

KEARNY MESA - LAND OF ASIAN DREAMS - PAGE 4

SAN DIEGO'S WEEKLY

Reader

IN

LOVE

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SELL THEIR DREAMS

STORY BEGINS ON PAGE 20

Volume 21 / Number 21 / June 6, 1992

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LETTERS

The Reader welcome letters for publication. You may phone them in by calling 525-5075, address them to Letters to the Editor, Box 8500, San Diego, 92116-5803, or fax them to 211-0800. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

One Drunk Man's Opinion?

I am reading the article "One White Man's Opinion" (May 28) with complete disbelief. I keep waiting for the punch line. I have been reading your magazine since 1977, and I have never read anything in it before that has upset me.

I would very much appreciate someone from your magazine responding to this and explaining the value, intent, or purpose of this article. It is intended to be a satire on a white person's racism, it falls flat under its own extreme weight. I can't see any use, value, or purpose to this. I have been reading your magazine for many years, and frankly, I would like it was written by someone who was intelligent.

Robert Denson
San Diego

Meltzer's Final Exit

Richard Meltzer and all the other self-hating white people of the world should get together and commit mass suicide in order to atone for the sins of their race.

Don Bialigah
La Jolla

Dropping Acid On A Wannabe Revolutionary

Richard Meltzer's tirade, "summing up" "One White Man's Opinion" (May 28) is an incredibly warped perspective of the recent issues in L.A.

According to Meltzer, anyone a person is poor, black, and living in the inner city, they must be a member of America's bourgeoisie. He also believes the beating, violence, and arson is completely justified because the "white man" has him want to enter continents and cultures.

To rectify past injustices, these arrested in the riots should have been given the entire city of Beverly Hills, Bank of America, two of the four television networks, controlling interest in CNN, the Los Angeles Unified School District, etc., etc., ad nauseum.

His fucking trip to Los Angeles and his painful ranting I thought was having an acid flashback.

The cops that beat Rodney King should be put under the jail for their Gestapo-like actions, and so should the opportunistic dealer who participated in the riots.

Meltzer's extrajudicial of the entire Euro-American race for past and present injustices is a purely ludicrous idea formulated by a violent, worthless revolutionary with limited reasoning who should confine his quasi-intellectual prattle to some obscure fiction magazine.

John Chan
Rancho Penasquitos

Reginald Meltzer, Maybe?

I read a really tired to get through Richard Meltzer's "One White Man's Opinion" (May 28) of the L.A. riots. I just couldn't take it anymore. Starting with his sneaky little "Solidarity 101" which pathos quivering at "rage" to his New Mind the Belloc-style "solid graphics" mis-used type, at odd angles,

view how counterintuitive. It made me wish he was driving a big rig down Normandie instead of Bigger Deane. So Richard Meltzer was afraid when the rioting got too close. "I don't even want my city stacks of paper messes with." Not how "best" having your head used and used!

You want a white man's opinion. To give you one, true, precise FEAR. I'm afraid of the police who think they can get away with anything and explain it all away into "He made a furtive movement." I'm afraid of my fellow citizens who think they can beat, loot, and beat the shit out of people with reckless abandon. I'm really afraid. I'm afraid and probably dangerous because I don't trust anybody, not one inch. And that's a crying shame. You want a white man's opinion? I'm sick and tired of going to work every day, paying god awful taxes to keep this whole gang-bang we call "government" running while the Richard Meltzers of this world, too important to take part in any rioting themselves, live luxuriously through the elevated lives of the looters.

You want rage? Dick? Just wait till White America, the "colored snakes" and "told someone" you take such pains to distance yourself from, has had enough and riots itself. God help us then.

Fred Meyer
North Park

Another Dubn Honky For Repatriation

As a native African-American (born in Chicago, visited Africa, U.S. citizens), I was amused by Richard Meltzer's article "One White Man's Opinion" (May 28).

The four used on Rodney King would have been excessive if he'd killed their mothers with them as witnesses. And if and when the looters, beaters, and murderers are caught, "give them, at least, a Beverly Hills, Bank of America."

Sounds reasonable to me. Oh, and as an incentive to print their fuck, edit, cut... Okay, so my article isn't quite up to your requirements, but as a dumb honky, I'm doing the best I can.

John Dwyer
San Diego

All White People Should Die, Except Me

Less than a week after my first visit to Key West, Florida, I find myself reflecting how much more enjoyable and paradise-like my stay would have been had all the other white people disappeared and most of their belongings as well.

The efficient timing of Richard Meltzer's piece served to sustain my rebellious feelings. I imagined I was the only white person with such strong feelings in this regard.

It is really appropriate at this time to focus on what Columbus hath wrought.

Shari Gage
Pacific Beach

Role Models

I found a lot I liked in today's paper (May 28). The media article showing the role of TV spots in the campaign and who is spending the most was informative and the Times Sport section that Don Quixote's blackness was terrific. It reminded me of the stupidity of the Murtin-Brown contract without having calling or conducting.

There were also some things I didn't care for, but that's what makes the world go around. As a person who can live instead of living to eat, I thought "Level Clients Ltd. Brains" was a paradigm.

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CITY LIGHTS

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 263-2951.

Kearny Mesa: you're Asian, you're

The cultural changeover has happened so quickly that even Asians haven't caught up to it. Eight months ago Fusako Ota Whitaker started a small restaurant in Convo Plaza. She expected to draw a large lunchtime crowd of Japanese busi-

CITY LIGHTS

Role models for black societies

"But she's pro-choice," Gloria defends.

"But basically her religion is her whole life. I just don't see how she could benefit the gay and lesbian community."

Gloria consults with Jan. Gary Riddle, executive vice president of the club, who is managing the evening's event in president Doug Case's

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through to get to someplace else. It was only in the 1960s that Balboa Avenue was extended across the mesa; about the same time, the city built Convey Street as the northern extremity of Linda Vista Road. Forty years ago, there were few paved roads in

the area other than frontage and access roads to Route 795 (now 163). Even today, Convey Street leads nowhere, terminating in a dump site just north of Clairemont Mesa Boulevard. To the east and west, the region is hemmed in by canyons and freeways, to

the south, there's the tumbledown slum of Linda Vista. The Convey strip may be a safe, accessible commercial district, but it is an isolated one as well.

The Real Dr. Huxtable

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his family were black African before they intermarried? Age only after 10 to 60.
I come out of the conference, catch Miss Omowale

speaking to a friend in the hall. "Okay, which type am I, one or two?"
She looks closely. "No, you're a type three, 'cause you're dark red and hazel-green. You got more melanin than most blacks!" We laugh. "You're not gonna keel over,

don't worry. You're not aging too either."
"I'm 30," I tell her.
"Good Lord! Singler's big and Jennifer have the most melanin of any type three I've ever seen!"
"Look at her," says Omowale's friend. "Not a wrinkle on her face."
Pleased that I'm not gonna immediately crumple or crack, I go out looking for doctors.

"Good luck, honey," says Renee Fajans, local organizer, blonde and plump. "They all went into a business meeting. They got going, you'll be lucky if they come out till the end of the conference!"
Lead is also on the agenda. Patricia Wilson, who has a master's in public health in environmental toxicology from UCLA, is talking about lead poisoning. "Lead is insidious because doctors haven't been trained to look for symptoms of lead toxicity. It causes learning disabilities, brain and nervous system damage in children. Dallas puts lead snufflers in African-American and Hispanic neighborhoods." He continues, "One Dallas snuffler is in an area surrounded by a public school, local Boys Club and low-income housing center. When you hear people talk about black genocide, you may think it's kind of extreme, but look at this. Lead's a wonderful toxin to keep our children, because it makes them less smart, it makes them sick, it's hard to discover. Our children are being poisoned by lead. The data's unequivocal. Black children have higher exposure, higher toxicity, and greater adverse effects."

When steps down, and we hear a short selection from a tape by "a black singing group" called Sweet Honey in the Rock. The song is "We Bring Home More Than Just a Paycheck," about working in factories, bringing home radiation to the babies.

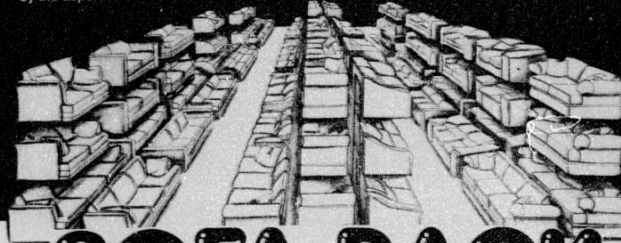
"It's no longer just occurring in occupation settings," says moderator Alicia Diggs. "It's coming to you at home now. There is a prevalence of toxins located in communities of people of color, and the information is in the EPA's files, but they haven't done anything about it. This 1987 study by the United Church of Christ proved that the highest percentage of hazardous waste and landfills are placed in three times as many communities of people of color, and it also showed that race was the single largest factor. Three of five of the largest landfills—40 percent of the nation's landfills—cap—are located in black and Hispanic neighborhoods. The fact that this information is not available to you is a serious injustice, and the United Church of Christ's study was what started the Environmental Equity project."

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Afterwards, I sit in the hotel bar and have a Pepsi. Directly across from me is a goateeman with greying hair, tailored suit and bow-tie. Minister Farrakhan hair-part and glasses. He has an Apple Powerbook computer and is punching in data, making

notes on papers, looking through booklets as he sips straight tomato juice. I approach. "Excuse me, are you Dr. Alim Muhammad?" He looks directly into my eyes and says in measured tones, "Do not speak to me." "Okay," I return to my seat

and light a cigarette. Let's try to find someone else with an opinion on Dr. Muhammad, health minister for the Nation of Islam. His theories aren't new. The AIDS virus was created by white scientists in the 1950s, perhaps at Fort Detrick, Maryland's biological weapons lab, and Dr.

Jonas Salk "might have had something to do with it." Dr. Muhammad also believes the government is deliberately suppressing recognition of a cure discovered in Kenya, interferon alpha, also known as "kenonin," as well as another Kenyan cure, "Immunes." The Nation of Islam has acquired

exclusive rights to distribute both compounds. "Follow the money," says Dr. Muhammad. "Since the cure's taken from the body's own cells, the drug companies won't make billions off it. The majority of AIDS cases worldwide are heterosexual people of color."

A young man identifies himself as Scotty. He wears an elbow-length shirt, red black-gown, jeans, and a backward bull cap. "Heard you asking about the AIDS cure. Here, take this."

He hands me a pamphlet stating: "AIDS. Made to kill black people in U.S. Government labs in 1976 at Ft. Detrick, MD with \$10 million under H.R. #15990. Blacks are more affected because of our lower OKT4 cell count, thus making AIDS an ethnic weapon, which is what they wanted." Statistics are given: AIDS cases per 100,000: 77 for blacks, 56 for Hispanics, 23 for whites. "A heterosexual black has four times the risk of getting AIDS than the most promiscuous white male homosexual. They're getting those camps ready in 1992. We're at war damn it, so act like soldiers!"

The bottom of the page says the stats came from the Center for Disease Control in 1989. The back of the pamphlet explains why "they" want to kill "us." "The World Health Organization's small-pox vaccination program in Africa from 1964-1978 was really an AIDS injection program. None of the dates add up," says Scotty. "I believe wholeheartedly, and I hope the African-American doctors here will use the Nation of Islam's cure." Other attendees say there's always been a conspiracy against blacks health-wise, so inventing AIDS to kill them isn't at all far-fetched. They simply took it out of Africa to kill African-Americans.

Okay, what do health professionals think? Dr. Deborah Smith, a gynecologist and professor at Harvard University Medical School, was at the conference to conduct a workshop (funded by the Center for Disease Control) on breast and cervical cancer. "I think there's still a story we don't know. Look at the way blacks have consistently been treated by the white establishment pertaining to health care."

Finally, the board physicians get out of their meeting. Dr. Rodney Hood, a slim, short man with a precise mustache, is the Golden State Medical Association president. In a hurried, staccato voice, he says, "The focus is the gap between white health and black health. Historically, the GMAA convention has been for physicians, but we purposely did it in conjunction this year with the California Black Health Network."

Dr. Hood practices internal medicine at an office on Euclid Avenue. Originally from Boston, he attended UCSF Medical School and resided at University Hospital, then set up practice in a "community of color."

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Continued from page 18

Fowler steps down, saying they have media kits and school curriculum booklets for sale, which have been adopted by L.A. schools to teach gay sensitivity, then begins to gather his materials together. Come takes the stage to announce the winner of the \$40 raffle (50 percent of proceeds to the winner, 50 percent to the club), and the winner squeals with joy, hop-dancing up to claim his prize. "Everyone with tight buns is invited to come with me for cappuccino afterwards!" he sings out.

"Our next meeting is going to be on racism," January announces, "and we're really proud that our PACs are co-gender and integrated." The black woman's long gone; a

building, mismatched black man in a business suit nods — the only "other" minority present. I dip a strawberry into the fondue and say hello to my gynecologist, who's terribly embarrassed to see me there. I won't mention his name. I promise, unless he thinks it'll draw business from women who've seen one of those CTN scare movies. He doesn't think my little joke is funny but chats good-naturedly about when to come in for my next examination.

