, yeah. I took it home anyway and tossed it onto a pile of books I think of as "guilt pleasures." Junk. Stuff to read in the bathtub. In the tub I read. "The evening sky was streaked with purple, the color of torn tulpas..." Okay. If this was the

(continued on page 28)

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The background of the advertisement features a grainy, black-and-white photograph of three individuals—two men and one woman—examining various framed artworks mounted on a gallery wall. The focus is soft, emphasizing the act of viewing art rather than specific details of the pieces themselves.

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But sometimes at dusk, when the farmers burn the sugarcane stubble off their fields and cinders and smoke lift to the wind and settle on the bayous, when red leaves float in piles past my dock and the air is cold and bitter-sweet with the smell of burnt sugar, I think of Indiana and wave people, and wave that car that cruised through my life in late yesterday, and in that moment I scoop Altaire up in my shoulders and we gallop down the road through the oaks like horses and rider toward my house, where Tatiana is barbecuing papagayo on the gallery and paper sack o-laters are taped to the lighted screen and the downy downy are stuffed tight, abandoned and ignored, like the shadows of

*"We like that
man like flower"*

amoral, usually swarthy guide is needed to take the hero through the heart of darkness he must explore. Robert B. Parker is well aware of this in his Spenser novels, where the hero's black sidekick, Hawk, is not as shy as Spenser about blowing someone away in cold blood. The hero will

him. Your old
flowers and
whiskey, too. Hey,
you don't be sad.
I wasn't never sad."

... Dig this. Set built an elevator platform for the piano at his club, one of these deals that rises up into the spotlight while the guy's playing. Except after the club closed this 280-pound bouncer got on top of the piano with this topless

Bird and Walk

College professors strain to convince novitiates that the boring "masterpieces" of Western literature (Hawthorne, Melville, James, etc.) deserve their reputations solely from the "real-of-time" standard. But I, for one, do not believe any worthwhile art work can be judged by reputa-

It is a tract, but not a didactic one. Kosinaki records but offers no editorials, which is perhaps what makes the work so eerie. He used the same technique

But I refuse to die before either the Chargers make the playoffs again or I understand the point of things like *Abraham, Absolem! Terra Nostra*, the Koran, and Finnegan's Wake.

MANI MIR

Half-Million Years. No one tells you what you're looking for. You spread your effort. Coomaraswamy's Treatise of Al-Jazari on Automata, Fernandez's Hyperbolic Theorems, Gombrowicz's Ferdynand, Eccles's Neurophysiological Basis of Mind.

You were born in a city. There are

"Oh, yes. That's almost chilling. Just appalling."

"Little story for you: Last week at the Tilt-A-Whirl, I overheard two unawares discussing pre-philosophy. They were standing in line. The first one was very upset, moving his hands about, gesturing, and so on. At one point, he said, 'The world is round, Bob.' And the other answered, 'Why? Because five billion people believe it?'"

I have stretched out on the couch—a plumpish well-lit haven upholstered with rough, nubby cotton, ivory in color. In the kitchen the man I love shuts and opens and shuts the oven door. He's baking brownies. I can smell the chocolate. I hold the bot-

(continued on page 30)

26. See *Thompson*, *supra* note 20, at 10540.

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(continued from page 29)
 page 31. That thumb and finger
 "the paper" between them, first the
 "31" worry the paper, warm the cor-
 ner, causing that delicate chafing so pro-
 vocative to arousal.
 Cesar had one foot lifted behind him,
 the bottom of his sporty cordovan shoe

JUDITH MOORE

pressed to the wall, and was lighting a
 cigarette and listening to all the stars
 when a white camera flash was off.
 Foot, aside from becoming friends that
 night, he and Frankie ended up on page
 3 of the next morning's Daily News, part
 of the photograph whose caption read:
 BALLEEROOM ROBBER DIES IN POOL
 OF BLOOD.

The man I love stands over me. His

**Giving up 'Danna, ditching
 Cesar who suffers in the terrible
 heat of a summer's night and
 pours himself another drink,
 I feel I desert a cause
 I promised to follow.**

big shadow wobbles. He says we will
 soon have these brownies he made. He
 says they'll be hot, he will untie great
 scoops of vanilla ice cream on top them.
 he will.

A spectacular evening among so many
 spectacular evenings. How the run
 flowed then, fuses, how the Dantes of
 house multiplied along with the thick
 late preppyflectics and quivering female
 thighs like the miracle of fish and bread.

Closer to the heaped pillows my

head's hollowed, he's standing now. I
 hear him breathing, his belly rumbles,
 his fingers scrape his jeans. His final
 slurp's folds unfold the brownies tak-
 ing itself. "Give me a kiss," he says.
 Vases in hand and sponsored by their
 cousin Paddy they had turned up in
 New York as part of the wave of musi-
 cians who had been pouring out of
 Havana since the 1930s, when the tango
 and rumba crests swept the United
 States and Europe. The boom had started
 because so many musicians lost their
 jobs as pit orchestras when talkies...

His hand is warm. "Mmmmm," I say,
 came in and silent movies went
 out...

I hate to put the book down.
 It was day in Cuba and starve to death
 or head north to find a place for a

head's hollowed, he's standing now. I

head's hollowed, he's standing now. I
 hear him breathing, his belly rumbles,
 his fingers scrape his jeans. His final
 slurp's folds unfold the brownies tak-
 ing itself. "Give me a kiss," he says.
 Vases in hand and sponsored by their
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 cians who had been pouring out of
 Havana since the 1930s, when the tango
 and rumba crests swept the United
 States and Europe. The boom had started
 because so many musicians lost their
 jobs as pit orchestras when talkies...

rumba hand. Even in Havana...
 I sit up, clasp book between thumb
 and forefinger. The man I love scoops
 in next to me. Mixed in our kissing and
 on my tongue that tastes him, along the
 edges of top and bottom teeth, words
 and names from the book hiss and pop.
 Vanna Vase. Her name roars in its
 mouth. Vanna Vase. A character is the
 sound of her name: Vanna Vase. Miss
 Mabofo for the month of June 1954,
 who had a mole just below the nipple
 of her right breast.
 The book falls to the floor. Book cover



facing up. My place last. Giving up.
 Vanna, ditching Cesar who suffers in the
 terrible heat of a summer's night and
 pours himself another drink. I feel I
 desert a cause I promised to follow. This
 world breathed out in words by Oscar
 Hijuelos to make what he came to call
 The Mambo Kings Play Songs of Love,
 after only 33 pages, has commanded my
 loyalty. From a photograph on his
 book's back cover, balding, bespectacled
 Hijuelos looks up at my ceiling, and no
 matter what I'm offered that's visible,
 palpable, smellable, I regret leaving Hi-
 juelos's print and paper, soft-jacketed
 world.

How is it possible that Hijuelos creates
 out of words a pre-World War II Havana
 and 1940s Manhattan so convincing that
 I am reluctant to leave it for kisses, for
 brownies, ice cream? That novels
 should be made of words, and merely
 words, is shocking, really," writes
 William Gass. "It's as though you had
 discovered that your wife were made of
 rubber: the bliss of all those years, the
 fears... from sponge."

Whatever I'm reading is what I like.

best. I'm embarrassed. Not about what
 I read, but how hungrily I read, how
 happy I am, reading. Reading is a
 pleasure that overweighs itself out. The
 more I read the more I want to read.
 It's for more than plot and characters
 I'm reading. I'm reading for the pleasure
 of hearing the writer's voice. Reading
 is listening. I re-read some writers and
 look forward to their new books in the
 same way that as a teenager I looked
 forward to new Jerry Lee Lewis or Elvis
 or Jackie Wilson tunes. Of living writers
 best known for the novel or short story,
 these are my favorite: Paul Auster, Fred
 Busch, James Lee Burke, Don
 DeLillo, Joan Didion, Stanley Elkin,
 James Ellroy, Richard Ford, Elizabeth
 Hardwick, Thomas McGuane, Lorrie
 Moore, V.S. Naipaul, Robert Stone, Paul
 Theroux, John Updike, Andrew Vachas,
 Tobias Wolff. Recently dead: Raymond
 Carver, John Cheever.

I always hope while reading that a
 word, a sentence, a paragraph will stop
 me on the road, turn me around, change
 me, heal me, save me. As a teenager and
 in my 20s and 30s, with this hope and
 terrible need, I struggled to read
 theology and philosophy and listened to
 Robert Johnson's two posthumously
 issued albums and Bob Dylan's Blonde
 on Blonde and post-Mooney Marvin
 Gaye and Bach's 8 Minor Mass and
 Handel's Messiah. Now I read poets.
 I write most regularly to
 Robert Hass, James Schuyler, Charles
 Simic. Of recently dead: Richard Hugo
 (my six-year-old copy of Making Cer-
 tain It Goes On, The Collected Poems
 of Richard Hugo) I hold together with
 rubber bands and Robert Penn Warren.
 Poetry raises the ante on every word.
 Poets tell me what I don't have words
 for. Poetry comes in words but acts like

weather: acts like love when love for a
 person strikes you, bullies: right in the
 beating heart and raises you to your feet,
 cheering, and knocks you to your knees,
 awed. Poetry, in quote Marks, "brings us
 to us."

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The Marks on Jessica



Story by Alan Steinbach
Photograph by Joe Klein

The baby was playful; nine months is a playful age. Headaches too, with that very fair skin that red-haired people often have and those chubby thighs and feet that babies have before they start walking. At this age a baby without adults is a dead baby. The evolutionary message is very forceful, effective for seducing distracted, tired, even warlike adults to do the right thing: look into my eyes, pick me up, carry me with you, keep me warm, don't let them hurt me. A baby is all future. Who wouldn't love a little baby?

The triage now was brief: "Mom concerned about abuse." Because I work in an emergency room, the babies I see are often sick and scared. A tickle also puts out very clear messages: cries, gasps, wails, whimpers, and moans, or just the rapid shallow whispering sound of air moving through the nose of a baby too sick to do more than breathe and stare. Babies that are blue and still, babies that are red and dry and frantic, babies with eyes sunken and bellies like bread dough. Sick babies make grownups feel sad, a little guilty. And some grownups get angry.

Babies respond to grownups as we respond to them. At three months, they look about for a while, as the situation

sinks in, and then a lip curls, a forehead puckers together, crosses gather and slant under eyes squinted shut, and the baby is crying as if its little heart were broken. At six months, they are vigilant, provocative, look quick, and then turn back to hide face in Mom's breast, playing peekaboo. But they cry quick and loud if you move too fast. And at nine months they are bold and exploratory, reaching sometimes for a mouth, for a nose, then hopping back to nurse in Mom's neck. At 12 months, they become inviolate, unapproachable. A year-old kid will pick my probing fingers off his body like a bug. It seems to take about 12 months to grow enough brain interconnections to connect the idea of self. Some cultures wait that long to give a child a name. At nine months, this baby won't completely know who she is. I let her stay in Mom's lap and sit down in front of them.

The baby immediately reached for the tube of my stethoscope as I sat down. "Hi, I'm Dr. S. What's her name?" Her name was Jessica. Chubby arms and thighs, the skin electric with the immense energy of growth. No obvious illness, no dehydration or apparent pain here. Chewing on the stethoscope tube. "What's wrong?" I asked.

"I dunno," said Jessica's mom. "She was at her father's house yesterday and he brought her home late, y'know, in blue jeans and tighties, see, and she was tired and it was late, so I just put her to bed. Whatever changing or anything, y'know. And this morning she got under the bed and kind of scratched herself here, see. And then I wanted to give her a bath, so I got her undressed and cleaned up, and then I found all these kind of red marks on her that weren't there before. See?"

Yes, red marks. On the arm and the leg, on the chest. Let's see, here are some on the other leg — both legs — and look, there are two on her backside and on her thighs. Jessica squirms mildly as we turn her over off Mom's lap, her head bent over her body, talking about the red marks in a kind of academic, forensic way, politely avoiding any feeling. Partly, my brain is trying to diagnose what caused the marks. Infection? No, not all over. Maybe fungus... No, wrong distribution. Insect? No, no oozing or crusting. Some kind of virus or maybe burn? They do look like burns, but what would burn like that? Another part of my brain is blowing a whistle and pointing and jumping up and down, screaming child abuse. If these marks are burns, how could they possibly be accidental?

(continued on page 34)

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INTERNATIONAL
MALE

Jessica

(continued from page 34)

Mommy." Suppose Jessica didn't suppose the girlfriend really missed her own baby and put herself into a contest she couldn't win? Suppose she said, "Jessica, if you don't come kiss Mommy, Mommy will have to teach you a lesson."

"Maybe you're right," I say. "Wait, I'll see if anyone has one of those lighters." I get up, walk out of the room and across the corridor to the nurse's desk. No one smokes, but they call to another station and tell me one is on the way.

As I come back through the door, Jessica gives a shiver of anger and pain. "I had to slap her," says her mom. "She just won't mind."

"How do you mean?"

"Oh, you know how kids are. They just think about themselves, and sometimes you have to give them something that will make them realize how to behave." She hugs Jessica. "Okay, you can stop now," she says.

Suddenly I remember an incident in a supermarket, turning down an aisle, and passing a crying child, angry mom, half-full shopping basket. And then, unseen, a radio play of sounds: the slap as clear as a pistol shot, the sudden yelp of the child, the mother's defiant voice. "Now you have something to cry about." And then the kid's wail, gradually lost in the noises of shopping. Would burning with a lighter be so different from slapping? Suppose Jessica cried. Burning would give her something to cry about.

"Do you really think that someone burned her with a lighter?" I ask. Jessica has stopped crying and is turning her head to look back at me from where she has her face buried in her mom's neck.

"I don't know. All I know is that my husband, he used to beat me up pretty bad, and she came back from there with all those marks, and I know she was with Mommy, that's his girlfriend. And she smokes, and she uses one of those lighters."

"Oh, you know how kids are: they just think about themselves, and sometimes you have to give them something that will make them realize how to behave."