"Say it loud!" Fowler suddenly shouts from the table at the front. "I'm queer and I'm fabulous!" Applause. Guys approach the raffle winner, and he flamboyantly scrutinizes, asking them to turn around so he can

see if they fit the requirements. At that point, Tom Carter's political director, Luke Bieri, comes into the room, greets Rand, and drops some literature on the table. Luke's looking particularly studly tonight in tight Levis and boots for his post-event visit.

"Where did you park?" a woman in a muscle T-shirt and cropped hair asks me unexpectedly. "Over behind Ralph's." "Me too, I'll walk you to your car." Her nametag reads "Barb." "I like the green borders on your tag. It goes well with your coloring. The red would have clashed."

I'm blushing like a bride, wanting to stick around and ask a few questions, but she says firmly, "I'll walk with you,

so nobody bothers you. It's dark out."

We walk to the lot, clutching our campaign literature. "I'm parked right next to you," says Barb as I stop at my car, pointing to her Honda. Three stickers adorn the bumper: "Vote for Reproductive Freedom, Vote Pro-Choice," "Bill Clinton for President," and "It's a Woman's World."

She looks at my bumper stickers. "Freedom of choice — what is that?" I admit it's an anti-helmet-law sticker.

"Oh. Well, at least you're pro-choice," she says, maybe missing the point a little. "No, would you like to see a demonstration of lesbian safe sex?"

"Uh — uh —" I stammer. "You mean right here, in Ralph's parking lot? Won't they call security?"

She laughs, punches my shoulder. "No, not like that." She pulls a surgical glove from a jeans pocket. "I have a latex glove I carry with me, like gay men and 'breeders' carry condoms."

"Breeders?"

"Yeah. Heteros." She pulls the glove over her hand, snapping it around her wrist. "Although lesbians have a low HIV-positive rate, it's a concern, and safe lesbian sex needs more attention." She extends her hand. "Here. Put your mouth around my finger."

"Not Why?"

She sighs. "Okay, just

touch it then, okay?"

I touch the back of her hand.

"Now, doesn't that feel like skin? It doesn't feel like rubber at all, does it?"

"No," I say. "It feels like talcum powder over parchment."

"And if you put my hand in your mouth, I'd be able to feel that, just like with bare skin."

"Okay, thanks for the —"

"Some lesbians sleep with bisexual women who don't admit it, so the danger is always there. Don't you want to hear more about safe sex?"

"Sure!" I blurt, getting into my politically incorrect car. "I gotta pick up my kid at the babysitter's."

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STRAIGHT FROM THE HIP



Matthew Alice:
In the early 1970s, when I was in about fourth grade, I remember hearing that astronomers had somehow discovered another planet in the same orbit as Earth. This planet was given an interim name of Planet X. Supposedly, it had never been spotted before because it's exactly opposite us on the other side of the sun. I distinctly remember discussing the topic in my fourth grade class, and "here's where it gets really lame!" I also remember seeing Jack Barry ask a question about Planet X on The Joker's Wild game show.

Now, nearly two decades later, I can find absolutely no evidence of such a discovery—or even any evidence that astronomers thought they discovered something but turned out to be wrong. And when I foolishly mention it to anyone else, they laugh at me like I'm nuts. Have I been struck by the ill effects of a bad acid trip gone by, or was there really talk at some time of at least the possibility of a Planet X? I have to know if I've completely lost it.

—Spaceman in the Canyon Zone
Tut, tut, Mr. Spaced. Just lie back on the couch and let Dr. Alice take care of everything. You'll be cured in no time. Here—you apply cold compresses while I relate the story of Planet X. Actually, "Planet X" is a sort of astronomical catch-all name that's been applied to several theoretical bodies in space. In the early decades of the 1900s, several astronomers predicted the existence of a planet beyond Neptune, basing their estimates on glitches observed in the orbits of Neptune and Uranus. Until Pluto was actually identified and named in 1930, the speculative planet was known variously as Planet X, Planet XI, and Planet O, depending on which research team you were on. As it turns out, Pluto is too small to fit the mathematical calculations that predicted Planet X, so astronomers searched on for some planet beyond Pluto that would account for the Neptune/Uranus phenomena.

As for your Planet X, Mr. Spaced, in 1973 there was considerable publicity given to the work of University of California astronomer Joseph Brady, who used means of calculations based on perturbations in the orbit of Halley's Comet to declare that there definitely was a tenth planet beyond Pluto. He identified its probable orbit at the edge of the solar system, calculated its mass (500 times greater than Earth's), and dubbed it Planet X. Brady said nothing, though, about its being perpetually opposite the sun from Earth.

The two birds and naysayers hopped all over Brady's calculations, of course. Today, believers in the tenth planet theory have downgraded its probable mass considerably and altered other details of Brady's predictions. But the search goes on for a trans-Plutonian Planet X. Feeling better now, Spaced? That'll be \$150 for the house call.

Dear Matthew Alice:
Are "cat gas" violin strings made from actual cats? Does this explain why a poorly played violin sounds like a pun in pain?

—Lisa Monson, Hillcrest
Dear Matthew Alice:
My husband and I will have our first baby this summer. Our first baby, that is, unless you count our cat, who has been the only baby for three years. My friends are all telling me scary stories about jealous housecats murdering infants, jumping into their cribs, etc. Do we have a reason to worry about our cat hoarding the baby?

—Mother-to-Be, La Jolla
You definitely have less to fear from your cat than you do from those helpful friends, who are so far out of touch with reality it's hard to believe they are living with the rest of us right here in the waning days of the 20th Century. Were they serious? Are you serious? Pulling Matthew Alice's journalistic leg, much? This moldy tale probably dates from the Middle Ages, when the once-revered feline became inextricably bound up with tales of witches, and its reputation took a severe beating. As did the cat's own. Because cats were believed to be the "familiars" of witches, doing the work of the devil, the Middle Ages were a time of enormous cruelty to the animals. A common belief of the day was that a cat, if given access to a baby, would suck out its sinews. At any rate, that's the origin of the belief, of course, there's no truth to it at all. It's always wise to keep an eye on a both infant and pet when they're together (as much for the pet's sake as the baby's). And the more you're aware of the last attention once the baby comes, but Pluto will not turn into a murderer because of it.

And what of the oddly named "cat gas"? Well, yes, you'll have to shelve that bad-sounding playing theory, clever though it is. Cat gas actually comes from sheep. "Cat" is the Anglicized version of the Arabic name of an ancient stringed instrument that used sheep-gut strings.

Let a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 61060, San Diego, CA 92160-0600, or fax your questions to 231-0409.

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Romance Writers of America, a national organization 3000 members strong, was formed, according to its literature, for published and aspiring writers with "a common interest in their love of romance and their desire to write what they love." A recent monthly meeting of the San Diego chapter was in the Annex Room of the Sports Arena Travelodge.

The room has beige walls. It is noisy. Two notes for my 10:00 a.m. Saturday morning class. Beyond a check-in table bearing minuscule pink Mylar "New Member" kits is a merchandise table offering paperback romance novels, a set of miniature toiletries with flowery labels, white index cards printed in purple: name of character, age, sex, physical description, strengths, weaknesses, fatal flaw, characteristic quote.

Reinforced with free coffee and 35-cent doughnuts from a setup at the back of the room, about 60 women and one man take seats at long Formica conference tables. On each table is a placard designating the category of romance novel for which the table is reserved: Historical, Regency, Sweet, Hot 'n' Spicy, and Thriller/Suspense. All of these are market categories refined over the years by a publishing conglomerate known as Harlequin/Silhouette, which dominates the romance fiction market. Each category has its own rules about permissible length and plot and "level of sexuality."

The man is silvery haired and wears glasses. A tweedy type. Writerly. He sits at the Thriller/Suspense table, to which a woman, over the podium microphone at the end of the room, has also invited Adventure and Science Fiction-oriented writers. She has also directed Contemporaries to join the list 'n' Spices. I happen to be sitting at the Hot 'n' Spicy table, which is fine by me.

The women are fat or frail, with pretty faces. Some dress like businesswomen in skirts and heels. They have good hair and nails, wear makeup. Others wear polyester sportswear and running shoes. A few wear stretch pants and flower print blouses. Most appear to be in their 40s or 50s.

A pale, overweight woman, greying brown hair pulled back from her face in a messy ponytail, tells me that those wearing lavender nametags are published writers. I only see white nametags around me.

The morning workshop involves reading aloud the assignment from last month's meeting, a scene that stresses secondary-character development. The workshop leader had given each member a picture clipped from a magazine. A lot of these pictures seemed to be of cowboys. Each woman had also been given a quote, typewritten on a strip of paper, which had to be included in the scene. A woman in the Historical group, for example, was given a picture of a Victorian house and a quote about frills.

The women do not hesitate to read their efforts aloud. After each has read her piece, the group leader solicits comments and criticisms from the others. These are offered politely, generally in one or two sentences. I move from table to table. It is the same at each one. Giggles burst from one part of the room or another, or sudden serious murmurs.

After the women have read aloud their assignments, they swap anecdotes about real-life situations they have borrowed from for their scenes, speculate on character motivation, discuss problems they've encountered in their writing. I overhear someone speaking of "having cardboard characters," as if it were ring around the collar.

A cheer for the next workshop assignment, on "the villain," is passed out. Who is this person? What are the character's strengths, weaknesses? What does the villain have that we want? From the podium is an announcement that there is some extra time before the afternoon speaker arrives. It is decided that each group will send someone up to the mike to read aloud her secondary-character assignment. After that, the Hot 'n' Spicy group sends up a person to talk about the villain they have, as a group, decided upon. "We chose Madonna as our villain," the young woman announces. She explains that her group admires Madonna's self-confidence and flair but feels she cheapens women.

I eat my box lunch Cobb salad, and then I leave. MERVY STRAEP PLAYED a romance writer in the movie *Heartburn*. She was a loony, wasteful creature. Every material detail of her life, from her drapery gown, long ropes of pearls, and glossy, curling tresses (not hair — tresses) to the heart-shaped tub in her rose-colored home (not house — home) was a prop supporting a kitsch love fantasy she attempted, with a certain pathetic desperation, to live as well as to write.

This character was my idea of what romance writers might be like. I told this on the phone to Caro Doss Birchfield, who herself is in the habit of wearing drapery gowns and long ropes of pearls to RWA chapter meetings.

The Birchfield house is in Vista. When I ring the doorbell, a little blonde girl in a pink-and-black Lycra exercise suit opens the door. She stands with her hand on the doorknob and looks up at me with raised eyebrows. "Welcome, Madame. How may I be of service to you?" She says it school-plot style, with dancing eyes. I introduce myself.

"I shall inform Madame of your presence." She walks backward away from the door, pivots, nods to a faint murmur from another room, returns to the door, and bows me inside, sweeping a hand out. She leads me away from two orange-carpeted steps into the living room.

Caro Birchfield is contented on a baboon-striped couch against the far wall, shimmering in a gown of silver and seafoam green paillettes. Her hair is up in a braided bun. Silver snake-link chain earrings spill down her neck. Her makeup is discreet, slightly shimmering. Silhouetted against the picture

window behind her are baskets of pink stuffed rabbits, some potted plants.

"Welcome!" She lifts her chin like a royal. "Does this meet with your expectations?" The little blond girl hops around in the entryway, taking part. Caro stands up, shifts the material of her dress around her hips, mutters me in a brown-striped club chair. "See her running shoes?" The little girl says to me, pointing at Caro's feet.

"We were just having some fun," Caro says. "I'm going to go change." She sends the girl off to the kitchen to start lunch, and Caro leaves the room.

At the picture windows, the white drapes are open over pink sheets. Under the pink sheets is a glaring, overcast sky. The room is crisscrossed with half-empty cardboard boxes and trash bags dripping coffee. Bicycles lean against the walls. On the dark wooden coffee and end tables, on narrow tables in front of the windows, at the base of a jumbo green glass table lamp, are more potted plants and baskets, teddy bears, and more rabbits — pink, white, and blue.

Caro pads back into the room in cut-off jeans and a T-shirt, plays cross-legged onto the couch. Her T-shirt has on it a cartoon scrapie-d and sombrero'd guitar player, a crazy-eyed ball, a señorita with lush lips. *Enajol es la lengua de amor*, reads the legend.

The little blond girl returns from the kitchen. "This is my daughter Autumn," Caro says. She puts an arm around her daughter's waist. Autumn leans into her mother's side, lifting one leg sideways in an awkward arabesque. "She's 10, going on 30." Autumn dances to the attention, takes instructions on cooking — pigs in blankets, pork and beans — and leaves the room again. "She and Billy, that's my husband, Billy Joe He's Southern. You know he is, with his first name. They will brainstorm with me. I'll read a passage to them, and I always get guys, but they'll tell me if there's a passage in there. She's the one who'll say, '16 pages later, Mom, they don't care for. And she's my constituency expert.'"

How'd the rabbit get out of the cage?" I ask her age. Caro is 49 years old. She looks much younger. Her red hair is long and straight. Her figure is fine. She is a 24-hour-a-day person, used to work flat out from when she got up in the morning until 11 o'clock at night, when she'd collapse into bed. But that was 15 years ago.

She apologizes for being in the process of unpacking. They've just moved over from Occidental. They lost out on a lease option, got ripped off, she says. "We are such victims. Everyone is so much more clever than we are."

Caro grew up in Solana Beach, that was home, but her dad was Navy so she was coast-to-coast. She was seldom here. It was just checking in every six years or so. So she was a lot more in Florida than here.

She came back out from Florida with her first husband, knowing they were going to divorce when they got here. Settled in Encinitas. A great place for kids, an early condo development. And then she met him, Billy Joe. He proposed to her about 15 minutes after they met. She didn't accept right away. It took her a couple of days. They didn't get married for six weeks. They didn't want to seem precipitous. But he would've gone to Las Vegas that night.

Billy's 16 years older than she is. He had been waiting for her.

First time she got married she was 21, and this time she was 34. Emotionally, she's a Peter Pan. She's not a sophisticated, know-everything-going-on type of person. Even when the Navy, she had been very protected by her parents. And she was a rebel, soaked out on dates when she was 16. But she was always an incredible romantic. Always.

She didn't read romances when she was 16. There weren't romances when she was little, and she's not a young kid. The romances of yesteryear, the old Harlequins, were all mums and daddies, and probably wouldn't have interested her in the least. She did read *Forever Amber* when she was 15 and thought that was a great book. Got into *The Robe* and *The Silver Chalice* — by Costain. Thomas Costain. There was a lot of romance in reader. And Daphne De Maurier. *Loved all of her books.*

Being a romantic is just Caro's nature. She thinks some of us are just born that way. You see romance in anything and everything. Her parents were romantic.

She's always gotten marriage proposals from men. Everybody's always proposed to her. And usually they were good. "I mean," she says, "these guys are now senators, doctors, lawyers, but they were really..." She shakes her head. She was attracted to the greater sort. The wild sort.

Her husband is a romantic. He's just wonderful. He bought her the long dress she was wearing when I came in. He just came home with the other night and gave it to her. He often gives her presents like that, just for nothing. He treats her like a queen, which is why, she says, better to be an old man's sweetheart than a young man's slave.

When Caro was first separated — well, after a year and a half, until her divorce was final — she wouldn't have anything to do with anybody. There were these young men that were suffering around, and she scared the hell out of them. She has a very strong personality, and the young bucks want to compete. But Billy was satisfied in his own masculinity, didn't have to prove anything to anybody. Oh, it's wonderful. It's a great deal of security.

She came into this marriage with two kids, who were at the time four and six. Billy, ten years earlier, had been thrown out of the house on Christmas Eve and had lost four kids and six. So he was quite tickled to pick up where he had left off.

Caro is Billy's third marriage. He had ten years in each one. Caro's first husband, grand romantic soul that he was, asked for a divorce on the day of their tenth wedding anniversary. He was a real twist.



Autumn and Caro Doss Birchfield

When Billy put up particle-board shelving in her bedroom, Caro rediscovered some old Reader's Digest condensed books. She was going through them one day. She was always a voracious reader, but she had gotten away from reading for a while, and all of a sudden she was reading anything she could get her hands on. She went to a garage sale and she found Katherine Woodiwiss's *Shanna*, and what! She went down to the grocery store and bought every book Woodiwiss had out, which was like five or six at the time. She writes a hell of a story. Even before she could understand the sensuality of the books, the romance was still strong and compelling. Caro says. Then she discovered used book stores, which helped, because she could pay a quarter or 50 cents for a book, instead of five or six dollars.

Caro has virtually every historical romance novel written up to Jane of last year. She doesn't read all of them, but if she finds a writer she particularly likes, she'll go and buy the other books of that line. She has an absolute mania. She just can't seem to leave a book alone. If she doesn't have every book then she's not happy.

Caro has most of the Contemporary sensual lines as well. The Harlequins, the Silhouettes, and the Love Sweeps. She has every Love Sweep. Because that's the line she has chosen. If she ever sells a Contemporary, that's the line she wants to go in. They've got humor to them, and they're just a shade off-center, which fits her fire. They tend to be a little slapstick, will set up a situation that is not quite normal, and she enjoys that. They're a little zany. This same zanyness shows in Caro's writing, and it comes out even in her Historicals, which is hard to do. You almost never read Historicals with humor in them.

Caro started reading romances way before she started writing. Everybody does. "You finally reach the time when you read a book that's absolutely awful, and you struggle through, and you think, 'God, I could do better than that.'"

Then you get an idea. Caro had an idea based on a logic problem. Two children born on the same date, same parents, and yet they're not twins. The book that idea grew into she started four years ago. It's called *Full House in Hearts*. It's so complicated, she works on it for a while, and then she comes to a block where she doesn't know enough — if the really knew what she was doing, she'd put the book down. But she keeps going on in her historical ignorance. She's picked up a half dozen times, la-di-dah, and now they're not all at. There's another dark secret to the book that she's working with and trying to formulate in the plot. It's taken her weeks just to work this plotting through in her mind.

A lot of time she's working on other books while this is going on. It's like a crock pot in the back and ready to go. She laments time it gets to a point where she's not happy with it, puts it down for a while.

It used to be in romance novels that the hero raped the heroine at the beginning, and then she fell in love with him, and at the end he realizes that he was in love with her all along.

Caro works very well with computers. It gives her the freedom of doing things creating, and it doesn't have to be letter-perfect; you can go back and correct it. You're working with two sides of your brain. Creativity is from the left side, and the correcting is from the right side. If you go into one too thoroughly, the one will stymie the other.

Before Caro knew about the local chapter of the RWA, she went to a writer's conference given every year by Diane Dunaway, walked into an editor's meeting, and there were, like, two other people there, with Linda Morrow from Pocket Books. If Caro had known then what she knows now, she'd have fallen down and died. She didn't know enough then to be excited about it. So she just talked to Linda Morrow for half an hour, worked out a few plot points with her. Originally, the two women were going to be identical twins. Morrow said, "That's not gonna work."

Autumn walks in and flops down next to her mom on the couch. Caro slides her left arm around her mother's left breast. The tips of Autumn's thin blonde hair are lime green from chlorine. They have a hot tub. Maybe we'll have a soak after lunch, Caro suggests.

Caro has completed three novels. One was totally done before she even knew the RWA existed. A second one of that same ilk she finished not too long thereafter. That's when she found out that it's not something just anyone can do before she does. There are rules and regulations, and she'd shattered the hell out of them. You can't do that. She was told she writes very well but her structure stinks. Well, there's a lot you can do about structure sometimes, especially if you're using plot points that are not acceptable. Even in her third book, which was done totally within the guidelines of the RWA, she still went out on a limb.

It's a very loving organization, the RWA. She had people who know what they're doing critique her work. She got raves on the writing and thumbs down on the book. She had chosen a couple of occupations in the arts for her characters; "she" was a literary agent, and "he" was a closet writer of romance novels under the guise of his ex-wife. He was writing all the romance novels she was famous for. Well, Caro thought it was great. The only thing is, the artistic world is not acceptable for the occupation of characters in the work of a first-time author.

There were some other problems. Caro had a rich secondary character, the ex-wife. It's the sort of thing where you go and do it and then you find you're not so good after all. Her critique group, bless their hearts, would defend her to the death.

She sent in her second book, *Saint George and Ms. Dragon*, a \$5,000 word Contemporary, when she found out the first one wasn't going to fly. Sent it in to Love Sweeps when they had an open submission thing. "Star Quest" was what they called the contest. They kept her book from September till March and then it took a term rejection letter. It hurt. That really hurt. It was funny because it could've been the first of many but they threw the manuscript because the romance on page 221

LOVE 17 HOURS A DAY

(continued from page 21)

pages were turned back in the opposite direction. But she still wants to go with Love Swept. It's an imprint of Bantam. It's one of the few competitors to the great big conglomerate of Harlequin/Silhouette. But more and more she's thinking about going mainstream. She has been told since she joined the RWA that you can't just jump into the mainstream. It's like starting as CEO. It just doesn't work that way. You have to pay your dues. You have to write some simpler things first. But her simpler things weren't setting the world on fire, so she thought, "Well, I'm just going to write my mainstream and jump into it. If it goes, fine. If it doesn't, fine." There are other things she can write. She's got some dynamic plots cooking. But there's always an element of luck and happenstance in getting published, like catching an editor on a good day.

"It's not common knowledge, but you can look for roughly two to five thousand dollars on a first novel. If you have a good beyond after that, then your price goes up and you can start negotiating and enjoying a few of the perks that go with it. Get approval on your cover art, for instance, so your next guy doesn't look like a wacko."

"Get Fabio." Autumn says, still in her mother's crook.

"Fabio doesn't do anything for me," Caro says. "He's all right. As far as blondes go, he's gorgeous. Fabio is a very highly developed, blond cover model for romances. A bank, Italian. When they want a blond hunk, they get Fabio."

"Yeah," Autumn says. The characters on the covers of historical romances are painted from photographs. Usually there is a man, strong jawed and wild haired, with a half-bard, V-shaped torso. He is often gripping the arms or waist of a woman with long, rippling hair and breasts half exposed from her period costume. Behind the couple there is usually a period building and a dramatic cloud formation or crashing ocean. According to Caro, "There's a trend towards going directly to photographs now as a cost-cutting measure. The market has changed. So has the writing. The RWA is doing a lot to improve the writing. You would not recognize the writing no-day from five years ago. We're casting the established writers to improve. When these little but competent are breathing flames down your neck, you're gonna listen, you're gonna learn. We have conferences and all of this information available to us. So it's a loving, giving organization, and I am thrilled to be a part of it. Because there's not a better group of women to be found."

W e eat lunch at a low, round table in the family room. On the table are economy-sized condiments — a relish, catsup, mayonnaise, mustard, Abby's sauce — and a large vase of gladioli from Caro's garden. Pink, salmon, yellow, and white ones with magenta hearts, rich Spanish red ones, tiny orange ones with yellow coronas. On the plates are pigs in blankets, pork and beans from a green plastic bowl.

Romance changes, she says. The heroes change. The Alpha or dominant male faded into the Beta male — the Alan Alda type — for a while. Now it is changing back. It is the Alpha males we fantasize about and the Betas we want. Caro says.

It used to be in romance novels that the hero raped the heroine at the beginning, and then she fell in love with him, and in the end he realizes that he was in love with her all along. But now romances have backed off on the rape issue.

The heroines have changed too. They don't

manoeuvrers in cardboard boxes. The boxes line the walls and rise in stacks from floor to ceiling in the center of the room. There is not enough room to walk a circle around the center stacks. Caro waves at it. "I have this all on my DNA base."

Her office is a windowless room next door, lined with shelves of reference books. There are file cabinets topped with shelves of paper. On her desk is a computer with a turquoise-colored screen. On the walls around her desk are cards of thanks. Young men with V-shaped chests springing from bulging crotch bags, strong jaws, and small, snipely eyes. Caro keeps the pictures for inspiration. Helps her imagine her heroes. Autumn squizes behind me and lifts a calendar off the wall. "Show her Fabio, Mom."

Fabio, tanned, in a well-packed thong, wears a Santa cap and a jaunty angle. In the background is a Christmas tree. Caro puts down the calendar and rifles through a stack of papers, emerges with a recent issue of *Romantic Times* magazine. Facing a page of "Lunch with Fabio: An interview at an exclusive Beverly Hills restaurant" is a full-page ad for Fabio's fan club. He stands with his legs apart. He holds a box. He smiles invitingly into the camera. A 900 number is listed in big white block letters across the pink background. In curled-up white script is an endorsement to send for the Fabio Promise Kit, which comes with a Fabio poster and membership in the Fabio fan club.

Upstairs in the living room, Caro sits down on the brown-striped couch again and heaves a thick computer paper stack onto her lap. It is a printout of her romance novel database. It lists all the books she has read and their authors. There is a column for Caro's code system. These are grades for the books, based on how many years or how much laughter. One to four, and CBB — for "couldn't be better," 3.5 is the average. She adds comments like "No!" or "Cheyenne, 1858" or "cléché chair."

Caro likes so many authors she can't name them all. She likes historical novelist La Vyrle Spencer, Nora Roberts (the reigning queen of Contemporary romance), Frances Rivers, and Brenda Joyce, who is not afraid to call body parts what they should be called.

Sometimes it turns out an author you've been reading for years is a man. Caro met Jennifer Wild, who was a man named Tom Huff, at a convention. She had never seen such a flaming faggot in her life. She says that because he died a while ago.

Danielle Steel, well, what she writes is leech pure Caro can't believe it. It's full of every sin known to man and has no story. Rosemary

Rogers has gotten too sexy. But there are so many she likes. There's Jayne Ann Krentz, Amanda Quick, and Kat Martin that Caro likes too.

I ask Caro again about romance. She says she likes long dresses and hats. "She's renowned for them," Autumn says.

Being a romantic is just a part of Caro. Maybe it's genetic. What makes someone patriotic? Greedy? They'll probably find a cure for it someday. Everyday life is a cure. Stress is a cure.

Romance is not the place to preach. It is an escape. All writing is an escape. People: people romances. They serve her all the time. They say, "I'd sure like to help you with your research, huh-huh." It doesn't bother her anymore.

"Love does make the world go 'round. Love makes the world go 'round *super*. Love is the melody that makes the planet spin." She giggles. "Hey, this is good."

"Writing romances keeps it alive. Where else can you fall in love 17 hours a day? Stay a virgin all your life? You can have three affairs a day, if you can read that fast, without taking a risk. I mean, who knows what that alley cat I used to be married to could have brought home?"