A nurse opens the door, bristling and professional, holding a disposable lighter with a bright plastic case. There is a little flick wheel at the top, and I flick it but nothing happens. "Here," says Jessica's mom, "let me show you." She takes the lighter, depresses a little lever, then flicks the wheel. Jessica is suddenly very quiet, and I get a quick glimpse of her face, the eyes fixed on the lighter, the brows furrowed, the lips tight. The flame kindles. It steps when Jessica's mom releases the lever and hovers the lighter back to me.

Now I have the lighter. Now Jessica has returned to squirming.

I light the lighter and for a minute try to get the top hot enough to burn a mark on a paper towel. I think Jessica's mom is right. The flick wheel has two ridges, and around the wick of the lighter is a curved metal rim. It looks to me like they might make all the kinds of burn marks on Jessica's skin.

"Maybe it wasn't exactly that kind of lighter," says Jessica's mom.

"But that's the one mark, and the scratch..."

"Oh, those are different. I told you where the burn was!"

"Oh, yeah," I say. "But didn't you tell me about the burn?"

"Wait a minute," says Jessica's mom. "Are you saying you think I did that to her?" Despite half-expecting some reaction, I am taken aback by the level of her abrupt tone of dislike. How do humans do this? Is it the sudden direct gaze of her eyes after minutes of casual contact? Or the sudden tightening of face and neck muscles? Jessica herself is silent and tense. Maybe it's in the breathing pattern, or maybe I perceive a change in smell?

"No," I say. "I'm not saying anything about who did it. That is not my job. What I do is make a report to the Child Protective Services. And they will come and talk to you."

"Talk to me!" says Jessica's mom. "What about Mommy? What about my ex-husband? What about them?"

"CPS will talk to everyone to try to find out who burned Jessica."

"But I told you," says Jessica's mom. "That's right," I say. "You did."

all of Jessica's burns.

"How did you think to use this stamp pad?" I ask.

"My father is an investigator. He investigated stuff like this and told me about it."

"Wait! I say, 'there are certainly marks on this child's body that look like burns, and it's certainly possible that the burns were made by a lighter. I can't imagine how she could burn herself, can you?'"

"No," says Jessica's mom.

"But that's the one mark, and the scratch..."

"Oh, those are different. I told you where the burn was!"

"Oh, yeah," I say. "But didn't you tell me about the burn?"

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Edward Scissorhands

BY DUNCAN SHEPHERD

Before signing off for the year, I'm afraid I won't be able to get so far into the Christmas packages; won't, for a big instance, be able to get anywhere near *Godfather the Third*. (If this is truly the Most Anticipated Film of the Decade, why is it that my dominant emotion toward it is mild irritation laced with "thick curiosity"? Or maybe they simply want Most Anticipated Film of the Nineties. Even so...) These are as far as I've got.

Edward Scissorhands gives off hardly a whiff of freshness. The suite of tract-house suburbs, seemingly stuck in an eternal Eisenhower Era despite the story reference to aerobics, has become almost a genre unto itself, open to all comers and robbed of everything eccentric and exotic. And the inventor's castle that sits above this suburb—an oasis of 1930s black-and-white in a desert of 1950s Technicolor—doesn't at all. And the fairy-tale framing device, with gray-veined Grumpy relating a bedtime story about where the snow comes from, doesn't bind the two elements together but adds yet a third element, unrelated to the others except as a fellow hand-down. The disappointment itself is the furthest thing from fresh, is non-accurately racist.

But as lax and lazy as all of this is in conception, it is equally and compensatingly elaborate in execution. The physical setting has all the dimensions of artifice; we have come to expect from a Tim Burton film: the solid-color houses of the tidy suburb looking like picnic on a game board (and yielding greater geometrical interest than the conscious Caligari salutes in *Burnt by the Sun*); the hilltop castle looking like a snow-scented paperweight from after looking like backer Tinseltown up close. The casting of Vincent Price (as Flashback) or, actually in Flashbacks within the Flashback, as the decreed inventor with of course make good sense to any accredited horror fan, but it makes even better sense as a bridge to Burton's past. Just as Edward Scissorhands has to do with (or so we are told) the director's boyhood in Burbank, it is also a sort of synthesis of his two early short films, *Vincent* and *Frankenweenie*. The first was named for and narrated by Price; the second was studio-screened stuff.

Oddly, though, the storyline in *Scissorhands*

is less prickly than the one in that unmentioned, or unmentioned, Disney production. A yule-themed man (Johnny Depp) has been left unfinished by his creator: twelve-inch blades in place of fingers, and hence a bit of a punk-rock's lock, with an unintended tangle of black hair and some fashionable self-mutilation over the face. This—the imperfection of creation and the danger thereof to himself and to others—comes across as potentially a rich metaphor for the human condition. But it remains a potential unfulfilled, or even repulsive. (Except, maybe, for a sweetly sensitive

It treats sentimentality as merely an adoptable attitude, a hat to put on.

embance between the android and a high-school cheerleader, Winona Ryder.) Burton wants to insist on the creature's status as an enigmatic outsider, a Prince Myshkin in Prince's ducky, an E.T., a Wild Child, an Elephant Man, possibly a Peewee Herman (one of Burton's first feature films, brought to civilization by the seditious, pillow-famed *Amos* Lady (Dianne Wiest, sharpening a dull role to a razor edge), he enjoys a brief period of novelty and prosperity as a topiary sculptor, dog groomer, and hair stylist ("Your work is so interesting, distinctive, and unique. Do you have any plans to open your own beauty salon?"), but he is eventually expelled to a final both overwrought and overdone: wily melodrama; this is, but timely concerned not to be too much of a "demon." Prior to the drop-off near the end, this is nonetheless the nearest Burton has come to his previous high of *Peewee's Big Adventure*. Like that film, it's so self-consciously precious and mannered that it avoids the pitfall of

sentimentality—or, rather, treats sentimentality as merely an adoptable attitude, a hat to put on. And the situation of the stranger-in-a-strange-land automatically calls up a spate of explorations and discovery—without, however, the extra effort and attention of the inimitable *Peewee*. In that regard, the *Amos* Lady, with her unlikable acceptance of the foreign and the strange (although not with her confidence and bluntness), is a closer cousin to Peewee than is Edward. Perhaps because the movie lacks any point of identification as powerful as *Peewee* (or a com-

collaborator as inspired as Paul Rubenfeld, perhaps because our identification is limited primarily with the man behind the camera, Edward Scissorhands emerges as more conventionally hip and perceptive, more detached, more sure. Another anomaly, that, for "fresh."

Vincent and *Thoo* presents us with both of the van Gogh brothers, the celebrated painter and the not-so-celebrated art dealer who couldn't "move" his sibling's paintings. The attention to Thoo, while democratic in an almost paternal way, advances more than it adds: it gives us less of Vincent, who, after all, we got a lot of, not long ago, in Paul Cox's partially derailed documentary *Vincent* (not to be confused with Tim Burton's *Vincent*), and a little of, even shorter ago, in *Steve Kaufman's* *Van Gogh*. (Don't non-visualize know of any other artist? Yes, there was recently *The Wolf at the Door*, but that doesn't

get us very far. Gaudin has a large role to play in *Vincent* and *Thoo*, too.) There is little mention to Vincent's actual work—far less, say, than in Michael's subliminally *Last for Life*—so that the movie in some ways is more like the typical screen biography of a writer, where the manner of the artist is of necessary kept off screen, and where the external accounts of his life are too much of a good thing. Lawrence, is say nothing of T.E. Lawrence, is always going to outscore Ford Made Ford.

The cyclic might suggest that, in today's art climate, the pedantic documentary biopic of a Christ's action at which the bidding for a bouquet of van Gogh sunflowers climbs above twenty million will provide all the justification any artist could need. Still, other, small efforts are irreducibly made. One scene, where Vincent (Tim Roth, very in-sense, when the effect isn't shattered by a James Whitmore-ness about the best quickness his hand and his eye during his model's real period (passing in a pot, etc.), makes a respectable stab at the peculiar "style" of an artist. Less successful is the stab at this from the inside: the prowling, passing, zooming camera out in a field of sunflowers, while the musical soundtrack makes like a plague of bumblebees. For the rest, we get a standard deal, at somewhat reduced points, of highly "photogenic" mad-artistic behavior: throwing a painting across the room, putting the paint on the face instead of on the canvas, detecting a rival artist's work-in-progress, and of course cutting off the famous ear, albeit as our obscured from view in a cracked mirror—that timeless symbol of lunacy.

Robert Altman's photographic camera and throwaway dialogue, not to mention the falling rainfall on the soundtrack (not to mention, either, the Tinseltown interruptions), help to soften the sentimentalism to a remarkable degree: help to de-emphasize its help, even, to dull it. But if *Vincent* and *Thoo* successfully skirts the cliché and hyperbole of past screen biographies of artists, it hasn't another strong direction to pursue in their stead; it's strangely hesitant, indecisive, dawdling, shooting. And it is increasingly about the artist who most readily feeds cliché and hyperbole, where it could have looked toward for another artist altogether.

Crucio de Bergeron, Jean-Paul Rappaport's translation of the *Edmond Rostand* play, is this year's *Henry IV*. That's not meant as an endorsement. It's a perfectly acceptable version of the place for other screenplays who have never seen a production of it before of one someone who cannot get enough of it. But the idea of the thing is infinitely more literary than cinematic. The English subtitles, composed by no less an eminence than Anne Byrne, and purchasable to superb at your local bookstore, attempt to preserve the rhythm and rhyme of the original French text ("It'll take care of him, Vag! You're such a dear friend"), and containing a literary court of some magnitude, but reading those while simultaneously hearing the spoken French puts a strain on the senses: poetry must be the basest kind of literature to read with the intention on in the background. The production, to be sure, is sumptuous

and fastidious, even if the photography by Pierre Lhomme partly clouds it up and blots it out. And Gerard Depardieu, the heretic of Cynanos, plays up the physical side of the role—the swashbuckling and the hitting—(A will not supposed to follow) I it is next to impossible for any actor to reconcile those sides (Steve Martin, in the modernized *Rescue*, played up the other side), which is a way of saying that the character is just too much of a good thing. Depardieu's emphasis is particularly helpful with the Quixote overtones of the closing scene. He cannot, however, help that this scene passes beyond poignance and gets dragged out, and down, into bathos.

Havana is a money's-worth movie of broad scope, big cars, buttery talk, proud postures, and dubious purpose. The assumption appears to be that everyone will have missed Richard Lester's *Cuba* (1979) or else that anyone who did catch it didn't like it well enough to remember it. Neither of those claims includes me. As embarrassingly similar as these two movies are, the aloofly ironic approach of Lester would seem to meet the reality of the case better than this swooningly romantic one. *Havana* in 1958 is not *Casablanca* in 1942, and the strappings of Fidel Castro haven't quite the same emotional connotations as the French Resistance. (And I wouldn't want to know what

Edward Elgar; that genius of the elegiac, would have felt about his "Nimrod" Variation being appropriated in the promo trailers to herald the fall of Batista: the musical score in the movie proper, you will notice, copies the mood of this music but not the actual music.) I would have thought, in any event, that those who could be most sanguine about the coming of Castro would also be the most immune to this sort of prelapsarian Hollywood glib. I would have thought that that was in the nature of things. Yes, if middle-brow liberals like Sydney Pollack and Robert Redford can devote themselves to directing it and starting in it, there must be kindred spirits out there who can give their whole hearts to it. I can only give it one ventricle. I liked Redford once

he stopped forcing himself to smile and pretending to be a rake. I especially liked him in the first scene at his apartment with Lena Olin, when she's on a psychoanalytic couch and he's trying to keep her talking. I liked Lena Olin in a later scene in that apartment when she appeared to be grieving for the retirement of Ingmar Bergman: it can't have been; easy to imagine, much less lightly express, the conflicting emotions of a political activist whose husband and comrade has just been assassinated, who falls in love two days later with a political fence-sitter, and who learns a day after that that her husband hasn't been assassinated after all. And I very much liked Alan Arkin, as I neglected to mention I also did in *Edward Scissorhands*.

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Critical Departure

BY JOHN D'AGOSTINO

I used to wonder what I would say when it came time to write my last article as a contemporary music critic for the *Reader*. A musical farewell column was out of the question, both because my tenure here hasn't been of a type to encourage violin-accompanied reminiscences, and because, even if it were, it would be delusional of me to expect the column to be shared by readers. I figured I'd simply treat the final aspects of the job, as much as a musical material form better as a critical diversion. But faced with the daunting logistics of such a retrospective — and especially with the usual Christmas duties of shopping, decorating, and making light-lighting will ahead — I came to see that option as unrealistic.

Lastly, I considered not writing a final piece at all, in obedience to that journalistic oracle that instructs the dear departing to skip away discreetly, leaving no trace of either one's past or present. But after devoting the last 10 years to this strange, private/public profession (if you count three previous years as a freelancer and two years spent as L.A. discovering that, despite the terrible things they say about the music industry, it's actually worse), I decided it would be more dignified to disappear without notice. Some sort of self-generated "cold" seemed in order. As so often happens during such deliberations, an answer to the question of what would constitute an appropriate sign-off presented itself just as my chin-scratching was about to break skin. It came in the form of a letter to the editor that appears in this issue, which was drafted to me and to several others in the local music community by the person who wrote it. The letter renews against my colleague Mike Kennedy and against the *Reader* for printing his scathing criticism about musician Jim Chappell in a recent concert review ("Of Note," November 21).

As so often happens during such deliberations, an answer to the question of what would constitute an appropriate sign-off presented itself just as my chin-scratching was about to break skin. It came in the form of a letter to the editor that appears in this issue, which was drafted to me and to several others in the local music community by the person who wrote it. The letter renews against my colleague Mike Kennedy and against the *Reader* for printing his scathing criticism about musician Jim Chappell in a recent concert review ("Of Note," November 21).

When it comes to the popular arts, people want critics to shut up and get in line behind the hype-wagon.

public relations departments. Although some degree of peripheral cooperation among members of the biz is unavoidable, reciprocal back-scratching has always been the rule. The music industry's version thereof is the buddy-buddy system, usually an unspoken understanding among people involved in music that one will never do or say anything that could subtly or overtly harm the other's career (regardless of how bogus that might be) or impede his steady progress as his chosen career and, thus, toward a profitable bottom line.

If a critic breaches that code by writing unfavorably about an artist, a promoter, a radio personality, or even another critic, he has shown himself unwilling to "go with the program," and the offended parties emerge as a number of subtle and not-so-subtle agents of deconstruction. The perpetrator's integrity comes at a price. The reversal also is true: there is an obvious and ineluctable causal relationship between the chummy critic who enjoys any of the above and his unwillingness to utter discouraging words about them in print.

While the edict "if you can't say anything

nice, don't say anything at all" might apply to Thanksgiving dinner at the Norman Vincent Pease home, it has no place at all in the critical handbook. Yet, unbelievably, there are many people out there who believe that a critic is out of line when he writes anything remotely "negative" about an artist or work, especially if it's about someone or something the reader happens to like (or represent).

To some extent, this widespread hypersensitivity to critical ink has been brought on by critics themselves, and especially by rock critics. There are far too many of them who begin from a me-versus-the-world stance and who thus selfishly exploit their readership, creating fiction only to grind secrets,

even the sense that the writer hasn't done his job in either case if he doesn't assume some duplicity or defect. But when it comes to the popular arts, people want critics to shut up and get in line behind the hype-wagon. For all their professed pride in their country's freedom of expression, Americans are notoriously intolerant of even the most selective assault on their cherished institutions. And, like it or not, contemporary music is such an institution. (I eliminate only classical music from a definition of "contemporary music," mostly because my job description dictates it, but partly because the classical world's exclusive, grateful-in-club atmosphere removes it from such consideration. That atmosphere, not coincidentally, is reflected in readers' backlash of a decidedly more genteel nature, as in, "My good man, I can only infer from your distance for the light-headedness of this symphony's third movement that you are purposely, and with some undisciplined good reason, discounting the scherzo's derivation from the 18th-century minuet form." In contrast, the typical rock-lit letter-writer prefers a more technical approach, as in, "This brilliant phlegm-wad! How dare you say that about Springsteen. I hope you get fucking cancer!" But I digress...)

There is one line in the letter about Kennedy that really runs to the heart of the matter being discussed here — something about "the purpose of a review [being] to educate, expose, and entice the reader to attend [to] concert." (Quoted in full.)

It is with her up to that last part. Perhaps I was absent from the meeting at which this person outlined our editorial agenda. If so, then I accept full responsibility for my misguided belief that it is not the function of a critic to sell concert tickets for anxious promoters or to peddle recordings for even more anxious record companies, or to make managers and publicists' jobs easier by supplying them with bite-clippings for their press packets or to provide without design with the fodder for morning "live-time" chatter. Of course, if that is my function, then I have a substantial amount of value-to-the-table stock-piling from all of the above.

When an article assesses these institutions in their pursuit, fine, but it must only be an appendant part of the process of selling the truth as the critic sees it. It absolutely is the function of the *Reader's* "Of Note" pieces to

"educate" and "expose," and here, as in other applications, those words imply that not all the lessons put forth will be welcome by all parties. To put it another way, not all news worth knowing is "happy-face" news.

Obviously, the correspondent (and believe me, she's not alone) has confused the *Reader* with the daily papers and college-tab magazines, whose apparent willingness to share the public's workload can be seen in the unrelenting gabfests of their advance pieces and their billboard-size reproductions of full-color art applied by the record labels. By way of "educating," let me say that it is just that sort of hypocritical, see-no-evil, "un-fairness" to which papers like the *Reader* offer an alternative. And thank God for it.

Unwittingly, the letter-writer rings the bell later in the time when she triumphantly declares that, in spite of Kennedy's unrelenting "previews," Chappell's concert was well attended and enthusiastically received. Judging from the simple fact that the KPFM promoted, socially correct "Lies Out Luzz" shows at the Cannarium would be crowded for Lambda with a Leger Night, she supports me in one of my main theses about criticism: how few have the option on what critics say.

Under ideal circumstances, people would have enough intelligence to formulate their own opinions about art, film, music, literature, television, politics, and whatever else. But even lacking those circumstances, folks are good believers that they're gonna believe, and

no critic stands a chance in hell of changing their minds. The most we can do is put forth our own, hopefully educated opinions, to supply analytical materials that otherwise might not be readily available to the layperson. Judging from the kind comments I've received from many of you over the years, I'm satisfied that my efforts in these regards have not been completely in vain.

Gentle and considerate readers are among the things for which I feel grateful as I vacate the critic's chair at the *Reader* and anticipate the quiet hours to be spent watering my Chia Pet. I also take success in the knowledge that I will no longer have to answer the three questions most frequently posed to *Reader* employees in nightclubs, at family gatherings, on the off-ramps of highways, and in the mid-

dle of rock-climbs, those being, "How do I place a classified ad?" "If the *Reader* is free, how do I make any money?" and "Just what is it with this Duncan Shepherd guy, anyway?" On the other hand, there are those who will celebrate my departure, who resent that I didn't "go" with their particular program. No matter what, they will cling to their impressions of me as a pompous pontificator who uses a lotta big words, who's too arty-farty to be a "rock critic," who hasn't devoted enough space to jazz or to heavy metal or to punk or to reggae or to rap or to local music or to Christian music or to every half-baked new act thrust at us by the record companies. I direct these complainers, with all the seasonal spirit I can muster, to observe the misadventure hanging from my back pocket.

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QUARTER NOTES

BY JONATHAN SAVILLE

NICOLAS REVELES

There were quite a number of unusual features in pianist Nicolas Reveles' recital at the Innocentia. Most striking was the program of what was ostensibly a Christmas concert. "Christmas music" performed in churches generally means the familiar Messiaen, Bach's Christmas Oratorios, Christmas carols, or — among the more daring — appropriate choral works by Vaughan Williams or Beethoven. Here, however, was a program of piano music, without voices or texts, and with a large proportion of the pieces unexpected, unfamiliar, or unknown.

Program-making as a creative act is scarce in concerts today, but Nicolas Reveles offered a superb product of what it can be. Some of the works he performed were explicitly related to Christmas, but even these were far from the common. I had never heard any of Franz Liszt's Weihnachtsliedern, but it was not merely novelty that made these pieces so welcome. He they turned out to be astonishingly inventive: an imaginative version of an old Provençal Christmas song, a brief set of variations on "In dulci jubilo," and an evocative Mendelssohn scherzo depicting the lighting of the Christmas candles. Then there were the two books of Bartók's Romanian Christmas Carols, a series of works of passionate originality in



Nicolas Reveles

spite of their folksong origin and their brevity. Kevin Oldham's Variations on a French Noël, a recent composition by a younger American composer, had the boldness to use the same florid Dorian Christmas tune so brilliantly exploited by Marcel Ligeti in his famous organ variations, and while by no means as memorable as its predecessor, the piano work was filled with ingenious and highly colored ideas. Other works explicitly related to Christmas were two

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... one of those rare artists who continue to grow in artistry ...

from Messiaen's vast *Vingt regards sur l'Enfance Jésus*. In addition, the pianist chose a number of pieces whose

connections with Christmas were more indirect. These consisted mainly of a diverse collection of pastorales, for whose Christmas associations Reveles made an excellent case in his graceful and informative program notes. At the same time they gave him the chance to extend the impressive stylistic breadth of the concert even further, since they ranged from Scarlatti through Beethoven (the "Pastorale" Sonata) and Liszt to Hindemith and Prokofiev.

Finally, there was a fiery performance of Chopin's B Minor Scherzo — one of the themes of which, surprisingly, is based on a well-known Polish Christmas melody. Christmas, as Reveles wittily demonstrated, seems to be hidden virtually everywhere in music.

The fascinating quality of the programming — interesting, valuable, and unusual music — was quite matched by the quality of the playing. Reveles is truly a wonderful artist, as he has demonstrated over the many years he has offered concerts in San Diego. But what is especially pleasurable to report is that he is one of those latter-day artists

whose now (enhanced by a beautiful Baldwin in the very recent acoustics of the Innocentia) is even warmer, more limpid, more lyrical, and more powerful than it used to be. His phrasing, always his greatest glory, sounds even more rounded, polished, nuanced, and expressive. His technical mastery seems to be reinforced as ever — but the inward thoughtfulness and sensitivity that have always characterized Reveles' playing now communicate themselves in an even deeper and richer manner than before. The sense of blossoming, of spiritual deepening, of an enrichment of an already grand musicianship, surrounded me at the center of Artur Schnabel, a great pianist from the very beginning, yet one who became far greater in his middle and later years.

In short, a marvelous concert, delightful to the ear, uplifting to the soul, and profoundly suited to the Christmas season. The concert had one further striking feature that needs to be mentioned. One of the unfortunate characteristics of music reviews is that they necessarily come after the fact, so that if you have not attended the concert the critic is writing about, the more realistic but review is the more deprived you are. In the present case, however, anyone who wishes to hear Nicolas Reveles' Christmas recital may do so, since it will be repeated at St. Bridget's Church in Pacific Beach on Sunday afternoon, December 23, at 3:30.

who, however good they may be, continue to grow in artistry, developing beyond their own high levels of achievement. His

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LETTERS

(continued from page 3)
Mexico to La Jolla Shores, your face is a joke. It's the worst. I have never had anything good, whether it be a \$3.98 meal or a La Jolla Mexican meal at \$5.00.

Seniors and all of New Mexico has to be able to see more than what's seen with a quick glance, you have to take your time, get to really know the place, and linger awhile.

But please don't go back to New Mexico or write about things that you really know very little about. We from New Mexico don't need or use intruders such as yourself. I have only once before picked up your paper to read. Now I know why it was only the one time!

Margo Andrie
Albuquerque, New Mexico

Decent Folk Handed Bill?

Patrick Daugherty's "Stories from the Mouth Capital" (December 6) was almost a typical example of a point-by-pointers drug story. It had the predictable lines, colors, and characters of the genre.

Unfortunately, Daugherty went one step further by using the spray paint of his intellect to detail the problem.

Daugherty informs us that 26 percent of the young black male population in Los Angeles is in trouble with the law. This number is supposed to be so big that it "shames and accuses the rest of us." How does this

work? Is it that at a 30 percent crime rate Joe Blow is responsible for his actions, but at say 15 percent me and my next-door neighbor become the culprits? This is the religion of the social engineers. All sins are forgiven through statistics.

Daugherty also states that we must handle the issues of housing, education, jobs, and health care to fix the drug problem. In other words, we need to provide a social safety net. Further, by pulling the pockets of the working people, the government may be able to provide the material items on Daugherty's wish list. However, we cannot buy the family and cultural values that a healthy society requires.

We can defend those who struggle to lead a decent life. Daugherty calls this defense "a wonderful desire to improve anybody who makes us feel uncomfortable." Perhaps Daugherty needs to let his family walk to school and work through a neighborhood of crack dealers.

Then he could give us the definition of "uncomfortable."

We should not waste our concern on the drug abuse in this country. We need to stand with the people who support themselves and their families. Their values are under attack. The government, the social engineers, the entertainment industry, and others tell us that traditional values are unaffordable, culturally biased, and impractical.

At the same time, they hand the decent people the bill for the modern-embroidered-bushy-browed wreckage of today's society.

The media continually tells us that we need to throw more money at the problems. Where are the articles evaluating the social structures we are forced to subsidize? Is it just assumed that, if

given enough money, any structure will produce a healthy functioning human being? Could it be that some things do not work?

Daugherty can line the coffers of the living dead with all our tax dollars and chant the magic word, "solution." The only miracle will be if any of the healthy parts of society survive the cure.

Stephen J. Adams
La Jolla

Too Tedious To Address

Re: Patrick Daugherty's "Your Mind Might Think It's Flyin'" (December 6). In making this otherwise informative article, your readers are left with several errors of fact which deserve correction. Specifically, I refer to several assertions offered up as truth which were made by the man with whom Mr. Daugherty had a beer in the Mexican restaurant.

As a former probation officer who was with county probation from 1963-78, I feel it is important to point out the fact that this man made a number of false assertions. To begin with, he said he was sent to Rancho del Campo (RDC) for six months at the age of 11 and was a gang banger 10 years ago. This assertion is patently untrue in several important respects.

First, RDC did not and still does not accept youngsters under the age of 13 years except in the most exceptional circumstances. During the eight years I worked at RDC, years which, by the way, included the period this man claimed to have been there, I would estimate I saw no more than a half dozen kids under 14. The youngest boy ever

accepted while I was there was 12 years, nine months old, and that was because of extremely unusual factors.

Second, youngsters who were first-time offenders in exactly property-related crimes were never sent to RDC. They would be particularly unlikely to receive such a harsh penalty for burglarizing an unattended dwelling. They were usually made wards of the court, placed on probation, and they and their parents were "counseled" by a probation officer. Typically, it took about two or three months for burglaries or drug or drug-related cases to warrant an RDC commitment. The only first-time offense commitments that I recall were for pure watching or certain other violent crimes against persons.

Third, the program at RDC lasted 15 weeks in those days, not six months. Some youngsters would spend more than 13 weeks because their commitments were extended for failure to comply with the rules, poor school grades, or other reasons. However, it was extremely rare for anyone to spend six months there on a single commitment.

Lastly, the interviewee's claim that he was returned to RDC, again for an earlier crime at the age of 11 and a half and that he was released until the age of 13 is also bogus for the same reasons noted above. (The interviewee's math is similarly flawed as he said he received another six-month sentence the second time.)

This man also claimed to Mr. Daugherty that he was arrested for the first-degree burglary at the age of 18 and "did three years of county time... the more you can do."

While judges only rarely impose more than a year of county custody, three years of county time is not "the most you can do." Depending on the offenses and the manner in which they are charged they would have to be charged on multiple (complaints), a defendant could receive for more than three years if consecutive county sentences were imposed. Again, in actual practice, it is quite rare for a judge to sentence anyone to more than one year in local custody.