Christine Ridgway is very pregnant. Her belly stretches the flower-print fabric of her cotton jumper. She has to stand sideways to open her front door. The number is listed in big white block letters across the pink background. In curled-up white script is an endorsement to send for the Fabio Promise Kit, which comes with a Fabio poster and membership in the Fabio fan club.

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Christine Ridgway

with a pinkish marble top. A brass rabbit, vaguely oriental in design, squats on the coffee table. Christine didn't know anything about the world of romance writers until about two years ago. She was talking with a friend, her best — one of her very best — high school friends about doing the things you always wanted to do. Her

friend said, "You've gotta start writing Harlequin romances. You always said you should do that. You should do that." Christine said, "Yeah, you know, God, wouldn't that be a blast?" So she started buying them and reading them. She hadn't read them since seventh and eighth grade. She hadn't read one since. She remembered what

they were like then, and she found them much changed. In them she often found a credit saying thank you to Romance Writers of America. She thought maybe there was a chapter somewhere around here. She found it through the library.

Christine writes back into the couch a little. She is composed but animated. She glows with health. Her shoulder-length, blunt cut hair is shiny, pulled back with a headband from her pretty face.

She went down to the meeting, and she couldn't believe — there were, you know, 50 or 60 women in the room. Oh my God! She had no idea. If she had known, she probably would have done it years ago. That was March of last year. So, March of 1991.

Christine was an English major in college, and she had been a technical writer for years. You know how it happens in your career when you end up doing something completely different? She was a computer programmer, went from technical writing to computer programming. Had always loved writing; she had always wanted to go back to that. She had never really known what outlet to take, didn't feel like she was really prepared for journalism because she was an English major. She was thinking about doing PR stuff. She was working part-time, consulting out of her home when Jesse was born. Then the friend came and said, "C'mon. You gotta write those Harlequin romances. Go ahead. You were the one who was always into that. You told you you could do it." She thought she could probably just read those things and do it. She really did think after she had read about ten of them, well, shoot, yeah, anybody could do this. It's a lot more difficult. She means, there's a lot more to it than you think.

She still thinks it's a good market to get involved in. It's still a good place to start. It certainly isn't like she thought it would be. She had read a whole lot of them, absorbed a certain amount. She thought it was coming pretty easy. But then when she learned more about the genre, found out what's acceptable and what isn't, then she learned you have these rules. Of course, you say, oh, these rules make it harder to do, but it actually makes it easier. It's not so wide open. She really likes it from that regard. You really have certain things you can and cannot do. Like, the hero can't be in love with anyone else after he meets the heroine. So their relationship is the only love relationship in the book. He can't get seduced. That's taboo. Let's say they could break up for a time and could date other women, but he certainly couldn't go to bed with anyone else.

The heroine couldn't either, generally. And it has to be revealed in the story that she is in love with him, if you're talking about a hot one, her hero they have sex. There's no sex without love on her part. On his part, you could possibly not know, but of course, (continued on page 24)

You really have certain things you can and cannot do. Like, the hero can't be in love with anyone else after he meets the heroine.

Caro talks about twins. She often wonders if she had a twin who just dissolved. "I guess because I've always felt there was a part of me missing."

For desert we have raspberry tea and brownies left over from Billy's Bible study meeting last night. He is a Jehovah's Witness. So is Caro. But he is more into it than she is.

Downstairs in Caro's basement are 4000 ro-

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He Loved Me, He Always Loved Me

At monthly Romance Writers of America meetings, group members participate in workshops designed to sharpen prose or enhance characterization—and conform writing more tightly to the pre-designed formulas Harlequin/Silhouette editors impose. The assignment might be a scene in which hero and heroine first meet or a character sketch of a villain. Each participant begins with a photograph clipped from a magazine, and perhaps a quotation, which must be incorporated into the finished piece. Beyond that, the writer is on her own—to plumb personal fantasy, steal dialogue from real life, or appropriate deliciously romantic images seen in a favorite television commercial.

STORY 1 By Linda Abel

Modern art. Why here? Once Sarah's least favorite section of the museum and now, the one she couldn't live without. That's a little strange, she told herself. People didn't need a place to exist. Existence revolves around yourself and the people that affect your world. People that affect your world. David affected her world and modern art affected David. They had known each other for only one month. But what a month! One minute they were laughing, the next disagreeing. What could she expect, she kept telling herself, opposites attract. Their relationship remained after a sunny day but with lingering clouds, threatening to bring a storm. David's feelings were always controlled, causing Sarah to remain alert. With every fiber of her being saying don't, stop, it won't work, she still managed to fall in love. So totally that when the "scene" happened she could only listen with bewilderment.

Shortly after the unveiling, Sarah commented how angry the man in the picture seemed. Without warning, David's pent-up emotions erupted, shouting how she never understood his art and he was tired of always trying to appease her. He had had enough and if he never saw her again it would be too soon. She could still hear the echo of his retreating footsteps across the shiny waxed floor. That had been a week ago, and Sarah hadn't seen or heard from him since. Returning every day to the museum, she would sit and stare at the sculpture, willing it to talk to her. To bring David back. To give her a chance to explain.

Main Conflict

Sarah and David met, friend love, and lost it all because they couldn't agree about modern art. In art, it was too cold, too angry, too isolated, too unbecoming for Sarah. The romance artists were more to her liking.

David's outer persona was like his art, but Sarah knew it hadn't always been that way. The sculpture was from a different time in his life. One that was thoughtful yet peaceful. The only way that David was to unlock the thoughts and feelings he kept hidden deep inside and release his soul from torture. If it took Sarah a lifetime, she was going to do just that. What they felt was too strong to be denied.



Linda Abel

STORY 2 By Kathy Carpenter

The harmonious voice of the reverend interrupted her thoughts. "I have been asked to read a short passage. . . . It was too late. How could she call off the ceremony now? The pain and humiliation of her lover walking away from her still fresh in her mind even after five years. To walk out on Trevor was not the answer. But marriage at this point would be a disaster for them both. The reverend cleared his throat. "Before Sharina and Trevor exchange their vows, if anyone here. . . . "Stop." A strange voice from the back of the drawing room called, sending the word "yes" and flowing through Sharina's mind. "This might be California," the voice continued, "but it's still against the law to get into a new mar-

The stranger beside her was more than a hero. He was her soul mate.

riage before being released from the previous one."

As Sharina's eyes traveled the path of the guests, she was oblivious to the gasps of shock. To them the slim, arrogant stranger in pinstriped pants, leather boots, and a black Stetson might be the big bad wolf, but to her he was a knight in shiny armor.

Trevor wrapped his hands possessively over hers. "There must be some mistake." "Mistake? No." A dream maybe, a nightmare in disguise probably, she must decide which. The oddly familiar stranger moved forward to stand within a couple feet. She looked up into his amused blue gaze; this man was definitely out for a good time. Before returning from Paris, she too had wanted a good time. She made her decision. "It's true. I married and divorced the pig-headed brute."

"The divorce didn't go through." He grinned, took another step and draped his arm affectionately around Sharina's shoulder. "Maybe I forgot to sign the papers."

She felt like the star of a Soap Opera as she watched the scene played out before her. A kaleidoscope of emotions flashed in Trevor's eyes, not the least of which was anger. "Care to explain, darling?" he demanded, stepping between the intruder and his fiancée.

All attention focused on Sharina. The cowboy's charm had definitely won over the romantic onlookers.

"That's why I never received my final papers." "It's true then. You're married." The muscles in Trevor's jaws twitched as he forced a smile and calmly grazed Sharina's fingers with his lips. "It seems you two have unfinished business, but for us the curtain has come down." His final acceptance of the situation apparent in his exit.

When Sharina should be filled with hurt and anger, she felt more alive than she had in years. Realization dawned in the fact the stranger beside her was more than a hero. He was her soul mate. Reluctantly she disengaged herself from his arm. They had a game to play out, and he had a starting role. As relatives started coming at them, the cowboy reached down to squeeze her hand. A slow mischievous grin spreading across his lips. "Shall we face the music?"

STORY 3 By Caro Dose

or something. Blake looked around the sitting room, furnished in antiques enameled in bright, primary colors. With wide-eyed amazement, he gaped at the cuckoo popping out the third time to announce the hour. "Tell me that bird wasn't purple and wearing a beanie with a prop on it."

"You don't like purple, or beanie, Mr. Johansen? Or is it any color you object to? To answer your original question: Yes, of course I noticed that every single house was white with black trim—which is precisely why I chose my blue lilac with white trim. Did you notice how I tied the strawberry red in the trim details? At least Ann Maude's house isn't a duplicate of all the others."

"It's supposed to be a duplicate," he quipped. "We have C&K's, which control the neighborhood and provide a uniformity. You have blatantly violated the regulations and must change your color to conform — immediately."

"Before anyone else notices how nice a spot of color can be? Spoken like a true conservative, Mr. Johansen. Well, button down your collar, and check that your suspenders are still snapped, because I have a news flash for you: I just spent an entire month and my last dime painting this barn of a house, and it's going to stay this color for about fifteen or so. If you dislike the new color, you should have told me after the third break-apart — now when I cupped the last bucket and washed the last roller."

"She brushed past him to enter the former dining room, knocking over the T44 sign leaning against the doorway.

Blake stooped to prop it back up, then blinked at the lettering. "Terror-Tot Pre-School? You're going to have a pre-school here for children?"

"Well, I considered having a pre-school for German shepherds, but most of the ones I interviewed had already graduated, so I changed on trying my idea on children instead."

"You can't do that. You can't just march in here and start a business next to my house?" "Can too. See that license over your left shoulder? It states clearly that I can do precisely that — and come Monday, that's exactly what I'm doing!"

Blake collapsed into the side chair and stared at the sign. "Blue paint, pink roofs, and pre-school

kids. What a time for me to be needed in Kusan." His muttering could hardly be heard, so Tressa assumed he was talking to himself.

"Couldn't leave the million sand of the oil wells and find my peace and serenity here — no, I've got to come home to purple-blue houses and kids."

A clatter and jangle from the driveway caught his attention. He rose to follow Tressa to the front porch, then spluttered incoherent consonants when he spied the four dark-colored draft horses in the driveway. He charged down the steps, practically running over Tressa.

"You got those beasts out of here," Blake raved. His eyes widened in horror as the largest of the horses calmly snatched a huge bit out of the halter which separated Blake's driveway from Tressa's. The precisely measured hedge now had a noticeable gap in it. Blake, startled to shake in the most marvelous display of anger Tressa had ever been privy to watch.

A second horse, with a placid look of "Watch me!" in its gentle eyes, tossed its whole mane, flicked its tail toward Blake, and deposited fresh manure onto the crumpled shells of the driveway. A small portion rolled over onto the black mirrored surface of Blake's right fender.

Blake sprang back, only to come up against the third equine member of the team, who stamped one feathered forefoot and promptly blew its nose down the front of Blake's previously spotless shirt. The fourth horse, not to be outdone, seemed to wink its large eye at Tressa and loudly passed a magnificent amount of gas.

"Way to go, Nobel, nice touch," Tressa cheered. "Good job, all of you. You greeted our new neighbor in a true sweet-to-the-sweet manner."

The four animals nodded in unison, which set their manes quivering. Blake retreated to the porch, looked from his slowly downed side to the four huge beasts in the driveway, plopped down on the top step, and chuckled. "You want to explain how you got them to do that, Tressa?" he asked between chortles.

"Not me. That little show was all their own." Tressa laughed too, but with a puzzled reserve at this new side of her neighbor. She waved in the man holding the reins. "You coming in after you pasture them, Alex?"

He nodded his straw-hatted head. "Good, 'cause I don't know the first thing about taking care of horses. Do they have to be walked or washed or what?"

Alex chuckled the horses into a walk toward the back yard. "You want to explain how you got them to do that, Tressa?" he asked between chortles.

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He Loved Me, He Always Loved Me

(continued from page 27)

"I don't like it any better than Daddy would have, but Marcella just made a record bid. Nobody's likely to top it."

The auctioneer cupped a hand to his ear. "Do I hear one million?" When silence greeted the question, Jake slumped in his chair. "You're right, Marcella's got him. The little man stepped behind his lectern and lifted his gavel. "Going once at nine hundred fifty thousand, twice at nine hundred fifty—"

"One million."

STORY 5

By
Judith
Hard

She coached herself out loud: "Loosen up." The moment Laura relaxed, the skin knew they were free. They took off, straight downhill! She froze. Nothing would move, most especially not her legs. Vividly colorful blue flashed by the edge of her vision before she glided to a gentle stop when the slope leveled out. In stunned disbelief, trembling as she never had before in her life, Laura slumped over her ski poles.

"Look out!" a deep voice called. She straightened and started to turn— "Look out!"—and from behind her was heaved off the ground and whisked ten feet to her left by someone in a black and brown ski suit. This dynamic force brought them to a well-controlled halt.

"Apologize for sweeping you up like that, hon, but that ape was going to wipe you out."

His arms remained around her waist, and she looked up at a riveting set of dark brown eyes and a rugged jaw, deeply tanned and crissed. He had immense presence. For a moment Laura felt like a doll in the grasp of a giant.

"What," she gasped, still stunned and confused, "do you think you're doing?" His smile was sweet. The forearm beneath her hand, even through her glove and his ski suit, felt like steel. He seemed to be enjoying holding her and to be studying her face to see if she was enjoying it or not.