There are other minor mistakes of fact in some of this man's statements having to do with probation and parole, but it would be too tedious to address them. I'm no apologist for the probation department. I had my differences with it as an employee, and I resigned on the day I completed my fourth year with the department. I also have my differences with certain aspects of the justice system as a whole. On the other hand, in my 22 years of working in or with the local criminal justice system, it has never been so bogus as that it would place a nine-year-old child in an honor camp for breaking into an empty shack.

Michael McNew
Neil

Neil Morgan's article "In for a Pound" ("City Lights," November 29) hit the nail on the head. Why did out-of-country and out-of-state biomedical companies and medical facilities pay \$50,000 for UCSD to maintain access to 324 of our abandoned or lost pets? And, is it legal for a tax-supported institution like UCSD to spend our tax dollars on campaign consultants to divert ballot issues? Once again, good old-fashioned greed is the bottom line. If pound seniors are stepped, then maybe people will take a closer look at the necessity of

Morgan expressing my attitude toward his and fellow employees' treatment of Ms. Carrier. Enclosed please find Mr. Morgan's response to my correspondence.

"Dear Mr. Press: I'm sure you wouldn't want to take sides in an argument without some hint of the other side, would you?" Sincerely, Neil Morgan

Thank you for fine reporting which is lamentably missing in the San Diego Tribune. Antonio Perez
Hillcrest

Editor's note: Neil Morgan did not return phone calls regarding this story.

Sees Suit Getting Bait

An editorial writer for the San Diego Tribune is passed up for advancement. "Hell hath no fury like a woman scorned." The lady says, "Well, why not? Aren't we living in the Age of Big Sues?"

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While judges only rarely impose more than a year of county custody, three years of county time is not "the most you can do." Depending on the offenses and the manner in which they are charged they would have to be charged on multiple (complaints), a defendant could receive for more than three years if consecutive county sentences were imposed. Again, in actual practice, it is quite rare for a judge to sentence anyone to more than one year in local custody.

There are other minor mistakes of fact in some of this man's statements having to do with probation and parole, but it would be too tedious to address them. I'm no apologist for the probation department. I had my differences with it as an employee, and I resigned on the day I completed my fourth year with the department. I also have my differences with certain aspects of the justice system as a whole. On the other hand, in my 22 years of working in or with the local criminal justice system, it has never been so bogus as that it would place a nine-year-old child in an honor camp for breaking into an empty shack.

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Year of Food and Fork

BY ELEANOR WIDMER

As 1990 comes to a close, two unrelated incidents bear discussion. The first took place on a plane, where quite by chance I was seated next to a restaurateur from another city. After telling me that business was down, he added with a grin, "This means that I'm now back doing what I love — I take eight to ten-hour shifts in my own restaurant."

The complaint seemed astonishing. Here was a young and vigorous man in his early 30s, who had once made a great deal of money from his restaurant. Yet he was bitter because he had to do hands-on activity in his own enterprise. In one sense this man spoke for an entire generation of well-educated young people who loved the idea of creating a restaurant but once established, handled the reins of management to others. Now, when times are a bit tight — but not as dire as they could be — these restaurateurs are hearing their chests because they can no longer sit around just watching profits on their computers.

The necessity for owners to return to their restaurants is healthy. They and our society's underlings should realize every aspect of production they and not some semi-permanent supervisor the dishes that leave the kitchen, they and not a figment should make certain that the dining room is well run. Have you ever observed Paul Dabson dishing up and down the steps at Delmonico's? His associates at St. James Bar, his other restaurant, do their best, but it's not the same without Paul or someone of equal charismatic nature. Should you dine at Manhattan Restaurant when P.I. is not on the premises, the evening life drama and the food doesn't taste as seductive as when he's there. The act of operating a restaurant must be a labor of love in which there is ongoing participation. If owners are concerned just about the bottom line, they will find that line to be bottomless.

This brings us to another incident dealing with the comments of Tom Pat, president of the Restaurant Association, which followed the news that the venerable Lubach's had closed. "San Diego has too many restaurants," Tom opined, as if I had just explained Lubach's demise. Two years ago when I last visited Lubach's, it was already in decline. The menu hadn't



Illustration by Bob Thompson

changed in a decade or kept up with current eating habits. Mock turtle soup, sweetbreads, roast beef, double veal chops, baked potatoes with tons of butter and sour cream were standard fare. Success arrived saturated with butter. The night that my friends and I dined there, not even one young couple was in evidence. Many of Lubach's regulars had grown old or alive, away from that style of

dinner. Of course, the food was very heavy on starch, and I'm hardly an aficionado of haute cuisine to emulate this format. But the Chicken Pie Shop has weathered depressions as well as economic and stayed in business because it offers simple, fresh food at low costs.

Or take La Palma in Vista, whose elegant Mexican recipes have appeared in *Gourmet* magazine. La Palma did more business this year than last, and November was a banner month for them. Why? They serve a quality product at low prices. Most complete dinners are in the \$23.95 or \$44.95 price range. No restaurant has ever succeeded in that business complex, and no restaurant has ever done so well in Vista. Bob Cherry, who operated a prize-winning restaurant in Monterey, California, didn't realize that Vista wasn't the hub of the California universe when he arrived there. By dint of his savvy, very hard work, and his strong personality, he is making money during a time when few restaurants can say the same. Yet he reported to me that while he offered an 18-course prime filet and a one-pound lobster for \$29.95, the dinner went begging. No one wanted to pay 20 bucks.

This proves the point that many of us know — not only do prices have to come down, the food has to tempt us. Paying \$29 to \$25 for a piece of fish is no longer viable. Pagarazzi has been a smash hit from the start, but it's now attracting people who used to frequent the most costly restaurants and are now scaling back their spending.

Every restaurant in town should offer evening specials that are lower in price than dishes that appear on the menu. Is that long ago, blue-plate, or nightly specials appealed to bargain diners. During the '70s, the meaning was reversed, and the specials became two or three dollars more than other items. We can't capitulate to a depression psychology, but restaurateurs do have to "get real." When I'm not dining out professionally and eat for my own money, all I can afford are ethnic restaurants, particularly Chinese, Vietnamese, and Thai. So I'm not just speaking in behalf of the diners but for myself when I suggest that restaurateurs lower their prices.

Last, the so-called copious syndrome has to come to an end. In a blindfold race, who could tell the producer apart at Sany's, El Formosa, Prego, P.F. Chang's, and Plaza Novena? Lorna's Italian Kitchen expanded because I put to rest a stamp on the food, and so did Serrano's. On the sides of L'Escarage and Grand Adieu, two more Italian restaurants will open in 1991. I hope that they prove to be originals.

Take heart for 1991. We still need a memorable German restaurant, Russian cafe, a Czechoslovakian bistro, and a Hungarian restaurant in the grand manner that offers a dozen appetizers and as many entrees. Depression-resistant — as long as you love your mother. To all mothers, fathers, children, and grandparents, health and good fortune in the coming year.

The turnover this year was no greater than in the past; it's just that some semi-permanent stars fell from their heaven.

food. Lubach's enjoyed a long and respectable life, but the place was no longer in fashion. Its last gasp had nothing to do with the large number of new dining rooms that have arrived on our scene and whether San Diego boasts 5000 or 6000 restaurants.

Or take the case of L'Escarage, whose following had been steady for 15 years. When I declined, Pierre Lustrat, the owner, didn't expect the prospect of serving two-to-ones, early-bird specials, or even advertising. The number of French restaurants in a city of this size is less than a handful, and L'Escarage could have hung on. But it needed greater flexibility and innovation.

As for the Abbey, that cavernous spot would

just that some semi-permanent stars fell from their heaven.

Now let's address ourselves to the so-called recession. The other night I went to visit the Chicken Pie Shop. My need to go there wasn't urgent, but I was curious to see how this bargain restaurant, which had retired in Hillcrest for half a century, was faring in its new location. The 200-seat shop is on a stretch of El Cajon Boulevard that's snubbed with chain and fast-food emporiums. It is a far cry from the place that was serving full capacity. Admittedly, a great many of its customers are retirees. Still, for \$13.50 you get soup or salad, a chicken pie, mashed potatoes, carrots, and dessert, and \$4.95 bought a full first chicken

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MINOLTA 5000i KIT (with 35/80) <ul style="list-style-type: none"> • Superb zoom lens • Program and manual • 28mm F1.7 lens • 100 ASA film • 3-year warranty \$399 INCLUDES CRUISE	FREEDOM 90 <ul style="list-style-type: none"> • Motorized drive to 1/8000 • AF auto lens with 1:2.8 • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$189 INCLUDES CRUISE	FREEDOM DUAL <ul style="list-style-type: none"> • Motorized standard and • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$179 INCLUDES CRUISE
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PENTAX SF10 KIT w/28-80 <ul style="list-style-type: none"> • 28-80mm zoom lens • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$419 INCLUDES CRUISE	P38 BODY <ul style="list-style-type: none"> • Program, aperture priority • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$159 INCLUDES CRUISE	6x24 BINOCULARS <ul style="list-style-type: none"> • 6x24mm objective lens • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$79 INCLUDES CRUISE
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OLYMPUS IS1 <ul style="list-style-type: none"> • 10-18mm zoom lens • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$159 INCLUDES CRUISE	INFINITY ZOOM 200 <ul style="list-style-type: none"> • 28-80mm zoom lens • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$159 INCLUDES CRUISE	INFINITY JR. <ul style="list-style-type: none"> • 28-80mm zoom lens • 100 ASA film • 3-year warranty • 3-year warranty • 3-year warranty \$64 INCLUDES CRUISE
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Konica 7-HP 80 RC <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$249.95 INCLUDES CRUISE	A-4 <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$134.95 INCLUDES CRUISE	POP SUPER KIT <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$69 INCLUDES CRUISE
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Vivitar VP 2000 <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$39 INCLUDES CRUISE	70-210 zoom lens <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$99 INCLUDES CRUISE	5000 AF PROJECTOR <ul style="list-style-type: none"> • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film • 100 ASA film \$139 INCLUDES CRUISE
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Prok. Ka-took. Ka-took. Katik.
kank, kankikank. We used to be
the American Ping Pong
Association. Kankikank. Ka-took.
Ka-took. But the Parker Brothers
game company indemarked Ping
Pong. Kankikank. Since 1934 we've
been the U.S. Table Tennis
Association. ka = TIK.
KankikankTIKATIKATIK.
CRACK. Oooh, nice shot. Tik.
Tik. Tik. nk. nkknk-krrrrr.

Sun Diego has almost 500 members. Pock. Ka-took. Ka-took. One of the biggest clubs in the U.S. Ka-tik, KTKIK, CRACK. Goff! Tuck, tik, ti-tzz. A little help with the ball over there! Pock, pock. Thanks. Yeah, we've been in Sun Diego for 25 years, and we have some of the best players in the country here. Should do pretty well in the U.S. Table Tennis Association national championships this week.

Ready? Pock. Ka-tok. Ka-tok. They're being held for four days at the San Diego Convention Center. Ka-pok, ka-pok. We'll have 56 tables in one room, going strong for about ten hours every day. Every different event.

Singles, doubles, men, women, kids. Imagine the sound of 120 people in the same room playing table tennis! *Katik, katik, kankakankak.* From all over the country, the best players.

K-TIK TIKTIKTIK. KA-WHAP
Where! Tik, tik, kakakak-ah-mm.
See how the racket is blue on
one side and red on the other?
Yeah, it's a racket, not a paddle.
Paddles are those things you have
in your family room with the
chips in the edges and the rubber
peeling off. Comin' at ya! **Ka-
POK. Ka-toh.** Players got so good
at hitting tricky shots ka-pok that
the tournament rules were

Look at "Dialogue," one of the 138 works by Jose Luis Cuevas that will be on exhibition in the Tsanderi Gallery beginning early next year. Cuevas — whose cause dealer Jose Tsanderi has been advancing for a quarter century — is one of the most widely known of contemporary Mexican artists. He has been exhibited everywhere, he has won many awards, there are numerous books and articles about him. But the inner life of this artist remains opaque, mysterious, and terrifying as that 1968 wash-and-ink drawing.

In an ambiguous tan space, two male figures confront each other. Their irregularly rounded, hairless heads emerge bulb-like from their narrow shoulders and thick necks, giving them the shape of diseased yams or tumescent phalluses. Their faces are ugly in a



"A ballad is a simple narrative poem of popular origin, composed in short stanzas, especially one of romantic character and adapted for singing." That's one way to look at it. Here's another:

It's on the banks of Loch Fannich, in northwestern Scotland, that the Dunbar family works theircroft. Tucked down in a glen purple with heather, sheltered from the fierce winds that howl off the loch, the stone and earth black-house of Angus

Dunbar clings to the land like a scabbard leechen.

This year, 1830, things are not going well for the Dunbars. Money from neighboring clans is short, the harvest is poor, and the English gold, some of which the Dunbars used in exchange for more profitable tenants: sheep. The emerald slopes surrounding the loch are fast being divided up, criss-crossed with low stone walls and dotted with the summer houses of English gentry.

Agnes fears hiscroft is next. So he sits by the peat fire this evening, morose, as his wife Madeleine dips a spoon into the porridge bubbling in a cookpot. She wants to cheer her husband. Perhaps with a song, she thinks.

(continued on page 4, col. 4)



"*Diagnosis*," 1958

peculiarly repulsive way; tiny, slirlike, piggish eyes; small toothy mouths like those of carnivorous fish; a Picassoesque displacement of noses and ears; hostile, calculating, icily dangerous personalities peering through a clumped fat wad of flesh. One

(continued on page 5, col. 5.)

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LAWS**

*In the Kon Tiki Ballroom
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**TIM
WEISBERG**

*In the Aulary Ballroom
Concert times:
9:00 pm & 11:30 pm*

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BAND**
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William D. Evans
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**HOLLIS
GENTRY**
*Comedy Isle-
Bahia*

*Music begins at
9:00 pm*

COLOURS
*Aboard the Bahia Belle Sternwheeler
Music begins at 9:00 pm*

RIO
*Aboard the Hilton Queen Sternwheeler
Music begins at 9:00 pm*

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(Continued from page 5)

intimation of character and emotion. The style is powerful, relentless, unmistakable — the signature of an artist whose idiosyncratic vision can never be forgotten; once encountered, it lingers forever in the memory, like a punishing anxiety of childhood crouched in the unconscious, ready to spring.

Like all art in the traditions of expressionism and surrealism, these drawings conceal their ultimate meanings. Explicit ideas are rare in their dream environments; clear explanations are not to be found. To communicate, the artist relies on the viewer's own unconscious traumas, the fears of suffocation, imprisonment, and attack that pulsate on the right side of our consciousness, the intermittent paranoia we have all experienced, according to which society seems a heavy menacing mob and human beings are at once frighteningly exotic and destructive presences from whom one cannot escape.

If one looks to Curcio's own life for the source of this vision, one finds a certain gruesome harmony

between his work and his overt preoccupations and experiences. Diseases and accidents have troubled his 56 years: feverish hallucinations, a debilitating cardiac reflection, a serious motorcycle accident in Mexico, a grave automobile wreck in Italy, a major plane crash in which he was at first listed among the dead.

Early in his career he showed an interest in cadavers (which he dissected in hospitals), in prostitutes, in the poor and suffering.

Anger and violence have played a crucial role in his emotional life. He participated in the revolutionary movement in Argentina and in the tumultuous opposition to the Vietnam war. His aesthetic convictions have led him to intense polemics on artistic subjects, including vehement attacks on such sacred cows as the Mexican muralist tradition, the movement for indigenous Latin American styles, the influence of New York art, the modern emphasis on abstraction as the expense of figurative representation. Along with his success and honors,

Curcio has been surrounded by controversy, giving rise to violent public reactions, provoking clashes between his supporters and detractors, being subjected to threats of arrest by authorities, and even to physical assault. An internal literary universe reinforcing his themes and attitudes has been dominated by Dostoevsky (with his emphases on crime, sin, and isolation), Dickens (with his grotesque social portraits), and Kafka (with his nightmarish depictions of an incomprehensible, threatening world).

But it is in his art that we can encounter this strange, obsessive, creative sensibility in its disturbing totality. It is an opportunity for just such an encounter that the Tanside Gallery is once again offering us. The Tanside Gallery's comprehensive retrospective exhibition of drawings by Jose Luis Curcio will open Sunday, January 5, and run through March 2. The gallery, located at 820 Prospect Street in La Jolla, is open Tuesday through Sunday, 10:00 a.m. to 6:00 p.m. For further information, phone 454-3691.

— Joseph K.

READER'S GUIDE TO LOCAL EVENTS

Contributors to READER'S EVENTS must be notified by mail no later than the Friday preceding the Thursday event in order to be considered for publication. Items should be sent to: READER'S EVENTS, c/o P.O. Box 1000, San Diego, CA 92108-5003. Do not phone. The Events Editor reserves the right to edit all material. Local complete information, including a description of the event, the date and time it is to be held, the ticket address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information in READER'S EVENTS. EDITOR, P.O. Box 8583, San Diego, CA 92108-5003.

OUTDOORS

Winter holidays, the moment when the sun melts its scorching heat from the celestial sphere, occurs this year at 7:07 p.m., Friday, December 21. The event signals the beginning of winter in the Northern Hemisphere. With only about ten hours of daylight, San Diego must endure its darkest and gloomiest nights this week and next. During the day, the sun struggles to an altitude of only 34 degrees (as seen from San Diego), then quickly sinks toward the horizon.

Mountains Hill, the San Diego Natural History Museum's Conservancy, are sponsoring a winter hike on Cowles Mountain in San Marcos on Saturday, December 22, from 9:30 a.m. to 3 p.m.; tickets will be \$10. The hike will be on the trail of a Keweenaw advance conservator from 1.8 mile College Avenue north about one-half of a mile to Nampa Road. Turn right and go about two and one-half miles to Caliente Drive. Park and meet near the southwest corner of the intersection of the two roads. It's free. Call 232-3821 for more information.

Cross-Country Skis are in for a short-lived treat this month and next if winter snows intense enough to drop several inches to two feet of snow.

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What A Way To Play For A Day!

SEA CRUISE SAN DIEGO

San Diego Reader December 20, 1990 7

READER'S GUIDE TO LOCAL EVENTS

December 21, 2:30 p.m. and 8 p.m.
Sunday, December 21, and
2:30 p.m., Sunday, December 21. For
ticket information, call 560-6741,
560-5676, or 236-4510.

"The Nutcracker," the American
Ballet Ensemble and the International
Orchestra of USIU will perform the
personal family classic tonight,
Thursday, December 20, through
Sunday, December 23, at the East

Courtesy Performing Arts Center, 210
East Main Street, El Cajon.
Performances are scheduled at
7:30 p.m., Thursday, 2 p.m. and
7:30 p.m., Friday and Saturday; and at
2 p.m., Sunday. For ticket
information, call 440-2277.

Contre Dancing, Martha Wild will
call an evening of participatory
New England contra and square
dances on Friday, December 21,
beginning at 8 p.m., at the Trinity
United Methodist Church, 3030
Thorn Street, North Park. A
beginners' workshop will begin at
7:45, and all dances throughout the
evening will be taught. For ticket
information, call 225-9184.

Flamenco Ring, an evening of
flamenco music and dance will be
offered on Friday, December 21,
at 8:30 p.m., at the Kingston Hotel,
1085 First Avenue, downtown.
Featured performers will be flamenco

guitarist Wolfgang "Lalo" Pich, singer
Cham Monte-Romero, and the Ole
Sevilla dancers. For ticket
information, call 232-6041.

"The Nutcracker" dance critics
from the Dance Theater of Harlem,
the Pacific Northwest Ballet, and the
Oakland Ballet will present
Tchaikovsky's masterpiece at the
Mandelbrot Auditorium, Friday,
December 26, through Sunday,
December 28. The presentation will
feature Tony award-winning Pina
Bausch (of the Volksballe Berlin)
and her dancers. Performances are
scheduled for 8 p.m., Friday, 2:30 p.m.
and 8 p.m., on Saturday, and for
2:30 p.m. only on Sunday. For ticket
information, call 298-7171.

"The Nutcracker," the New West
Ballet Theatre will stage its 11th
annual presentation of the holiday
favorite at the Pantages Center for the
Performing Arts, 15500 Sepulveda Road,
Picoas, on Saturday, December 29, at
2 p.m. and 7 p.m., and Sunday,
December 30, at 2 p.m. For ticket
information, call 741-8838.

A Season's Dance will be held on
Thursday, January 12, from 1:30 p.m.
to 4 p.m., at the Ballroom Park Club
near the House of Pacific Delights
(off Presidents Way) in Balboa Park,
on Thursday, January 12. The Swing
Tones will provide modern and old-
time music. The event is being
sponsored by Senior Services and the
City of San Diego Parks and
Recreation Department. For ticket
information, call 236-7676.

FILM

"The Navigators: Pioneers of
the Pacific," a film exploring the
ancient navigational language of
today's Polynesians will screen at the
San Diego Museum of Man in Balboa
Park on Friday, December 21, at noon
(it's a River Day event, meaning you
can bring a lunch if you like, just
finish it before entering the museum).
You're not in advance admission to
the museum to see the film. Call
233-3223 for more information.

At the Library, the San Diego Public
Library's Film Series continues on
Wednesday, December 26, at 7 p.m.,
with a screening of "The Shawl," director
Jerzy Skolimowski's Oscar-nominated story
of mind control and superstitions that
star Alan Bates, Susan Sarandon, John
Hurt, and Tim Curry.
On Wednesday, January 3, at 7 p.m.,
the library will screen Patricia
Romero's "I've Heard the Mermaids
Singing," a very ironic observation of
women at risk with relationships,
ideals, and themselves.
On Monday, January 7, The
Company of Wolves will be presented
at 7 p.m. The film is a black comedy
exploration of a young girl's
fascination with crossing the sexual
threshold.
On Wednesday, January 9, at 7 p.m.,
a video showcase featuring works by
independent filmmakers will be
offered.
All movies will be shown in the
third floor auditorium at the main
public library, 820 F Street,
downtown. Admission is free. Call
234-5600 for more information.

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READER'S GUIDE TO LOCAL EVENTS

"A Christmas Carol" the Museum of Contemporary Art will screen the classic at Sherwood Auditorium at the museum, 100 Prospect Street, La Jolla, Wednesday, December 26. For ticket information, call 454-6487 or 278-4487.

MUSIC

More from the Stars, the Better World Rocking. 850 Gilchrist Street, Mission Hills, is offering the following concerts this week: Friday, December 21, at 8 p.m., Andrew Mac will perform classical guitar music; Saturday, December 22, at 8 p.m., senior Patrick Rags will perform a holiday-themed program; on Sunday, December 23, at 4 p.m., Polyphone will perform classical, jazz and original music for two guitars; on Sunday, December 23, at 7:30 p.m., French horn player Mark Barker and pianist Victor Lukensky will perform classical music; on Monday, December 24, at 8 p.m., the Electroacoustic Ensemble will perform a concert of East European folk and seasonal music; and on Wednesday, December 25, at 7 p.m., Jim Socolow will offer a program of Czechoslovakian folk songs. On Friday, December 25, at 8 p.m., Janine and Paul will perform musical music on period instruments; on Saturday, December 26, at 8 p.m., Dan Aron will present a program of classical and traditional American music; on Sunday, January 1, at 7 p.m., musicologist Jeff Pataek will give authentic renditions of some of the world's longest songs; and on Friday, January 4, at 8 p.m., James Lee Lane will perform classical guitar music. Admission to any performance is by donation. Call 226-8077 for more information.

Classical and Jazz Music. Better Live! Bell and pianist Vince Cooper will perform at Palace Restaurant, 855 Fifth Avenue, downtown, on Friday and Saturday, December 21 and 22, from 5 p.m. to 11 p.m. For reservations, call 233-5687.

Christmas Concert. The San Diego Master Chorus will present a Christmas concert for the homeless on Saturday, December 22, at 7 p.m., at the St. Vincent de Paul Homeless Center, 1501 Imperial Avenue, downtown. It is a benefit concert; it's intended as a performance to be attended by homeless people. For more information, call 233-8500.

Organ Concerts. San Diego Civic Organist Robert Plimpton will perform a program of Christmas music on Sunday, December 23, at 2 p.m., featuring music by Bach, Handel, Schumann, and Purcell. On Friday, December 20, also at 2 p.m., Plimpton will honor the 70th anniversary of the Spillars organ with a program featuring music by Whitehead, Widor, Bach, Scriabin, and others. Both concerts will take place in the organ pavilion in Balboa Park. Admission is free. Call 226-0919 for more information.

Christmas Music. pianist Nicholas Pevsner will offer a program of music by Bach, Chopin, Hindemith, Liszt, and Scarlatti on Sunday, December 23, at 3:30 p.m., at the St. Bridget Parish, 4115 Cass Street, Pacific Beach. For admission information, call 493-3030.

"The Christmas Song" the Beverly Hills Music of the Five Unitarian Church is sponsoring a concert of gospel music on Sunday, December 23, at 7 p.m., at the First Unitarian Church, 4000 Fifth Street, in Hillcrest, across from the USC Medical Center. A 100-person mass choir, composed of members of several San Diego synagogues, will perform. All proceeds will provide food baskets for homeless families. For ticket information, call 266-5246 or 234-5659.

NORTH COUNTY JITTERBUG & SWING

ENCINITAS - VISTA - RANCHO PENASQUITOS

BEGINNER CLASSES START THE WEEK OF JANUARY 7

FOR INFORMATION OR TO REGISTER CALL

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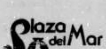
NEW YEAR'S EVE CELEBRATION SOUTH OF THE BORDER!

PACKAGE #1	PACKAGE #2
Dec. 30-Jan. 1 2 days-1 night (2nd night free) \$89 p/p-dbl. occ.	Dec. 29-Jan. 1 3 days-2 nights (3rd night free) \$101 p/p-dbl. occ.

NEW YEAR'S EVE PARTY INCLUDES:

- 1 buffet dinner
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February 8

Poison
December 20

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SIMON

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DANCE CLASSES



CLASSES START WEEK OF JANUARY 7
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Beginning Jitterbug/Swing, Wed., Jan. 9

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Do you find and know your own answers?
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(with David Carson)

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or all of the above plus
Deluxe Overnight Guest Room • Bottle of Chateau Champagne (in Room)
New Year's Day - Brunch
Late check-out (4:00 pm)
\$125.00 per couple

*** Holiday Inn**
Hempden Park • 8110 Aero Drive, San Diego
FOR RESERVATIONS CALL 277-8888

Tickets can be purchased at the Hotel Desk - payment is required at time of reservation.

READER'S GUIDE TO LOCAL EVENTS

"Piano and Voice" pianist and vocalist Michael Feinstein will perform a program of classic American popular songs Wednesday through Monday, December 28 through 31, at the Civic Theatre, 202 G Street, downtown. Works by George and Ira Gershwin, Irving Berlin, Cole Porter, Jerome Kern, Rogers and Hart, and others will be featured. The concert is being sponsored by the San Diego Playhouse. Performances are at 8 p.m., Wednesday through Friday, 2 p.m. and 8 p.m., Saturday, 2 p.m. and 7:30 p.m., Sunday, and 8 p.m., Monday.

Plano Concert, piano virtuoso Casimir Bulawa will be featured in a holiday benefit concert on Saturday, December 29 at 7 p.m., at the First United Methodist Church, 2111 Camino del Rio South, Mission Valley. Proceeds will benefit the Anaheim School, a nonprofit private day school for young people aged 6 to 20 with learning difficulties. For ticket information, call 433-9977.

A Display of Local Talent, the East County Jewish Community Center Music Committee will present a "Musicians in the Making" concert on Sunday, January 6, at 2 p.m., at the East County Jewish Community Center, 4979 14th Street, College area. The program is designed to showcase local young musicians to the community; the performance will feature pianist Inna Gafner, violinist Dan Haley, and cellist Eric Cheng. Admission is free and open to the public. Call 583-3300 for more information.