Laura sagged, trying to free herself from the encircling arm. He didn't let go, and she gave him what she hoped was a paralyzing look as she stared him down.

Gently, slowly, he released her and explained defensively. "The guy was going to plow right over you."

A suspicion that this "rescue" was a clever, probably often used, come-on popped into Laura's head, from was something cheeky in his manner, something too confident, too cavalier. Her consciously arched eyebrows apparently conveyed her skepticism since her self-appointed savior pointed toward the crowd heading for the lifeline.

"The guy in the black bib overalls and green sweater," he said. There was a "guy" all right, but he sure wasn't out of control now. Laura had no way to confirm that she'd been rescued.

Suspicion put frost in her voice. "You're absolutely right. I didn't notice anyone about to hit me."

As Laura reminded her dislodged sunglasses on her nose, her rescuer continued to study her with a satisfied grin. Whatever her suspicions, it would be ungrateful to leave it at that if he had, in fact,



Judith Hard

swept her out of harm's way. Common courtesy demanded the benefit of the doubt. "I guess I should thank you?" she offered. His smile widened. "No thanks needed. It was a total pleasure. It makes my day to rescue a beautiful blonde."

STORY 6

By
Judith
Hard

(Here he just rescued Heroine from being torn up by the coral of a reef. "I could strangle myself for swimming so far away from you." His gaze moved from her face to her leg. "This looks bad.")

He reached across her to the large bag and took out the paper towels and began to wipe at the blood. They saw there was no depth to the wound, it was merely a large but superficial scrape.

David brought her hand to his lips and kissed the palm. "You're a puzzle, Laura Sommers. On the surface you appear uncomplicated. But the surface lies. I want to know the Laura Sommers that's hiding under that controlled exterior."

His voice had grown husky. Laura struggled, freed her gaze from his, glanced toward the blue water. "There's nothing complicated about me."

"I'm sorry you hurt your leg."

She couldn't avoid his compelling eyes. He'd not moved his gaze from her face for a second, and when she looked at him again, his jaw had tensed and unmistakable desire was burning behind the

brown windows to his soul. He bent over her leg. "Let me kiss it and make it better."

The cool touch of his lips soothed. But he did not stop with a single kiss. David began licking drops of water from her leg. Laura put her hand against his shoulder, meaning to protest, but no words came from her mouth. The softness of his skin and hardness of the muscles under it merely added to a barrage of arousing sensations.

He lowered his body slightly so he was lying on his side and put his hand around her ankle. For a moment he grasped it, as if he had captured her, then when he let go, he slid his hand slowly up the outside of her leg as he continued to kiss and lick her.

A firstborn of arousal rose from the pit of her stomach, seared her heart, whirled round in her head, and when David's searing hand found her inner thigh, Laura arched backward and a deep, long "Ohhh" slipped from her lips.

STORY 7

By
Christie
Ridgway

By an was back at Cara's three nights later, balancing an empty cookie plate on the palm of each hand. Lifting his foot, he used the toe of his running shoe to knock on the screen door.

In response to the metallic shudder, his sister Suzanne opened the door. "Hello, Suz," he said in surprise, walking into the living room. "What are you doing here?"

He stepped short, realizing that although the room was empty of people, it was filled with the aromatic clash of mingled perfumes and bags humming with crumpled wrapping paper and ribbons. Two stacks of boxes leaned against the far wall.

"We gave Cara's room a lingerie shower," his sister explained. "Cara's been modeling —"

"Hey, Suzanne! Hey, Mom!" Cara's husky voice interrupted from the hall. "I saved the best for last."

The best of bump-and-grind came rushing into the living room, and following it, thrashing her pelvis with each downward, came Cara. Her head was thrown back, her eyes were closed, and her arms were outstretched as she shimmied to the music.

He'd come to unravel the meaning behind these promising emotions with which she filled him.

She was barely covered by the most exotic, erotic, leopard-print tiddly he had ever seen or fantasized about. Low on the breast, and high on the thigh, it somehow — he suppressed any detailed details — slid between her legs then wrapped her behind to fasten at her waist with a fake fur belt.

Beyond words, he let out his best Tarzan imitation. Her eyes snapped open. Her body snapped to attention, and before she ran from the room he imagined he saw a blush where he'd never seen one before.

By an stood, anchored to the spot, staring after Cara. He'd come tonight to get to the bottom of this fascination he had for her. He'd come to unravel the meaning behind these promising emotions with which she filled him. He'd come to find the source of the warm feelings she brought out of him.

And like every other explorer, he'd just discovered more than he'd bargained for.

STORY 8

By
Christie
Ridgway

He shook off the last traces of sleep and stared at the paper. "Here..." He questioned the silence in the room. He conjured up the caramel-colored softness of the hair, the green of the eyes that he imagined the color of the dress in the black-and-white photo, he couldn't be sure of the hair and the eyes, for he knew this girl — no — woman. And he'd known her for a very long time.

He scanned the caption and the accompanying article, looking for the familiar name. But the words only described a benefit for a homeless shelter that had taken place the previous evening and did not identify the women. Setting the paper aside, he was surprised to find that his hand shook slightly as he reached for the phone book. In the two months he'd lived here, he had never thought to look up any familiar names. Especially not hers. Pushing back his hair, he wondered for a moment what last name to search for. With a tightness in his throat he decided to look first for the one he knew best.

When his index finger picked out her maiden name and address from the living columns of the book, his heart kicked out of side to beat at full throttle. He rubbed his bare chest as if he could calm the pounding inside of it, his mind shuffling through souvenirs of silent skin, honeyed nudes, and sweet the rumbled pillows. A tantalizing image of the sweet, laughing girl sprang into his thoughts and from there into his bed. His flare of interest was fanned by an unquenchable rush of desire. He rolled out of bed — it was too crowded now — and pulled the covers taut.

He had to see her again.

STORY 9

By
Donna
Wolf

Ty Flynn watched the agitated swishes of Amanda's hips as she stormed up the path to the house. That woman sure did have a fine tush, but his hands sure weren't going to be able to get at it anytime soon. Not after their latest conversational clash. He'd asked her to go to the Fair with him once again, and once again she'd given him all sorts of phony excuses. He sighed and settled down on the top step of the front stoop, stretching his legs to prop

his boots in the grass below. The tree limb, stretching his legs to prop his boots in the grass below. The tree limb, stretching his legs to prop his boots in the grass below. The tree limb, stretching his legs to prop his boots in the grass below.

How was he going to get out of this mess? Where was his "guardian angel" Clancy when he needed him? A pair of blunt horns butted him in the shoulder.

"Florence!"

Ty draped his arm over her neck as she licked his face. He gazed into... (continued on page 30)

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FOUNTA	12214 Founa Blvd. Suite 100	283-1175
EL CLAYTON	1040 E. Main St. Ste. 100	283-1175

He Always Loved Me

(continued from page 29)

her 4-2 amber eyes and stroked her front leg. "I don't know why goats have such a horrible reputation. This goat mine is, at least, ten times as stubborn as you are. I need to change her mind. I'm not gonna let that 'Dr. Alan' take her to the Fair. Got any suggestions?"

"Well, boys, if this four-legged lady doesn't come up with any stalling notions, maybe I can give her a hand with the problem."

"Clancy? Where did you... Never mind. I should know better than to question where you came from or how you got here by now." He stared up at the faded blue eyes that twinkled at him through the haze of fragrant smoke spiraling from the worn bulldog pipe clenched between his large teeth. Budy, grey brows arched at a mute question. Clancy's problem-solving record hadn't been too bad up to this point. Maybe he could help.

"Do something good for yourself. Go to the Fair with Ty. Enjoy his wicked blue eyes and wild curling black hair."

"Amanda... Amanda Jane Pendleton? You haven't heard a word I've said," Miriam Harper complained. "What does Miss Stearns say it that's so interesting?" She reached an arthritis-curved hand to pull aside the lace-trimmed curtain from the window behind her.

"Oh, so that's it... or should I say him? If I were about 25 years younger, those tight buns and very long legs would capture my attention too. Not that I don't appreciate them right now, mind you."

Her cheeks only grew lovelier as she watched the blush rise up Amanda's neck and tint her cheeks a becoming pink.

"I was not watching Ty Flynn's tight buns strutting down the sidewalk, Miriam. I was simply thinking of how our peace and quiet is going to be all noise and crowds tomorrow with the Fair's opening day."

Not watching his buns, huh? So how'd she know he was simply "strutting"? Budy, I'd let her out, Miriam thought.



Dennis Wolf

I first thought he was... Two, five. Who cares? "Oh Miriam."

"So who better to enjoy the racks with than a handsome young man, honey?"

"Young" is the operative word in that sentence. And besides, you know that Alan and I always go together."

"Oh, for heaven's sakes, Amanda, anybody hearing us talk would think that you were 65 and I was 35, not the other way around."

"You know very well that we're both two years older than that, Miriam. Stop cutting corners. There's no getting away from the facts."

"I prefer round numbers, dear, they're so much easier to deal with. What difference does a couple of years make anyway? But, never mind me. Let's get back to a few facts about you. Has Alan even asked you to go with him this year?"

"Well... no. But, it's just one of those things we do together."

"And has Ty asked you to go with him?"

"Well, yes. But I can't..."

"You sound exactly like a schoolgirl with all your hemming and hawing, Amanda. Do something good for yourself. Go to the Fair with Ty. Enjoy his wicked blue eyes and wild curling black hair. Dance with your arms around those broad shoulders and feel his sinfully sexy body next to yours. Don't worry about Ty being a couple of years younger than you. Just have fun."

"But, Miriam, he's five years younger than I am. I shouldn't get serious about him. In the end he'd get tired of being with an older woman and leave me. I can't and won't go through that again."

"I am amazed of you, Amanda. Your Aunt Nettie, if she were alive today, would be so too. Has Ty ever proven to be untrustworthy, incontinent or unattractive?"

Amber glowed from her head.

"Then don't you dare to compare him to that sleaze ball who ran out on you while you were in vet school. He's not that kind of man at all, and in your heart you know I'm right. So he's a couple of years younger than you. He'll be around numbers. Go out with him."

"Oh Miriam."

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STORY 10
By
Barbara
Gill

She put a stinging hand on his chest as her stomach knotted with apprehension.

"Quinn, you wouldn't want me now... Her voice faded to a whisper. "I'm... I'm ugly."

"Sam, sweetheart, what is it?"

He grabbed her shoulders and shook her gently. Sam gasped as he clutched her raw flesh. There was no way to hide the tell-tale blood oozing from his fingers on her wet skin.

He dropped his hands, jumping back as if he'd touched a rattlesnake.

"My God, what have I done to you?"

Before she could stop him he pulled open the button on her shirt, probing it free of her shoulder. Deflated the stood still, eyes closed, unwilling to see his horrified reaction. Knowing too well the sickening sight that met his eyes.

As if from a long distance she heard his anguished cry.

"Sam, oh my darling, what happened to you?"

She felt herself being scooped up and held. He was rocking her against his chest, crooning endearments incoherently. She tasted the salt of his tears on her lips. Confused, she opened her eyes. Above her his face was a mask of agonized grief.

Without thought, she drew his head down to her seared breast, her hand stroking his rumpled hair as she sought to comfort him.

"Hush, my darling, hush. It's all right. Dearest, don't take it so hard."

He raised his head, eyes staring at his own work.

"All right? How can you say that? 'Oh, God! When I think of what you've been through and I was there to help!'"

The pain in his voice hurt and healed. She asked for his grief, but healing began as she realized that he was neither seared nor repulsed. Still she knew what she looked like. She had to give him an out.

The bear mauled me pretty badly before the other bears beat him off. Quinn, I'll understand if you can't handle it. Even my mother was sick to her stomach."

Quinn gave a snort of disgust as he stood her on her feet with a jarring thud. Misunderstanding. Sam turned away.

"Samantha Baker, look at me. Look at me, I said!"

Why didn't he just leave? Why prolong her agony? He stood two steps away, just as a coiled spring. As if at any moment he might lose control and explode.

"Sam, I'm going to tell you one more time. I love you. I love you. You are not just your body. I love your every sound of humor, your stubbornness, the way you talk in your sleep, that you care for every creature from a mouse to a rabbit."

"But, but..."

"Don't interrupt! I won't lie to you and say the scars don't matter. They do. I could have loved you."

"But, but..."

"What does she offer include? Everything. You'll get an in-depth consultation about your health and well-being... a complete chiropractic spinal examination... and a full set of specialized X-rays that would normally cost at least \$140.00.

The appointment won't take long at all and like I said, I normally charge \$325.00 for this type of which just covers the cost of the full set of X-rays!

But now, as part of this one-time offer, you can come in and find out for certain if you need chiropractic care and how we can help you eliminate the pain now to feeling.

After you come in, though, you'll probably want to know a little bit about me, so let me tell you some of my credentials.

A Brief List Of My Qualifications

I have been a chiropractor for over 14 years, graduating from Los Angeles College of Chiropractic in 1978. For completed courses in orthopedics, nutrition, sports chiropractic, and industrial ergonomics and I hold a degree in Human Biology. For the last sixteen years,

now is the best time to do so because...

*I'm donating all the proceeds to the "Just Say No to Drugs/DARE" campaign. Now is the time to act. Call now.



Barbara Gill

try one of them." His voice cracked, and his eyes closed momentarily before he went on.