Jazz Music, the Al Danforth Quartet, with Bob Thomas, Steve Ingersoll, and Danny Campbell, will perform

free of charge at San Diego City College's Theatre, located between 13th and 15th streets, downtown, on Tuesday, January 8, from 8 p.m. to 10 p.m. Free parking will be available in lots 7 and 8 on the campus. Call 234-1062 for more information.

Chamber Music Concert, the La Jolla Chamber Music Society's 1989/90 Concert Series continues with a performance by the Los Angeles Chamber Orchestra, under the direction of conductor Jane Brown, at Sherwood Auditorium at the Museum of Contemporary Art, 100 Prospect Street, La Jolla. For ticket information, call 459-3724.

Lectures
"Patio and Container Gardening," Trinkle Wilkins will speak at the Friday, January 4 meeting of the Vista Garden Club at the Senior Services Center, 122 Safford Street, downtown Vista. Admission is free. Call 594-0234 for more information.

More Opera Discussion, San Diego Opera artists, director Ian Campbell will offer a talk on Mozart's opera *Don Giovanni* on Friday, January 4, at

8 p.m., at the Caribbea Cultural Arts Center, 3557 Monroe Avenue, Caribbea. The presentation will also include musical selections from the opera performed by members of the San Diego Opera. It's an installment of the Caribbea Arts Association's "Art in Life Plus" series. For ticket information, call 534-7302.

Brushing Up Your Technique, surrealist Robert Lindley will demonstrate surrealist painting techniques at the Monday, January 7 meeting of the San Diego Art Club in the Quail Gardens Drive, Encinitas. Admission is free and open to the public. Take the Encinitas Boulevard exit from I-5, and turn left on Quail Canyon Drive. Picked one-fourth of a mile to the parking area (there's a charge to park for which it's advisable to bring quarters). Call 753-7473 for more information.

"Cool Pat Tamm," Mrs. Will, music teacher and San Diego Opera board member, will discuss the opera and play recorded excerpts from it on Wednesday, January 9, at 1 p.m., at the La Grana Library, 7255 M.

El Camino Real, Caribbea. The lecture is being presented by Mrs. Coz's College's Community Services program and is scheduled as a preview for upcoming performances of the opera at the Civic Theatre.

IN PERSON

Comedy at the Improv, Al Lohel headlines tonight, Thursday, December 23, through Sunday, December 25. Greg Cho does the middle act, and Frank Marino is the opening act. Randall Shenden headlines from Wednesday, December 26, through Sunday, December 28. Greg Cho does the middle act, and Frank Marino is the opening act. Dana Gould headlines Wednesday, January 2, through Sunday, January 6. Jerry Seinfeld is the middle act. Sam Martin opens. Monday Night Live features Mark Roberts on January 7. Jeff Dunham headlines Tuesday and Wednesday, January 8 and 9. Steve Buscemi is the middle act. Jim McDonald opens. Regular showtimes at the Improv are Monday through Wednesday, 8:30 p.m.; Thursday and Friday, 8:30 p.m. and 10:30 p.m.; Saturday,

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Grossmont Center (Bobby McGee's)	8:30 2:30 10:30 4:30 12:30 6:30	Southland Plaza (Carrows Restaurant, Sav-on Drugs)	9:10 3:10 11:10 5:10 1:10 7:10
Fashion Valley (Smuggler's Inn Restaurant, Friars Rd.)	8:30 2:30 10:30 4:30 12:30 6:30	Border (West gate parking)	9:30 5:30 11:30 7:30 1:30 7:30 3:30

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Pueblo Americana Hotel
Jai Mai Palace

ROSARIO BEACH
La Mesa Restaurant (Hotel Quirina del Mar)

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\$50
ROMANTIC
DINING AND
LIVE MUSIC

Two seatings, 6 p.m. and 9 p.m.
Includes:
Croce's delicious four course dinner, glass of champagne, party favors, entrance to Croce's Jazz Bar and Croce's Top Hat Bar & Grill. Please join us for our Grand Opening at Ingrid's Cantina and All Night Cafe at 12 midnight.

Quarteto Agape Latin Jazz 9 p.m.
plus Daniel Jackson on the piano from 6-9 p.m.

\$35
DRINKS,
SNACKS,
PLUS RHYTHM
& BLUES

1000 p.m. Please add \$5 for comedy show (8:00 - 9:30 p.m.)
Includes:
\$10 in "Croce Bucks" for drinks and snacks (Mexican-South-West-Philly Cuisine), party favors, champagne at midnight, plus entrance to Croce's Top Hat Bar & Grill.

Appearing in Croce's Jazz Bar:
The Statesboro Blues Band
Rhythm & Blues, 10 p.m.

\$125
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AT HIGH STAKES
AFTER DINNER
COCKTAILS AND
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On the French Quarter Roof of The Hotel St. James: Your private party. A breathtaking panoramic view of the harbor. The penthouse and rooftop are yours. Appetizers, cocktails, party favors, and dancing under the stars till 1:00 a.m.

Grand Opening at midnight: Ingrid's Cantina ALL NIGHT CAFE

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"The Tonight Show" with Johnny Carson, with Lisa Wild & Penny Wiggins as M.C.

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Every Thursday (\$2.00 admission with any valid college ID)
FREE ADMISSION
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Starring
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Showtime's Comedy Club Network with William Lewis and Peter Abair as M.C.

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Great prize giveaways!

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Tickets available beginning December 7 at all issue points. Ticket centers or charge by phone: (619) 278-1025

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LOS ANGELES AT NEW ORLEANS
Complimentary hot dogs, chili, & popcorn. \$1.25 well drinks & draft beer, \$4.35 draft pitchers

ADD LAUGHTER TO YOUR CHRISTMAS PARTY
Call now for Comedy Isle's Holiday Packages 488-0551 ext. 3343

READER'S GUIDE TO LOCAL EVENTS

8 p.m. and 10 p.m., and Monday at 8:30 p.m. The Improv is located at 832 Canyon Avenue, Pacific Beach. For reservations and ticket information, call 463-6420.

More Comedy, the Comedy Inn at the Bahia Resort Hotel presents Dane Nichols tonight, Thursday, December 20, through Sunday.

December 23, Jeff Riesenman, entertainers on Wednesday, December 26, Barry Diamond entertainers Thursday, December 27, through Sunday, December 30. Showtimes are Wednesday, Thursday and Sunday at 8:30 p.m. Friday and Saturday at 8:30 p.m. and 10:30 p.m. The Comedy Inn is located at the Bahia Resort Hotel, 900 West Mission Bay Drive, Mission Bay. For reservations or other information, call 468-6272.

And Still More, North County's Council Near nightclub features Ken Smith, John Paden, and Carl Grant tonight, Thursday, December 20, through Sunday, December 23, Rockwell, Dan Bradley, and Betty Rausch entertainers Wednesday, December 26, through Sunday, December 30, Dan Flom, Benny Rausch, and Kim Simmons entertainers on Monday, December 31, with shows at 8 p.m. and 10:30 p.m. Regular

showtimes are Tuesday, Wednesday, Thursday, and Sunday, 8:30 p.m. Friday at 8:30 p.m. and 10:30 p.m. and Saturday, 8 p.m. and 10:30 p.m. The club is located at 2218 15th Century Road, Suite 124, in Oceanside. For ticket information or schedule updates, call 757-3177.

An Open Poetry Reading will take place at the La Jolla Recreation Center, 615 Prospect Street, La Jolla, on Friday, December 28, beginning at 7 p.m. Admission and participation are offered free of charge. Call 494-2077 for more information.

Poetry Reading, poet and songwriter Ric Munoz will appear in room F 12 at Palomar College on Sunday, December 30, at 7:30 p.m. The event is being sponsored by Phi Kappa Phi. The college is located at 1140 West Mission Boulevard, San Marcos. For ticket information, call 744-1150 or 422-5536.

"The Mission," the San Francisco performance troupe Culture Clash will present its full-length comedy play, "The Mission," at the La Jolla Theatre, 1140 West Mission Boulevard, La Jolla, on Thursday, January 3, through 5, 10 through 12, and 17 through 19, at the La Jolla Theatre, 1140 West Mission Boulevard, La Jolla. The play concerns the early California mission and the alleged 11th-century of the Convent of the Mission. All performances will begin at 8 p.m. For ticket information, call 235-8466.

A Laugh Fest, Kill Them with Comedy, a local comedy television show, will present an evening of comedy performances on Sunday, January 6, at 8:30 p.m., in Blue Heaven, 615 E. Street, Chula Vista. The show will be hosted by Kent Howe and will feature Paul Landolfinger, Tony Edwards, Amy Caporaso, Antonio Linares, and Joe Evans. For ticket information, call 390-2815 or 422-5536.

Poetry, Music, and Art will be performed and displayed on Monday, January 7, at 7 p.m., at the La Jolla Theatre, 1140 West Mission Boulevard, La Jolla. Featured performers will include Mary and Bill Mayo (poetry) and Richard Collins (music). Also, artwork by Dan Townsend will be on view for ticket information, call 494-2077.

RADIO & TV

"Jazz Roots," on Sunday, December 23, from 9 to 10:30 p.m., local old-time music archive Lou Carr will present "Christmas in Jan Time," featuring 7th by Louis Armstrong, Jack Teagarden, Clarence Williams, Pantry Dandridge, et al., on KSDS-TV, 531 some of the best from the campus of the College (88.3 FM). The feature on Sunday, January 6, will be "From Baltimore to Atlanta," with East Coast jazz, blues, and gospel 7th by Blind Willie McCall, Baroque Bob, Blind Blake, and more.

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Fri., Jan. 4
7:00 pm
9:30 pm
Movie

Sat., Jan. 5
7:00 pm
9:30 pm
Movie

Sun., Jan. 6
2:00 pm
7:00 pm
9:30 pm
Movie

WEEK 2

Fri., Jan. 11
7:00 pm
9:30 pm
Movie

Sat., Jan. 12
7:00 pm
9:30 pm
Movie

Sun., Jan. 13
2:00 pm
7:00 pm
9:30 pm
Movie

WEEK 3

Fri., Jan. 18
7:00 pm
9:30 pm
Movie

Sat., Jan. 19
7:00 pm
9:30 pm
Movie

Sun., Jan. 20
2:00 pm
7:00 pm
9:30 pm
Movie

WEEK 4

Fri., Jan. 25
7:00 pm
9:30 pm
Movie

Sat., Jan. 26
7:00 pm
9:30 pm
Movie

Sun., Jan. 27
2:00 pm
7:00 pm
9:30 pm
Movie

WORLD CLASS... Uptown Shopping

and
FREE HOLIDAY ENTERTAINMENT

MILITARY FAMILIES NEED YOUR HELP
Saturday, December 22, 10-3

Get into the true spirit of the season. Give to those separated from loved ones stationed in the Middle East by bringing canned goods and toys. KCBQ will broadcast live from a mobile junior studio in the Plaza between Carme and Pecos. And enjoy the Visual Arts Center's 3-5.

Share in the Uptown District holiday spirit. In the Plaza Area, meet us on

Discover the delightful shopping surprises in the sophisticated urban village of Uptown District. It's a 30's inspired environment of 25 carefully planned outdoor cafes, shops and a Ralph's Supermarket.

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Specialty store for all women.</p> <p>CAPE ZERO
Full service desert yogurt and ice cream. Frozen yogurt cakes to go.</p> <p>CANINE CALIFORNIA BISTRO
Affordable priced gourmet full service restaurant and carry-out.</p> <p>CANINE CHINE
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Designer women's apparel.</p> <p>CORONADO COFFEE COMPANY
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Gourmet coffee, light cuisine.</p> <p>CHICK'S NATURAL
Naturally cooked chicken.</p> <p>DEAN'S 80-MINUTE PHOTO
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Eyeglasses and examinations.</p> <p>PERRINCA'S RESTAURANT
Italian cuisine.</p> <p>THE PORTAL PLACE
Mailbox rental, UPS/Federal Express, copies, FAX, business services.</p> <p>RALPH'S MARKET
Supermarket.</p> <p>SALE COMED HALL
Nail care.</p> <p>SOCKS FOR ME
Socks for everyone.</p> <p>ONE HITS ONLY
Women's Eveningwear.</p> <p>SUNDANCE TOURS AND TRAVEL
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- Dance to top hits with live bands before and after the show!
- Enjoy a 2 1/2-hour cruise with ever-changing views.
- Complimentary shell lei and mai tai as you board.
- Also, try our sternwheeler "MONTEREY" for another great cruise dinner package!

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per person

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This coupon valid for use in 10 persons should receive 10% discount on dinner or Sunday brunch cruise.

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READER'S GUIDE TO LOCAL EVENTS

"Jazz Live," the next concert offering on KSDS-TV (88.3) will feature the Al Davis Quartet, with Rob Thomas, Danny Campbell, and Steve Feinstein performing on Tuesday, January 8 at 8 p.m. Live in the San Diego City College Theater. (Can't pull in their signal? An easily recalled cable hookup to your TV receiver, available at any Radio Shack, will provide excellent reception, no matter where you live in the county.)

"Hide Fall of Niguel," explodes on the video screen once again with underground and independent music

SPORTS

Table-Top Tennis Tournament, the San Diego Chapter of the United States Table Tennis Association is hosting a tournament at the San Diego Convention Center, 111 West Harbor Drive, downtown, from today, Thursday, December 20, through Sunday, December 23. The event will feature over 40 different kinds of men's and women's singles and doubles matches played on 56 tables, beginning each day at 9 a.m., with live coverage each day beginning

at approximately 6 p.m. It's too late to enter, but spectators is offered free of charge. For more information, call 563-3673.

Artistic Basketball, the schedule includes the following 52½-minute contests: the Tucson Star Classic, Friday, December 21, and Saturday, December 22 at 6 p.m.; Thursday, December 27, at 7:30 p.m.; versus Baylor University. All games will take place at the Sports Arena.

The women's team will appear UC Riverside at 7:30 p.m., Friday, December 28, on Sunday, December 30, the team takes on Eastern Michigan (all for real). Both games will take place at SDSU's Veterans Gym. For ticket information, call 281-7775.