"Some of them will fade, maybe surgery will repair others. But they won't get in the way, Sam. I still want to touch you. Feel the warm, silky caress of your thighs against mine, experience the way we fit so perfectly together."

"Let me help to heal the scars inside. Together we can face and heal the fear. We've wasted two years. No more... please?"

Sam stared at him imprinting forever on her heart every blemish, every feature, every exhilarating, stuporous, unbelievably exciting word. Her emotions ebbed.

"Sam, sweetheart, if you love me, if you're willing to trust me, come here to me." He held out his arms.

Without hesitation she took the two steps into his arms.

The end... or the beginning.

Local Chiropractor offers \$225 worth of his services for only \$25* to anyone who needs help but has never been to a chiropractor before. (Or hasn't been in a long time)

Dear Friend,

If you've ever thought about going to a chiropractor but you've hesitated because you weren't sure it was right for you, please read on. My name is Dr. Kenneth Houston and recently I decided to make a special offer to anyone in the San Diego area who is suffering from any type of physical pain and would like fast, simple relief.

I've agreed to "give away" (no one who asks for it) \$225 worth of my services for only \$25.00. That's right - \$25.00! I'm calling it my "Community Appreciation Day" and to my way of saying "thank you" to the people of San Diego for making my practice so successful.

I've helped several thousand people feel better and chiropractic care. Now I'd like to introduce even more San Diegoans to the many benefits that our profession has to offer.

For instance, chiropractic care may be able to help you if you're suffering from any of the following conditions:

- Migraine headaches
- Low back pain
- Neck pain or muscle stiffness
- Numbness or weakness in your arms or legs
- Constant fatigue, lack of energy
- Muscle spasms, strains and sprains

And a whole host of other problems ranging from dizziness to tingling in the toes.

Fortunately, if you're suffering from any of these problems right now, they must be relieved. Eliminated by chiropractic treatment (commonly called "adjustments").

So if you've always wanted to "check out" chiropractic care and see what it can do for you, now is the best time to do so because...

For one day only (June 13) \$25 will get you all the services I normally charge new patients \$225 for!!

What does this offer include? Everything. You'll get an in-depth consultation about your health and well-being... a complete chiropractic spinal examination... and a full set of specialized X-rays that would normally cost at least \$140.00.

The appointment won't take long at all and like I said, I normally charge \$325.00 for this type of which just covers the cost of the full set of X-rays!

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now is the best time to do so because...

graduate training in "motion palpation," a specialty in chiropractic that detects true movements of the spine - and in chiropractic techniques which deal with postural correction and spinal rehabilitation using the latest scientific methods.

I could go on, but I don't want to bore you. I just want to let you know that I am someone you can trust with your health.

Does Chiropractic Really Work?

Absolutely! Many members of the medical profession have made honest, open-minded investigations of chiropractic. Reported here are some of their views and comments.

"We medical doctors who have studied and used chiropractic and have proven its indispensible value cannot understand the negative attitude of medicine toward chiropractic."

— **Prattner, Beiderman, M.D.**

"Few medical practitioners could recommend manipulation because they were barred against it by their oath; however, it is indisputable that the experience of chiropractic has brought relief to many patients in the past, after orthodox treatment had been tried and failed."

— **John Merrill, M.D.**

"It is better that the chiropractor treat those patients than to have them treated by a physician who thinks only in terms of surgery."

— **H.B. Gorton, M.D.**

In *Journal of Temperance Medicine*, Vol. 1, No. 1, 1892, "Intemperate Problems of Local Pain."

Limited Time Offer

Obviously, with an offer like this, I can't afford to do this for long. So before June 13, my 14th anniversary as a chiropractor, is the last to hold this special event.

So if you'd like to take me up on my offer and see what chiropractic care can do for you, all you have to do is call my office and set up an appointment for Saturday.

Then just give me a day to analyze your needs and X-rays and on Monday I'll call you after lunch to let me know how you wish your problem.

The number to call: 278-7800. Call anytime between the hours of 9 am and 5 pm, Monday through Friday, and tell the receptionist you'd like to come in for the "Special Introductory Examination on Saturdays, June 13."

I expect to be loaded with appointments for this Community Appreciation Day, so please call as soon as possible to reserve your day and time slot.

Thank you very much and I look forward to helping you get rid of your pain so you can start living a healthier, more productive life.

Sincerely,

Dr. Kenneth Houston

Dr. Houston

P.S. You don't have to suffer any longer. Chiropractic care could help get rid of your pain quickly and easily. And now you have no excuse not to get treated, because I'm going to give you \$225 worth of "start up" services, including a full set of X-rays for only \$25.00.



Lincoln Cromwell

Dear Spence

Spencer Tracy's Protege Goes To Medical School

by Toni Volk

When the young doctor Lincoln Cromwell brought his family to Pacific Beach in the '40s, Bird Rock was a remote field and Grand Avenue a dirt road. In those days, everyone knew each other, and if bad things happened to someone, everyone pitched in to help. There were perhaps only four or five thousand residents then in the combined area of Pacific Beach, Mission Beach, and Bay Park Village.

The war, though over, had made building materials scarce, and no building permits were being issued. So Cromwell bought two houses on one lot on Carmel and opened his medical practice there. It was impossible to get carpet then, and asphalt tile was hard to find. You had to live it, if you could. Every contractor who might have a few scraps left over from a job, so Cromwell put those scraps in the waiting area and added a waterbail and fish pond complete with water lilies. It was

a novel decor for the time and a great place to wait for a busy doctor who labored time on every patient. Even his children, with embarrassment they still recall, waited there to receive the discipline their mother would call down on them. But Cromwell enjoyed his children's company, and would often take them to the desert on weekends, or drag them around with him on his house calls.

Cromwell's general practice was so good he was the reputation for being compassionate. He soon became known in the medical community as the finest diagnostician in the area. His great interest was geriatrics, an interest he once attributed to research he did in aging with rabbits when an

undergraduate at UCLA. This, geriatrics became his specialty. Because his family was growing, he bought a house on the hill above Mission Bay. It was isolated, and his children could camp out along the hillside or hike up to a water hole or to the cross on Mt. Soladad. There was a much closer there in the '40s—deer, coyotes, rattlesnakes, a few houses, and, in the canyon below the house, a dairy and chicken ranch. But the house was roomy and charming and had a view of flowers and sky and the bay below. Its yard was full of experimental, drought-resistant plants left by a former owner, horticulturalist Kate Sessions, who had the house built in 1924.

In later years, Lincoln Cromwell's interest in geriatrics would lead him to build a model retirement community just outside Palm Springs and then another at Lake Elsinore. A heart attack in 1983 would convince him to shut his of-

fice in Pacific Beach and open a small, low-traffic practice in Lake Elsinore. But that practice grew too, and even former patients from Pacific Beach drove up to his new office. In 1979 he would serve as professor emeritus of anatomy at the medical school at UCSD. And when he died in 1985 at the age of 78, he would leave among his belongings a story, a young man's story told in old letters and some handwritten notes.

Cromwell was born in eastern Canada near Montreal. His mother was widowed when he was quite young. When she remarried four years later, the family moved west to Winnipeg. Then when Cromwell was ten, the family moved south and settled in Los Angeles.

Cromwell became a pre-med student at UCLA and worked in the engineering department at Douglas Aircraft to help pay for college. One day his economics professor sobriety told the class, "You will remember this day for the rest of your lives. Nothing will ever be the same." It was Black Tuesday, October 29, 1929, described by one California headline as the day "Wall Street Lays An Egg."

And indeed nothing was the same; businesses began closing, banks were failing, and thousands of people were losing everything they had. By the time Cromwell graduated from UCLA, ambitions such as his—to go on to medical school—seemed impossible if not frivolous. He applied to two schools anyway.

About that time, the lady next door to Cromwell's family in Los Angeles took an interest in the young man and his financial problems. One day she got on a bus and went to see a local doctor she knew from her home town in Oklahoma. She ended his help. In turn, he told the story to one of his patients, a young actor not much older than Cromwell named Spencer Tracy. A meeting was set up.

Cromwell, not a mover, had never heard of the man. Nevertheless, Cromwell gratefully went out to Westwood to meet Spencer and his wife Louise. The three sat on the front porch for several hours chatting and sipping lemonade. At the end of the visit, Tracy told him he would un-

derwrite all first-year expenses at medical school and, if he did well, the rest of it also. Tracy was under contract to Fox Studios at the time, and his career was on the rise. But he wasn't yet a highly paid star, and his pledge to Cromwell represented a substantial commitment. In return Tracy asked only that Cromwell write him each week and describe his experience and what he was learning.

Lincoln Cromwell returned home that spring day to find more good news in the mailbox. Both medical schools he had applied to had accepted him.

That fall the 21-year-old Cromwell set out

Cromwell, too busy with his studies to read newspapers or listen to the radio, had no idea the troubles Tracy had been having.

from Los Angeles for McGill University in Montreal, Canada, driving a 1927 Studebaker. He carried four paying passengers, including an aviator and his wife bound for New York City. Cromwell had chosen the McGill School of Medicine not only for its first international reputation but because it was where his family had dreamed of sending his mother's youngest brother, who had died of typhoid fever in his teens.

When Cromwell arrived in the old city of Montreal, he found a room in a boarding house for \$5 a month that included breakfast and dinner. "I am still having difficulty believing my good fortune," he wrote Tracy, thus beginning the first of many letters to his benefactor about his activities, his life at the boarding house, and about his fellow students. Mostly, though, he wrote about his classes, anxious to be Tracy "only the best impression of his medical student." "Dear Mr. Tracy," he would begin formally, reflecting the manners of the times.

In one of those first letters, he told Tracy that the cadaver of a thin woman about 40 years of age had been assigned to him and three other students.

We took the false teeth out of the old girl, whom we have named "Cleopatra," and sold them to a pay broker for 20 cents. Each student received his just share of the proceeds. On the first day of dissection the students at the table next to ours looked very white and frequently had to leave the room in a hurry. There is one girl in the class. She could not stand to see the "calf" lab-rat on the first day. Now she gets along all right. The peculiar thing about the laboratory is that you get used to the smell of your cadaver after the first day and do not mind it, but every other "still" in the room has its own odor and seems disagreeable. Over

and hand. At home I cut and scraped most of the flesh away from the bones and wrapped them up in newspapers to store them. I had difficulty in deciding where to dispose of the flesh but finally went for a walk and dropped a small piece now and again in a gutter along. Tonight as soon as my friend's wife goes visiting, I shall finally leaving the bones by boiling and scraping them at his apartment. I do not know where I can get a skull, for Cleopatra's will be all cut up by the time we have finished dissecting her.

Before one of the fellows at our anatomy lab also took his portion of Cleopatra's bone

half the "skull" were not of whom are for and difficult to do so. Sometimes Cromwell included stories he had heard; for instance, the one about a man who came to the anatomy laboratory in search of his brother's body. "You see, all unclaimed bodies are embalmed and given to the medical school," he wrote Tracy.

As the school does not like to have publicity about such matters, they usually hide the bodies from people who are looking for them. On this occasion the gentleman refused to wait downstairs and went up to the laboratory to look for himself. The authorities did not want to properly dispose of the body, so they sent Murphy, the janitor, up in the elevator to get rid of it. Murphy heated the body out of the window, and it dropped three stories into a snow-drift, out of sight. The unclaimed guest left the building satisfied that his brother must have been buried, for he was not in the building.

Once Cromwell wrote that he was collecting a set of bones of his own by taking them from his cadaver Cleopatra after he finished dissecting each of her parts.

This week I brought home her right femur

to clean. This portion consisted of the left leg and foot. Each of the four fellows at the table has spoken for certain parts of the old girl's. As I had cleaned bones at UCLA, I had him to clean them by boiling them in soapy water. He got the husband of the lady who is in the boarding house to hold the bones for him, but after one hour of boiling they contained just about as much flesh as at the start. It took a six 10-lb jar of boiling water to clean some bones at UCLA. Jardine became impatient and took the advice of another medical student and dumped half a can of lye into the kettle. Shortly thereafter he looked in the kettle for his bones. He had found the way to make bones disappear. They had disappeared.

The most amusing part of the episode was that, for some reason, Jardine had lost his sense of smell and did not realize that the boiling bones were giving off such a stench. Several of the boarders in the house did not eat supper that night. Later the landlady was awakened from her sleep by the smell and about kicked her husband out of the house.

In another letter, Cromwell explains how a professor demonstrated the length of the diges-

(continued on page 34)

The five best indoor palms - all under \$10

We ran this ad on May 21 and sold out of 675 palms. This time we will have 1000 palms under \$10 - and if we sell out, we'll get more the next day. Sale ends June 14.



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reg. \$7.50



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READER'S GUIDE TO LOCAL EVENTS

Hope I Try Before I Get Old

For Marshall Stearn, Aging Well Is No Accident

David Steinberg remembers what prompted him to inaugurate his regular column on aging for the *San Francisco Examiner*. He had recently moved to California and was annoyed to read articles about older people written by young reporters. "They seemed to be in awe of someone as old as their parents who could do anything or will function. They seemed to have a notion that at a predetermined age, individuals achieve instantaneous decrepitude."

His irritation is echoed by Linda Maxwell, executive director of a neighborhood house in San Francisco. Politeness, tactfulness, social workers, and we're meaning "oldsters" who want to teach old people how to be "old" hold classes for the seniors in her program. Instructing seniors how to live and take care of themselves is a whole growth industry. We're big business now," she says. She teaches the instructors, she says, because otherwise they'd be unemployed, but she adds, "If we listened to them, we'd be afraid to go out of the house, you'd be afraid to stay in

a marvelous time. In fact, he testified to his students, who complained he wasn't aging too fast.

Does that make any readers in their 30s or 40s old? Are you aware that in another 13 years or so, you'll be eligible for membership in the AARP, the American Association of Retired Persons? Enrollment began at age 50, and while Stearn says there are 30 million Americans (one out of every eight) over age 65, the AARP already claims a membership of 33.5 million. In another three decades, according to a recent *Newsweek* cover story, some 80 million women will be going through or beyond menopause. And with an ever-increasing life expectancy, people approaching the age of retirement are beginning to wonder, "What am I going to do for the next 45 years?"

Plus now, Stearn warns, for aging well is no accident. "It requires the development of lifelong habits of body and mind. Of course, this advice is ancient. Cultivate interests, stay active and involved — Plato and Cicero said the same thing. Well, Plato also thought getting old meant you had walked into this pre-ordained shape that was what old age is. It's a cliché, generous, condescending cultural assumption. Stearn says this, however, is not an expectation with numbers. Now 65, he was in his 30s and a high school teacher in San Diego when he felt the first signs of generational change. As a response to the senior years, he'd taken a dance they'd danced and had

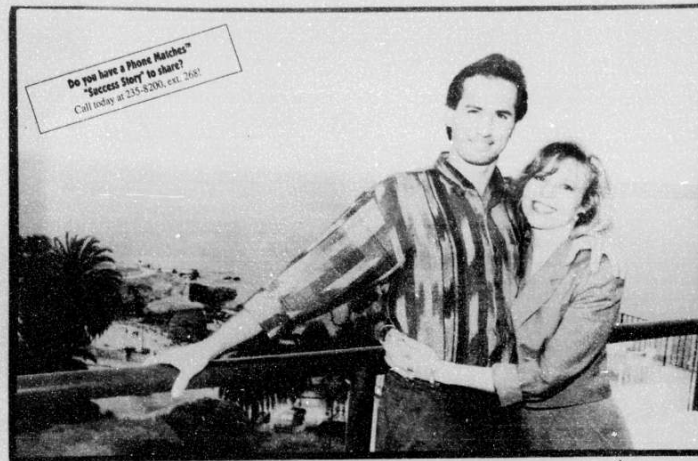


Marshall Stearn

practices yoga, is almost a vegetarian, and is working on a screenplay and another book. "Forget everything you've learned about aging," he says. "We've done ourselves a disservice by promoting it as some thing awful." He will discuss his examination of the subject and the conclusion he has reached, one of which is that a lifespan of 120 is not unthinkable.

— Dinah McNichols

Lecture and book signing by Marshall Stearn
7:30 p.m., Wednesday, June 16
Blue Door Bookstore, 3623 Fifth Avenue, Hillcrest
Free
256-8515



PHOTOGRAPH BY DAVID ALLEN

Phone Matches™ Success Stories:

Andy Mirabelli and Morgan Wonderly

CLASSY, VERY ATTRACTIVE, blue-eyed blonde, 5'4", 108lbs., young 37, uncumbered, bright, feminine, free spirited, fun, stylish, sensitive, supportive, artistic, curious, growing. Enjoy the arts, travel, theater, jazz, sailing, wines, learning, and stimulating conversation. Seeking handsome, sensitive, intelligent, urbane, successful, affectionate, caring, open, positive, fit, evolving, sharing, monogamous man, 30-42, who's a mentor/student, best friend and soul mate. ☐

Andy: Morgan's ad was the best by far. It was well thought out. She was clear about what she wanted, and described herself well.

Morgan: I received 108 responses. Andy was the 20th guy I met. After our first date I wasn't interested in meeting any one else.

Andy: For our first date we met at Top of the Cove for dinner then went for a long walk at the Cove and talked. We ended the evening at the Marine Room with a glass of wine. She was gorgeous and we hit it off, so I figured we should set another date.

Morgan: When I arrived at the Top of the Cove, I walked right past him, sitting alone at a table. I didn't think it was him because I didn't expect him to be so good looking. He hadn't mentioned anything about his looks over the phone.

Andy: One of the nice things about Phone Matches is you know pretty much where each other stands and there's no game playing since the purpose is clear.

Morgan: We discovered we both have a lot in common like: fine dining, travel, and being entrepreneurs. We found we can even work together. I started doing the design work in Andy's custom aircraft interior business at Ramona airport.

Andy: It worked out great. I discovered Morgan's skills as an image consultant and designer fit right in with what I needed in my business. Shortly after we met we traveled to Hawaii together where Morgan and I met with clients and confirmed a major interior restoration project. Morgan handled the whole thing. I just showed up and enjoyed the scenery. Morgan's design work and presentation closed the deal.

Morgan: It's a lot of fun traveling together, mixing business with pleasure. We intend to do more of that in the future. We're thankful the Reader provided us with the most direct and enjoyable way to find the quality relationship we both wanted.

San Diego Reader Phone Matches

1-900-844-6282

98¢/minute, \$1.98 first minute. From outside San Diego County call 1-900-454-3370 (\$1.49/minute)

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You're invited to **The Ferry Landing, Coronado's bayfront specialty shopping center**, for the 3rd annual **FREE** *Summer Jazz Festival!* The sound of the finest jazz around fills the air on Saturdays, June 6th, 13th and 20th, from 1:30-4 p.m.

Catch the ferry to the concerts. The boat departs daily from the Broadway Pier, San Diego, starting at 9 a.m. and sails directly to The Ferry Landing. Crossings continue every hour on the hour 11 p.m. on Friday & Saturday (10 p.m. Sunday-Thursday). The ferry leaves The Ferry Landing daily, every hour on the half-hour, beginning at 9:30 a.m. The last boat leaves Coronado at 11:30 p.m. on Friday & Saturday, (10:30 p.m. Sunday-Thursday). Or, drive across the Coronado bridge, turn right on "B" Avenue & continue straight ahead to the bayfront. The Parking is **FREE!**

Bring blankets, beach chairs, friends, family & your appetite! People's Restaurant & Bay Beach Cafe will be serving a special "picnic style" feast-to-go outside on the grass. Savor BBQ delights. Or, stop by Deli By The Bay and pick up a special all-ounce lunch prepared just for you!

Browse through unique shops. Come one, what's new! Experience magnificent city views. Relax in the sunshine. Watch the sailboats glide by. Spend the day on the bay & capture the magic of summer time in Coronado. You'll find something for everyone!

Sponsored by **Anthony Furlano**

DOUG CAMERON
June 13

RICHARD SMITH
June 20

PORCUPINE

The Ferry Landing

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EVENT INFORMATION CALL 435-6195 • FERRY INFORMATION 234-4114

The Attorney General Comes Home

San Diego Loves The Meeses To Pieces

Leave the dishes in the sink. Pa. Ed Meyer is back in town, and he's signing copies of his new book at Warwick's in La Jolla. Lady at the cash register told me all Ed's friends are bound to show up, so we'll head inside over and get there early. You remember Ed Meyer, Pa. He's that fella who was teaching law, even USD was, some 13, 14 years ago. One of those USD had to be a celebrity professor in those days. Ed had been Governor Brown, Reagan's chief of staff in the '60s and '70s, and he knew just about everyone in California, Republican politics. This didn't help him much, of course, when Ronnie's time in Sacramento would come and Jerry Brown would be a state farber to win the 1974 governor's race. So after losing about a bit, Ed came up with a corporate counsel VP job down at Rite Labor, he switched to professorship at USD, where he also became head of the law school's Center for Criminal Justice Policy and Management.

I'm telling you all this trivia just so you'll know how Ed ended up in San Diego. He's from the Bay Area, originally. In fact, his family's been in that neck of the woods since around 1880. Ed was born in 1911. After getting out of Yale College and Booth Hall (name partly taken by Pete Wilson, here's about that), Ed took a series of jobs with Alameda County, including working as a deputy DA. Now, Alameda County's where Berkeley is. This was the mid-'60s, so one of Ed's tasks was prosecuting all those left-wing troublemakers who were rising on the Cal campus. (Remember Mario Savio, Pal? The Free Speech Movement?)

Remember Reagan's boys were mighty impressed with the way Ed handled this assignment. As soon as Ron became governor, he hired Ed as a legal affairs adviser. At first Ed's title was "extradition and attorney's secretary," because in those early days—I'm talking 1967 now—most of his work was figuring out what to do about all the dozens of mass murderers on death row in San Quentin. (Yes, Gov. Pat Brown was supposed to have executed them all, but he forgot to or something. Ed and Ron decided to get 'em all. They would have, too, except then the SAA, if persuaded Alameda County and federal judges to strike down California's death penalty law.)

Now I know all this is I had to bow up on Mr. Meyer recently. I was supposed to have an 8:15 a.m. meeting with Ed at a downtown hotel at the time. Then Ed's plans changed and the breakfast interview left through. So I never got to ask Ed the big question, namely: After moving back to San Diego, Ed and friends had to sell their house, here and move to the Washington area back in '80 when Ronnie got elected. Then weren't too happy about that, even though Ed got to be Chief Counselor to the President and, later on, Attorney General. Since '89, Ed has had a vineyard at the Heritage Foundation, that weak-kneed "con-



Edwin Meyer

servative" lobby that sends in a pound of junk mail every week. It was nice of this outfit to give Ed a job, but I'll let the Meeses be hankering to get back to America's Finest City, especially with local real estate prices as low as they are.

Mark my words: Mr. and Mrs. Edwin Meyer III will be living on Mt. Solitary before the year is out! —Margot Sheehan

Edwin Meyer III discussing his new book, *With Ron*, 7:00 p.m. Monday, June 9, Warwick's Bookstore, 7512 Grand Avenue, La Jolla. Free. 454-0347

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Speaker: Thomas O. Ludwig, American Consulting Services

Sponsored by the San Diego Reader, this free, no obligation seminar will take place at the Marriott Hotel in Mission Valley.

Choose to attend either:
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READER'S GUIDE TO LOCAL EVENTS

EVENTS LISTINGS

Contributors to READER'S GUIDE must be quoted by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 7:30 p.m. (or not past). The Events Editor reserves the right to edit all material; send complete information, including a description of the event, its date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER'S EVENTS EDITOR, P.O. Box 49903, San Diego CA 92166-5003.

BAJA

"Tijuana Tumbos" Juan C. Tap's dramatic play about hard times in contemporary Tijuana will be staged tonight, Thursday, June 4, at the Tijuana Cultural Center, Paseo de los Héroes and Mina Street, Tijuana. Call 611-52-44-11-11 X302 for ticket information.

Classical Music La Orquesta de Baja California will perform on Friday, June 5, at 8:30 p.m., at the Tijuana Cultural Center, Paseo de los Héroes and Mina Street, Tijuana. For ticket information, call 611-52-44-11-11 X302. **Off-Reading**, the Baja 500 off-road race for all kinds of vehicles will start in Ensenada on Saturday, June 6, beginning at 8 a.m. For more information, call the Ensenada Tourist Office at 611-32-46-21-22 (bilingual).

CHICAGO

Chicago Food Fair, more than 30 Chinese restaurants will offer their cuisine as they compete for awards, beginning at noon on Saturday, June 6, on Avenida Keweenaw. Call 611-32-46-47-47 for ticket information (bilingual).

Classical Ballet, Mexican ballets will demonstrate Tijuana's techniques on Sunday, June 7, at 4 p.m., at the Tijuana Cultural Center, Paseo de los Héroes and Mina Street, Tijuana. Call 611-52-44-11-11 X302 for ticket information.

OUTDOORS

Warm Ocean Water Temperatures, a consequence of the El Niño conditions currently prevailing in the eastern Pacific Ocean should help keep the coastal weather warmer than normal this month. Usually, the chilly ocean keeps the coastline "air conditioned" through June, and the warm waters until late summer. **Birding**, the San Diego Audubon Society is sponsoring a free bird-watching outing on Saturday, June 5, from 8 a.m. to noon, at Lake Missionary Park in Campo, where fly-


golden eagles, yellow warblers, blue grosbeaks, ash-throated flycatchers, and a phalarope of two. Take 1-8 east to Buckman Springs Road, and go south four miles to Oak Drive. Turn right and continue through the village and on to the park. There is a per-vehicle admission fee to the park. Bring water and a lunch if you wish. Binoculars, water, and picnic tables are available at the park. The hiking will be considerable and somewhat strenuous. Call 483-7020 for more information.

Eldeberry, two species of which range over most of San Diego County, is in full bloom this month. The fast-spreading, creamy white blossoms of this large shrub or small tree can be seen in the natural coastal canyon areas such as Teicote Canyon and Los Penasquitos Canyon Preserve, as well as in the more recent areas of the foothills and mountains. The elderberry's tiny fruits, which ripen in late summer, have occasionally been used for various drinks and preserves.