Tennis Basketball, the UCSB men's basketball team's schedule is as follows: Saturday, December 22, versus the University of Redlands, at 7 p.m.; Wednesday, January 2, versus Northern College, at 7 p.m.; and Friday and Saturday, January 4 and 5 at the La Jolla Classic, with Berkeley, Pomona-Pitzer, and La Verne, at 6 p.m. and 8 p.m., respectively. All

games will take place at UCSD's Trane Gym.

The women's team will host the UCSB Tournament from Friday, December 28, through Sunday, December 30, including William Smith (New York), Scripps, Whittier, Cornell, St. Thomas, and Millikin colleges, at 1 p.m., 3 p.m., and 6 p.m., respectively on Wednesday, January 2, the opponent is Nazareth College, at 6 p.m.; on Saturday, January 5, the opponent is the University of Southern Maine, at 2 p.m.; and on Thursday, January 10, the opponent is Anna Pacific.

Baseball, All games will take place at UCSD's Trane Gymnasium.

Chaparral Football, the Kansas City Chiefs will be in town, Sunday, December 23, at 1 p.m. at Jack Murphy Stadium. Call 283-7128 for tickets.

Baseball Tournament, the Above the Run Hoopsters Prep Classic will take place at Torrey Pines High School's gymnasium on Wednesday and Thursday, December 26, and 27, beginning at 1:45 p.m., and at the Sports Arena on Friday and Saturday, December 28 and 29, at 11:30 a.m.

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political, economic, and environmental conditions that surrounded the work's inception. Parts of the installation that are located in the upstairs administration offices may be viewed after making The exhibits will conclude Wednesday, January 2, an appointment.

political, economic, and environmental conditions that surrounded the work's inception. Parts of the installation that are located in the upstairs administration offices may be viewed after making The exhibits will conclude Wednesday, January 2, an appointment.

The Museum of Man, "Celebrate" commemorates the museum's 75th anniversary with an exhibition of dioramas with decorations and clothing and artifacts showing how rituals and celebrations have been an important part of man's life since the beginning of civilization. Featured during the month of December will be the exhibition of items representing Hanukkah traditions, including decorations, dreidl, and photographs.

California Expositors and the museum, continues through the end of the year. It includes two instructions for visitors to "be sure that the artists thought our ancestors looked like. One of these later turned out to be the greatest anthropological hoax of the century — the Piltdown Man. Also featured are original busts of black Americans, American Indians, and whites, at ages ranging from newborn to 114. Facial casts and photographs of people from around the world are also in the exhibit, as are photographs of today's children.

"Where the Two Came to Their Father," a set of 18 new serigraphs depicting abstract figures portraying the Navajo ritual of cleansing and healing returned warrior is on exhibit through the end of the year. The serigraphs were made by Mard Chale, a young white woman who had won the trust and friendship of the

Nansen and site altered to live and near the Nansen Research Center in the 1930s and '40s.

"Panama: A Slice Through Time" highlights three Panamanian eras: the pre-Columbian past, illustrated by gold and silver artifacts from the period of Quirigua; represented by objects unknown in the earlier epoch such as coins, religious medals, and musket balls; and the present, represented by the Panama Canal. The exhibit of the Cuna Indians of the San Blas Islands. The exhibit will continue through January 1991. In the east entry hall.

"Panama: The Past and the Present" is a richly illustrated featuring contemporary art and literary works by American Indians expressing what the elders have meant to them; it comprises a series of panels, including a map of the Isthmus, and watercolor, by artists, writers, poets, and photographers. It will run through February 10, 1991.

A new exhibition, "Life/Cycles and Cycles/Life: The New Renaissance in the Americas" will be presented. The exhibit concerns topics

reproductives, both biological and cultural aspects of the subject. For the "Cerebral" portion of the exhibit, the museum will borrow costumes and ritual items from the community's many cultural groups to illustrate their traditions. The "Life Cycles" or biological component of the exhibit will feature updated scientific information presented with displays on genetics, personality, human diversity, male and female reproductive systems, conception, birth, lactation, and bonding.

The Museum of Man is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. 739-2071.

Museum of Photographic Arts, an exhibition of photographs by Duane Michals will run through February 10, 1991. Michals is a self-taught photographer whose work has been displayed in the Art Institute of Chicago, the Museum of Modern Art

Museum of Photographic Arts, an exhibition of photographs by Duane Michals will run through February 10, 1991. Michals is a self-taught photographer whose work has been displayed in the Art Institute of Chicago, the Museum of Modern Art



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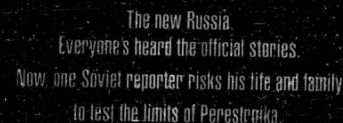
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READER'S GUIDE TO LOCAL EVENTS

In New York City, and numerous museums in France, Italy, Germany, Belgium, Sweden, the Netherlands, England, and Colombia. The exhibit will include more than 100 black-and-white photos, including 16 sequences and a few hand-painted photographs to tell nearly 200 individual stories. In addition to the photographs, a videotaped monologue by Michael will run continuously in the gallery. Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m., Thursday and 9 a.m. to 5 p.m. on Saturdays. Admission is \$2.00 for adults, \$1.00 for children 12 and under, and \$0.50 for seniors 65 and over. Tickets are available in advance at \$2.00 for adults, \$1.00 for children 12 and under, and \$0.50 for seniors 65 and over. Call (619) 594-1262 for more information.

Natural History Museum, 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 (619) 594-1262 for more information.

Reuben H. Fleet Science Theater and Science Center, currently running in the world's first 3-D CINEMAX film, *W. An Atom of the Sun*, a show created entirely from computer-generated graphics. The film takes viewers on a 3-billion-year journey through the evolution of life in just 11 minutes, from crowded galaxies of space into the microscopic world where the birth of life is depicted. Scheduled showtimes are 2 p.m., 5 p.m., and 7:30 p.m. daily, with an additional 10:30 a.m. show on Saturdays and Sundays. Admission includes screening 3-D glasses and entrance to the Science Center. Presented in conjunction with the movie is the exhibit "A Look at Depth" at the Science Center. The exhibition offers viewers many hands-on computer activities, including the

opportunity to manipulate images to reproduce the color method of creating the illusion of depth, the use of a spectacular "Hemlock" light that demonstrates how lenses can be made and how they produce their three-dimensional effect, and a chance to view objects through circular polarizing lenses and to view images through a prism mirrored screen.

Also running is the CINEMAX space film *Blue Planet*. Filmed by scientists on several shuttle missions, the film covers the thrill of space flight with panoramic views of Earth that include images of active volcanoes, the destruction of rain forests, eroding beaches, and other changes to our home planet that threaten its very existence. It will screen at noon (except Mondays), 1:30 p.m., 3 p.m., 4:30 p.m., and 6 p.m. daily, with an additional show at 10:30 a.m. on Saturdays and Sundays.

"Rock It to the Stars" is a new laser-light space tent that combines classic rock with 3-D computer animation and laser graphics. It plays Wednesday through Friday at 9:15 p.m. and 10:30 p.m. "Laser Rock III," choreographed to new laser graphics and computer

animation, includes Rush hits like "New World Man," "Tom Sawyer," and "Beaver the Whistle." It shows Saturday through Sunday at 9:15 p.m., with an additional show at 10:30 p.m. on Saturdays and an additional show at 6 p.m. on Sundays and Mondays.

Beginning Wednesday, December 26, a U.S. all-star show featuring the music of the Irish rock and roll band, *The Chieftains*, will show Wednesday through Sunday at 9:15 p.m. and 10:30 p.m. The theater and science center are located in Balboa Park. The Reuben H. Fleet Science Center (not the Space Theater) is open free of charge the first Tuesday of the month. For current show schedules, call (619) 594-1262 or (619) 594-1263. The science center is open 9 a.m. to 5 p.m. on Wednesdays through Fridays and 10:30 a.m. to 4:30 p.m. on Saturdays and Sundays.

San Diego Museum of Art, the exhibit "A Golden Age: Art and Society in Hungary 1890 to 1914" is currently on view, comprising paintings, engravings, textiles, ceramics, and posters by artists who worked in what has been described as Hungary's Golden Age. The exhibit will close on Sunday, January 6, 1991. The museum is honoring the San Diego Museum of Art Art

Guild All-California Israel Exhibition, featuring one work from each of the 43 participating artists, including San Diego artists show Barbra, Jim Ben, Ellen Phillips, and Raul Tavares.

Viewing hours in the museum are from 10 a.m. to 4:30 p.m., Tuesday through Sunday, 125-7911.

San Diego Museum of History, the exhibit "Changing Faces, Celebrated Faces: Images over Time" will be on display through Sunday, December 30. It's an exhibition of historic photographs selected from the 119 million images making up the San Diego Historical Society's photo collection that graphically reveals more than a century of change to the face of San Diego city and county. The museum is located in Balboa Park, in the Casa de Balboa building. Hours are from 10 a.m. to 4:30 p.m., Wednesday through Sunday. 214-6231.

GALLERIES

"Beginning at the End," Gallery Vista's current exhibition features works by 23 San Diego artists including glass pieces by Bruce

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NSHICLAN DANCING	1:00-2:00	1:00-2:00	1:00-2:00
WEST COAST SWING	2:00-3:00	2:00-3:00	2:00-3:00
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READER'S GUIDE TO LOCAL EVENTS

Sewell, figurative sculpture in aluminum and wood by Russian-born Ben Segal and watercolor and original prints by Dorothy Modafferi and Kelli Poe. A reception for the artists will be held on Thursday, December 20, from 5:30 p.m. to 9 p.m. Gallery Vista is located at 228 East Broadway. Visa hours are from

10 a.m. to 4 p.m., Tuesday, Wednesday, Friday, and Saturday; and from 10 a.m. to 8 p.m., Thursday. 758-5258.

Two-Person Show, two works by Elizabeth Fries. Woodcut and metal will be on view at the Art Scene, 4150 Mission Road, Pacific Beach (in the Promenade), from Saturday, December 29, through January 30. A monthly show of paintings, sculpture, collage, ceramics, jewelry, photography, and wearable art by 75 Claymont Art Guild member artists is also on display. Viewing hours are from noon to 9 p.m., Monday through Friday, from 10 a.m. to 9 p.m., Saturday; and from 11 a.m. to 9 p.m., Sunday.

Watercolor Exhibit, works by Cecile D. Barnes will be featured at the Standard Gallery, 119 North Main Street, Fallbrook (in Jackson Square), from Wednesday, January 2, through January 31. Gallery hours are from 10 a.m. to 5 p.m., Monday through Saturday; and from 11 a.m. to 4 p.m., Sunday. 723-1330.

"A New Decade," a multimedia exhibition of works by Southwestern College students will be on view at the college art gallery from Thursday, January 3, until a reception for the artists at 11 a.m., through January 11. The exhibit will feature paintings, drawings, sculpture, photography, ceramics, and jewelry. The gallery is located on the north side of the campus at 900 Over Lake Road, Chula Vista. Viewing hours are from 9 a.m. to 2 p.m., Tuesday the 4th, Friday, and Saturday and Thursday from 6 p.m. to 9 p.m. 421-6700 x513.

"A New Decade," works by an audience at Southwestern Junior College will be on view at the college art gallery beginning with a reception for the artists on Thursday, January 3, at 11 a.m. The exhibit will run through January 11. Gallery hours are from 9 a.m. to 2 p.m., Tuesday and Friday; and from 6 p.m. to 9 p.m., Wednesday and Thursday. The college is located at 900 Over Lake Road, Chula Vista.

"Transcending Visually," acrylic and Primacolor works by Barbara Jencks will be on view at the Better World Bookery, 4011 Goldfinger Street, Mission Hills, from Thursday, January 3, through January 30. For more information, call 260-8007.

"A Mixed Bag," mixed media and prints by Ruth Dennis, colored-pencil drawings by Robert Bradford, and watercolor exhibitions at the San Diego Art Guild Gallery, 850 Del Mar Drive, San Diego, from Friday, January 4, from 4 p.m. to 6 p.m. The show will run through January 11. Gallery hours are from 10 a.m. to 4 p.m., Tuesday through Sunday. Call 755-4566 for more information.

"Fit and Fun," the Stern Club Bookstore and Gallery is having an exhibition of photography and ceramics by Joe and Marge Huberman from Friday, January 4, through January 11. Viewing hours are from noon to 8:30 p.m., Monday through


Friday; and from noon to 4 p.m., Saturday. The gallery is located at 1820 Bay Street, North Park. 399-1742.

"A Celebration of Excellence," photographs and objects by Hank Hagan will be on view at Inside, a showroom, in the Del Mar Plaza, 1555 Camino Del Mar No. 315, Del Mar. The show comprises 12 color and black-and-white photographs and a small group of objects including tables and lamps. Showroom hours are from 10 a.m. to 9 p.m., Monday through Saturday; and from 11 a.m. to 6 p.m., Sunday. The show will run through Sunday, December 23. 755-2820.

"more modern," an installation by Johnny Coleman and recent paintings by Doris Baur are on view at the JWA Contemporary Gallery, 837 O Street, downtown, through Monday, December 24.

Ceramic Pot Exhibit, an exhibition of ceramic miniature pots made by Robert Chase are on view at the Art

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Top 106 Songs
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From 12 noon to 8 pm
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3 Great Ways To Celebrate!

New Year's Ballroom Gala:
Enjoy a world-class party in Hilton's International Ballroom. One affordable price includes a five-course, full-service dinner with wine, all drinks*, Champagne toast at midnight, party favors and dancing to the music of the People Movers.

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Avoid acquaintance is ne'er forgot with this San Diego tradition. Savor the Tradewinds Restaurant's special five-course dinner with wine, all drinks*. Champagne toast at midnight, party favors and dancing to live entertainment in the Cargo Bar. All with the view of Mission Bay!

New Year's Eve '90
New Year's Package:
Your choice of parties plus deluxe accommodations at the San Diego Hilton for only
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1990 Party
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Includes: champagne, appetizers and dancing. Party starts 8:00 p.m. (Cash only)

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READER'S GUIDE TO LOCAL EVENTS

Scene Gallery, 4150 Mission Boulevard, Pacific Beach (at the Promenade), through Wednesday, December 26. Also on view are paintings, collage works, ceramics, jewelry, photographic prints, and sculpture in works by 75 California Art Guild member artists. Gallery hours are from noon to 5 p.m. Monday through Friday; from 10 a.m. to 5 p.m. Saturday; and from 11 a.m. to 4 p.m. Sunday. 602-2095.

"Pandora's Box," the Calhoun Gallery is presenting a three-person show consisting of sculptures or geometric laminates by Norman Hollander, oil paintings, prints, and drawings by Sumner Pater, and oil-painting drawings in mixed media by John William Lockman. The exhibit will conclude on Saturday.

December 25, viewing hours are from 10 a.m. to 4 p.m. Tuesday through Sunday. The gallery is located at 2420 Kerner Boulevard, downtown. 234-4231.

English Prime: The Eye of the Photomontage, works by photomontages from throughout San Diego County will be on view at the Art in the Rough Gallery, 4150 Mission Boulevard, Pacific Beach, through Saturday, December 29. The show features the work of many of the area's most talented artists. The exhibit will conclude on Saturday.

December 29, viewing hours are from 10 a.m. to 4 p.m. Tuesday through Sunday. The gallery is located at 1515 Camino del Mar, Del Mar. 792-1242.

"Last Contemporary Balance," works by artist Gene De Tullio are on view at the Rane Gallery, 507 Fifth Avenue, downtown. The artist's work consists of abstract forms in welded steel, highly polished aluminum, and natural wood. The exhibit will conclude Sunday, December 30. Viewing hours are from noon to 6 p.m. Tuesday through Friday; and by appointment, 393-0941.

Recent Photography by Charles Smith are on view at John Tea and Coffee, 1045 University Avenue, Hillcrest, through December. Gallery hours are from 6 a.m. to 4 a.m. daily. 299-7660.

"Marriage of Man and Nature," a collection of realistic graphic prints by Glenn Stafford will be exhibited at the S&S International Gallery, 401 Goldblum Street, Mission Hills, for the month of December. 368-8507.

Open House: Openings, large-scale paintings depicting the inner workings of the human mind, and family scenes by Stephen Moore, senior art director at the San Diego County Administration building, 1600 Pacific Coast Highway, downtown, through December. Viewing hours are from 8 a.m. to 5 p.m. 535-5880.

Group: Improvisation: There, the New International Gallery is hosting an exhibition featuring works by Peter Jensen and oil paintings by Jean Claude Guédon, Paul Viller, Michael Cotto, Eugene Galen Laloux, and others through the month of December. The gallery is

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6-course dinner - Complimentary Louis Roederer champagne with dinner - Music - Dancing - Party favors \$65 per person

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As the fire, Le Cirque comes to us from Montreal, but surely the Moon or Mars. *Sylvie Drake, L.A. TIMES*

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San Diego

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San Diego Reader December 20, 1990 31

Patterson/Catalina Inn, 910 Prospect Street, La Jolla, 454-2281. Guesthouse House Harvey performs Latin, jazz, and classical selections from 7 to 10 p.m., Friday and Saturday, and from 11 a.m. to 2 p.m., Sunday.

The Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. Brian Whitaker contemporary music, Friday and Saturday.

The Salome House, 1970 Camino Viejo, Marina Village, 223-2234. Paul Harwood's Acoustics, contemporary rock and roll, Thursday and Friday. Fish and the Seaweed, tropical rock and roll, Wednesday, Friday and Saturday.

The Sandring Lounge, 270 North Mission Bay Drive, Pacific Beach, 595-1380. Multi-instrumental funk. Blues performs contemporary pop and jazz music, and sings from 7 to 11 p.m., Tuesday through Thursday, and from 8:30 p.m. to midnight, Friday and Saturday.

Shoreline Grille at Torrey Pines, 10020 North Torrey Pines Road, La Jolla, 508-1000. Tim Barabas, jazz, 8 p.m., Tuesday through Sunday.

Shower's Bar at the La Jolla Village Inn, 3209 Holaday Court, La Jolla, 587-9717. Jon Sandberg plays a variety of music on the piano and guitar from 7 to 11 p.m., Monday through Thursday, and from 8 p.m. to midnight, Friday and Saturday.

The Spice Rack, 4335 Mission Boulevard, Pacific Beach, 443-7446. Don Fera, classical and variety acoustic guitar music, 8 to 9 p.m., Friday through Sunday.

Tina Tabernas, 4970 Voltaire Street, Ocean Beach, 222-4885. Tonal Courtiers blues and rhythm and blues, Thursday.

Top of the Cline, 1216 Prospect Street, La Jolla, 434-7779. Area. Diverse, melodic tunes and pop classics on the piano accompanied with vocals, 8 p.m., Wednesday through Sunday.

The Venetian Restaurant, 2663 Voltaire Street, Ocean Beach, 227-4857. Robert Lattner, romantic, refined, gourmet, performs from 7:30 to 10:30 p.m., Friday and Saturday.

Winebar, 1001 Bacon Street, Ocean Beach, 222-4802. Solid, reggae funk, Thursday, Lucha Starr, tropical funk, Friday, the Café Reelers, reggae.

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San Diego North

Albee's Reef Inn, 1201 Head Circle South, Mission Valley, 261-1301. Lefter Davidson entertains with stand-up and light jazz music, performed on tubular keyboard, 4 to 11 p.m., Tuesday through Saturday.

The Backyard, 8022 Claremont Mesa Boulevard, Claremont, 964-8022. Inaugural Name and the Rhythm Stars, rock and roll, Thursday, Friday, Saturday, and Sunday. The Rhythm Stars, contemporary country and pop, Friday, Saturday, and Sunday. The Rhythm Stars, contemporary country and pop, Friday, Saturday, and Sunday.

Blues House, 2537 Carmel Canyon Road, Scripps Ranch, 594-8000. Alan Phillips and Pablo Mendes, jazz and soul performed on piano and violin, Wednesday and Thursday. Short Street, contemporary music, Friday and Saturday. Dave Deacon, adult contemporary rock and roll, Sunday. Mike Mason, contemporary variety, 7 to 11 p.m., Sunday.

Blues House, 2537 Carmel Canyon Road, Scripps Ranch, 594-8000. Alan Phillips and Pablo Mendes, jazz and soul performed on piano and violin, Wednesday and Thursday. Short Street, contemporary music, Friday and Saturday. Dave Deacon, adult contemporary rock and roll, Sunday. Mike Mason, contemporary variety, 7 to 11 p.m., Sunday.

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Shopping Center, Mira Mesa, 578-7892. Joe Brown, funk and American folk and popular music, Saturday.

The Carriage House, 7945 Balboa Avenue, Kearny Mesa, 278-2897. The Peter Jay Albert Live Show features Peter performing a variety of music, including country and pop, on the piano, piano, and guitar, Friday and Saturday.

Club Max, at the Neil Lane Hotel, 7450 Hazard Center Drive, Mission Valley, 297-5446. In England and the Intense of Love, vintage rock and roll and rhythm and blues, Thursday, the Herpes, rock and roll, Friday, L.J. Elmo and the Cotton, vintage rock and roll, Saturday.

Dante's, 9379 Mira Mesa Boulevard, Mira Mesa, 693-3752. Live. Brockham, contemporary with piano music, beginning at 7 p.m., Thursday through Saturday.

The French Cafe, 9521 Carmel Canyon Road, Scripps Ranch, 594-8000. Alan Phillips and Pablo Mendes, jazz and soul performed on piano and violin, Wednesday and Thursday. Short Street, contemporary music, Friday and Saturday. Dave Deacon, adult contemporary rock and roll, Sunday. Mike Mason, contemporary variety, 7 to 11 p.m., Sunday.

The French Cafe, 9521 Carmel Canyon Road, Scripps Ranch, 594-8000. Alan Phillips and Pablo Mendes, jazz and soul performed on piano and violin, Wednesday and Thursday. Short Street, contemporary music, Friday and Saturday. Dave Deacon, adult contemporary rock and roll, Sunday. Mike Mason, contemporary variety, 7 to 11 p.m., Sunday.

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CARDIFF REEFERS
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BLUES AMBASSADORS 4-8 pm • No cover
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PUR'PL TUR'TLZ
Wednesday, Dec. 26 • "High Energy Harmonies"

RABBIT CHOIR
Thursday, Dec. 27

COMMON SENSE
Friday, Dec. 28: CARDIFF REEFERS
Saturday, Dec. 29: REBEL ROCKERS

Sunday, Dec. 30: BLUES AMBASSADORS 4-8 pm
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New Year's Eve - Ring in a reggae New Year with
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Jan. 10: CARDIFF REEFERS • Jan. 11: R.V. & THE SHADOWS

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Happy Hour Mon.-Fri. 3-6 pm

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Sunday 4:00 pm - 1:00 am

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Party the New Year in
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Free Champagne Toast
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 and Bob Magnesson; *Mountain Grove*
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 Squads
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 Inside Movers; *Crook's*
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 Hotel
 Hotel/Inn; *Redington Hotel*
 Innuce's Cafe
 The Hawk Eaten Ensemble; the French

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John Calk: *Holiday Regency/Caracaras*
Joe Carr: *Princess of Wales British*
Club and Restaurant
Scott Chamberlin: *Los Licheros*
or Charlie's Princess of Wales British
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Chapel House, California's Red Hot
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LeRoy Davidson: *Alibi's Jazz Box*

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Back to the Future who wasn't lost, is another, in Part II. The opportunity here is a formula of obvious overstatement bile and incoherence. Fiction collides with acting teenager (Jeff Cohen, as Niles), and collides from the encounter, perhaps comes to what with the chaotic buggy, and the gas and the showdown, the train he/she is in. "It's a science experiment all part, pretty intense zone and without such a mad gasoline, never gas Part II. And the trip whose lifetime did concurrently with he accepted with a J. For, Christopher Fox, Stencroft; directed Zemeckis 1990. • (New Valley Drive South Bay Drive in

**Oceanade 8; Plaza
Bernardo 8; Plaza
Jureu 8; UA Eacon
Plaza 7; University
from 12/23)**

Cyrano de Bergerac
issue. With Gerard
Brochet, and Vincent
Jean-Paul Rappeneau
© (Cove, from 12/2)

Dances with Wolves
three-hour-and-one
first directorial effort
mind Sam Fuller's
ARROW, which has
War veteran — now
hard Confederate —
find a new home, as
the Sioux. There are
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THE BRIGHTEST, BITTERS
LES OF THIS OR ANY-YEAR
Richard Daddley PH. BY NINA

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ZY HEART."
- DAVID ANSEN


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La Jolla, CA. La Jolla Village Drive East, Left on Centerville Rd. South Turn Right on the University Pacific Plaza Building. Copyright © 1990 Kern Eye Institute. A Noting Office.

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PREMIER

- ☐ 4x oversampling digital filter
- ☐ Compatible for 7" CDs (direct loading)
- ☐ High power 25W x2 (10W x2 BIA std.)
- ☐ Gold-plated RCA Preouts
- ☐ Main-in (gold-plated RCA terminal)
- ☐ Downloadable control face

\$499⁹⁵ was \$540

SOUNDSTREAM

- ☐ Separate bass & treble
- ☐ Quatro P.L.L. tuner
- ☐ 11 watts x2
- ☐ 30 to 16 kHz
- ☐ Auto reverse & clock

\$188⁹⁵ was \$270

DENON

DCX-70 CD CHANGER COMMANDER

- ☐ Provides continuous sequential playback of 10 songs: loaded CDs
- ☐ Operates via key or dash cassette receiver equipped with AUC-LIN or CD-IN using the cassette receiver's audio output

\$539⁹⁵ was \$700



SOUNDSTREAM

- ☐ D6011 Output power (20Hz-20 kHz): 30W x 2 into 4 ohms, 45W x 2 into 2 ohms, 80W x 1 into 1 ohm
- ☐ THD < 0.1%, 20 Hz-20 kHz at rated power into 4 ohms
- ☐ SN ratio: 110 dB, weighting 100Hz-5000
- ☐ Input sensitivity: 250 mV/2.5V, Input Impedance: 10 kohms

\$178⁹⁵ was \$200

ad/s Amplifiers

- ☐ 4-channel
- ☐ 4 x 35 watts at 2 ohms
- ☐ .05 THD at rated power
- ☐ DIN compatible input
- ☐ 2-year warranty

\$199⁹⁵ was \$240

MITSUBISHI ELECTRONICS

- ☐ 4-Channel 2 Car Audio Amplifier
- ☐ 25 watts maximum x 2 at 4 ohms
- ☐ 16 watts x 2 at 4 ohms, 0.9% THD, 20 Hz to 20 kHz
- ☐ Gold-plated RCA input pre-amp inputs
- ☐ Adjustable input gain sensitivity control
- ☐ Short-circuit protection
- ☐ Durability
- ☐ Power antenna noise suppression
- ☐ Remotely

\$89⁹⁵ was \$120

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- ☐ State-of-the-art in subwoofers for maximum bass response

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- ☐ The very best in automotive plate separate speakers
- ☐ 4" mid 1" dome tweeters

\$219⁹⁵ was \$260

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- ☐ 1" dome tweeter
- ☐ Includes mounting hardware
- ☐ 3-year warranty

\$199⁹⁵ was \$300

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- ☐ 2 one-button remotes
- ☐ Passive or manual arming
- ☐ Electronic shock sensor
- ☐ High siren
- ☐ LED status indicator
- ☐ Lifetime warranty

\$199⁹⁵ As low as

CODEALARM

- ☐ 2 two-button remotes
- ☐ Passive or manual arming
- ☐ Electronic shock sensor
- ☐ Engine disable cut-off
- ☐ LED status indicator
- ☐ Parking light flash
- ☐ Lifetime warranty

\$219⁹⁵ As low as

Delta

- ☐ 2 remote controls
- ☐ Shock sensors
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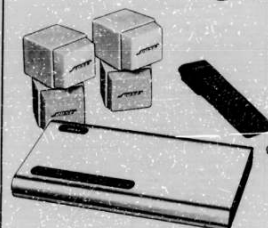
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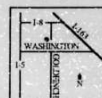
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