Nature Walks, the San Diego Natural History Museum's Conservancy Center will lead you to sun them in an exploration of Rancho Gloria at Carmichael Rancho State Park on Saturday, June 6, from 9 a.m. to noon. Participants will look for evidence of Indian settlers that formerly inhabited the area, which contains a meadow, a creek, and a dense forest. Take 1-8 east to Highway 79 north. Continue north about 11 miles to the asphalt parking area on the left, just beyond the Peco Plaza.

On Sunday, June 7, the Conservancy is sponsoring a hike at the San Diego River Project in Mission Valley from 10 a.m. to 11:30 a.m. The area is a wildlife habitat with coastal islands that support herons, blackbirds, coot, and mallards.

DANCE CLASSES



BEGINNING BALLROOM
San Diego — Classes start Tues., June 2

BEGINNING JITTERBUG/SWING
San Diego — Classes start Wed., June 3

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Presented by the Torrey Pines Kwanan Foundation to support programs for San Diegans with disabilities, including the Easter Seal Society of San Diego County.

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SAT. June 6 11 am to 10 pm

SUN. June 7 11 am to 9 pm



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lands. From 1-8 take Mission Center Road north. Cross the river, and the parking lot is on the right. Alternate route: from Highway 163, take Friar Road east. From Friar Road, take Mission Center Road south. The parking lot is on the left.

The settings are free. Call 252-1821 X203 for more information.

Magdolna, the southern U.S. native commonly planted as a decorative evergreen tree in many of San Diego's older neighborhoods, continues to bloom this month. Called the "Queen of the Flowering broadleaved evergreens," its branches carry berries, dark green leaves and large, white blossoms of pleasing fragrance.

Club Fasting, new and prospective members of the Sierra Club are invited to participate in an introductory day hike on Saturday, June 6, beginning at 9 a.m. from the fountain between the Natural History Museum and the Belden II. Meet Speaker Theater in Bullock Park. Hike will last about two hours and it's free. Call 296-1243 for more information.

Wetland Hike, naturalists from the California Native Plant Society and guided tours of the 2,800-acre Tijuana River National Estuarine Reserve the first two Saturdays of every month, beginning from Fifth and Tenth streets in Imperial Beach, from 9 a.m. to noon. Wear comfortable clothes and bring binoculars if you have them. Call 575-3613 for more information.

The Blooming of Desert Anemone is one, but not so for the mild desert willows and smoke trees. Rooted to the beds of dry washes throughout Anza-Borrego's lower valleys, both plants gather enough energy this time of year to put on an impressive floral show. The graceful, drooping branches of the desert willow hold fragrant, white blossoms, while the spindly smoke tree exhibits myriad blue-purple flowers. To avoid the intense midday heat, confine your desert explorations to early morning or early evening. And watch out for bees—they're attracted to the blossoms, too.

Botanical Treasures, Offshoot Tours offers four hours exploring the various aspects of Bullock Park every Saturday beginning at 10 a.m. from in front of the Botanical building. This Saturday, June 6, a horticulturalist will discuss the park's history and its wealth of architectural and botanical treasures. It's free.

DANCE

Ballet, members of the California Ballet will perform at the Tuesday, June 9 meeting of the Classical Music Society, in the Fellowship Hall of the University Christian Church, 3900 Cleveland Avenue, Hillcrest, located across the street from the Hillcrest Post Office. Call 276-5865 for admission fee information.

Sunday Dance, the City of San Diego Parks and Recreation Department is sponsoring a series of dances near Thursday, June 11, from 1:30 p.m. to 4 p.m., at the War Memorial building in Balboa Park, 5525 Zoo Drive. Live music will be provided by the Swing Tones. Call 252-1821 for admission fee or other information.

FILM

"Documentary Architecture", the second installment of an architectural film series organized by the UCSD School of Architecture, the San Diego Chapter of the AIA, and the San Diego Society for Architecture.

will be shown at the Warren Lecture Hall, room 2005, at UCSD tonight, Thursday, June 4, from 7 p.m. to 9 p.m. The film introduces a new international design movement with varying walls and inclining columns, for example, that is challenging postmodernism and transforming modernism. There is an admission fee. Call 534-7404 for more information.

"IPI", Oliver Stone's controversial film on the assassination of John F. Kennedy will be shown by UCSD's Committee for World Literature at 7 p.m., Friday, June 5, in room 107 at Solis Lecture Hall at UCSD's Third College campus. Robert J. Gordon, a technical consultant on the photographic and other evidence relating to the assassination of JFK, and author of *High Noon*, also about the assassination, will speak after the screening. Admission is free. There is a fee for on-campus parking. Call 534-4873 for more information.

"The Sea Hawk", the 1940 Errol Flynn classic, will be shown on a large-screen video projector in the board room at the San Diego Museum of Art in Balboa Park, Sunday, June 6, at 2 p.m. Call 232-7593 for ticket information.

Film Festival, the Miami International Museum of World Film Art will present its fifth annual film festival on Saturday, June 6. This year's event, "Arrows of the Spirit: A Film Festival Celebrating the Arts of the American Indian," comprises two different programs, one that will show from 2 p.m. to 6:30 p.m., and one from 6:30 p.m. to 9 p.m. in Sherwood Hall of the Museum of Contemporary Art, San Diego, 700 Prospect Street. See below.

The first program features short films about Hopi spiritual traditions, Pueblo art, Navajo weaving, and Navajo spirituality. The second program includes a film on basket weaving by the Klamath Indians of Oregon and one about American Indian achievements in poetry-making. Tickets may be purchased for either or both programs, and admission to the whole festival includes a Southwest dinner with dessert and coffee from 5 p.m. to 6:30 p.m. the same day. Call 433-5300 for fee or other information.

"Video Summit", video selections from California television and from Cuban citizens documenting the effects of the ongoing blockade of Cuba by the United States will be shown for free from noon to 3 p.m., June 6 through 14, at the Centro Cultural de la Raza in Balboa Park. An opening night event on June 6 will include poetry, music, and discussion. Room 1, from 1 p.m. to 9 p.m. Call 235-4135 for more information.


Library Matinee, the Diego Public Library's "Sunday Afternoon at the Movies" series will present *Lola Montes*, Max Ophüls's biography of the celebrated 19th-century actress, starring Peter Ustinov, Marlene Dietrich, and Oskar Werner, Sunday, June 7, at 2 p.m. in the third floor auditorium of the library, 825 E. Street, downtown. It will screen in French with English subtitles. Admission is free. 236-3600.

Student Films, the telecommunications and film departments at SDSU will screen student films at 6 p.m., Sunday, June 7, on Sherwood Auditorium at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. The program will include animations, commercials, and dramatic works. For ticket information, call 434-7543.


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* FREE ADMISSION * with any comedy club T-shirt every Sunday

2-FOR-1 ADMISSION with this ad.
Valid Friday, June 5, 10:30 pm show & Saturday, June 6, 8:30 pm show.

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

Showtimes: Wednesday, Thursday & Sunday 8:30 pm; Friday & Saturday, 8:30 pm & 10:30 pm.
Call 488-5872
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READER'S GUIDE TO **LOCAL EVENTS**

"A Very Curious Girl," the Monday Night Film series at the third-floor auditorium at the central branch of the San Diego Public Library continues with director Sally Kaplan's 1991 effort concerning a pregnant girl who exposes the hypocrisy of an entire village when she decides, after the death of her mother, to charge for the sexual favors she formerly provided for free. It stars Michel Constantin, Georges Gerret, and Bernadette Leduc. Admission is free. The film will be shown in French with English subtitles. The library is located at 820 E. Street, downtown. 236-5800.

"Reason on Tumor: The Intractable Science of Cancer," local video maker and UCSD graduate student Lisa Platt will present her and her husband's irreverent look at brain, hormones, reproduction, and

private parts. Tuesday, June 8, at 6 p.m. in UCSD's Mandeville Recital Hall. Admission is free, but there's a fee for on-campus parking. Call 334-2460 for more information.

From Local Legend, the San Diego Media Access Center will present its monthly "Urban Video" series of films by local producers on Wednesday, June 16, at 7 p.m. in the third-floor auditorium at the main public library, 820 E. Street, downtown. Studies at UCSD feature local video maker and UCSD graduate student Lisa Platt will present her and her husband's irreverent look at brain, hormones, reproduction, and

private parts. Tuesday, June 8, at 6 p.m. in UCSD's Mandeville Recital Hall. Admission is free, but there's a fee for on-campus parking. Call 334-2460 for more information.

LECTURES

Hot Topic, retired firefighter Kim Harrell will talk about arson, tonight, Thursday, June 4, at the Granada for Murder Mystery Book Series, 1287 Adams Avenue, Normal Heights. It will begin at 7:30 p.m. Admission is free. 284-4436.

"The Musical and Poetic Heritage of the Sephardic Jews," the first event in "The Jerusalem Book Series" lecture series being presented by the Taubman Institute for Sephardic Studies at UCSD features local video maker and UCSD graduate student Lisa Platt will present her and her husband's irreverent look at brain, hormones, reproduction, and

National Whodunnit, JFK assassination expert Robert J. Gorden will offer his theory about the who, what, and why concerning the event on Friday, June 5, from noon to 2 p.m. in room 1106 at UCSD's Humanities and Social Sciences building, located on the Main campus. Gorden was the first person to show the famous Zapruder film of the assassination on television in 1975 (see *Goodnight America*). He has been called to testify on the subject before the U.S. Senate Intelligence Committee, and has written a book, *High Treason*, based on his findings. Admission is free. For directions, call 534-3362, for more information, call 534-4873.

"Know Your Perennials," Judy Wagland will offer advice on how to care for your perennial garden. Friday, June 5, at noon, at the Senior Center, 2211 La Jolla Village Drive, San Diego. Admission is free. 727-1963.

Wetlands Restoration: Future Challenges, the Environmental Project's Wetlands Appreciation Week continues with a lecture by wetlands restoration expert Jay Zedler in the Bay Room at Campland on the Bay, 2211 Pacific Beach Drive, Mission Bay Park, Friday, June 5, at 7 p.m. Admission is free. Call 492-8914 for more information.

"Cops, Crimes, and Christianity," Bob Vernon, assistant police chief and chaplain of the Los Angeles Police Department, will speak at the First Presbyterian Church of San Diego, at Third Avenue and Fifth Street, downtown, Friday, June 5, at 7:30 p.m. Call 297-1635 for ticket information.

The Idea of Repose in Architecture, the Friends of San Diego Architecture will present architect Kurt Hunker, Saturday, June 6, at 9:30 a.m., at the New School of Architecture, 1249 F Street, downtown. Admission is by donation. Call 287-0050 or 235-4106 for more information.

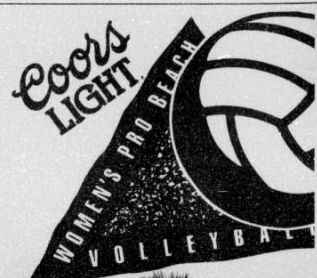
Woody Words, Sally Vastano will talk about her 20,000-mile bicycle trip around the world on Saturday, June 6, at 10 a.m., at the American Youth Hostel office, 335 West Beach Street, downtown. Vastano was a banker who brewed mountain passes, leeches, snakes, tornadoes, and cyclones, not to mention attempted rape, in her voyage of self-discovery. Admission is free. Call 334-9981 for more information.

Another Summer of Cheap Thrills.



Surf's up, Sun Runner's back. And at 50¢ a ride, it's cheap. Ride to Pacific and Mission beaches Wednesday through Sunday, May 23 to September 7 (Labor Day). Including July 4th and every weekend the beach is closed to cars. With Sun Runner, a day at the beach is a thrill you can't afford to miss.

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READER'S GUIDE TO

LOCAL EVENTS

Sporting Proposition. The San Diego Padres' annual "Fan Fest" will be held at the Sports Club at Jack Murphy Stadium on Saturday, June 8, beginning at noon. Guest speakers will be Padres players and members of the Padres staff. The event is open to the public. Call 225-7931 for information and for more information.

Art Tour. Bob Givens, curator of the Maritime Museum of San Diego, will lead a tour of the San Diego Museum of Art's current "The Great Age of Sail: Treasures from the National Maritime Museum, Seattle, June 8, beginning at 1 p.m. from the Thornton Room. You must pay admission to the museum to participate. Call 232-7931 for more information.

Memories with Ron. Robin Moore III, Ronald Reagan's chief of staff for eight years and U.S. attorney general from 1982-1984, will address the San Diego Citizens' group at a breakfast on Monday, June 8, from 7:30 a.m. to 9 a.m. at the Doubletree Inn at Horton Plaza, downtown. Moore's book on his Reagan years, *With Reagan: The Inside Story*, has just been published. Call 488-1144 or 271-1922 for fax or other information.

"The Humber Cattle Herders of Southwest Africa." Gordon Gilchrist, curator emeritus of Burrell and Rhodes, will discuss the exhibition on Monday, June 8, at noon, in the administration building at the San Diego Museum of Man in Balboa Park. You must pay admission to the museum to attend. Call 236-2001 for more information.

Regarding POWs. Former POW Bud McDaniel and Alvin Smith, one of the MIA's, will speak on the possibility of American POWs being held captive in Southeast Asia at a video program presentation in the Copper Room at the San Diego Convention and Performing Arts Center at the Community Center, at First Avenue and 11th Street, downtown. Monday, June 8, at 7 p.m. Call 476-7536 for ticket information.

Old News. Marshall B. Stearns will discuss his book *Portraits of Famous Artists*—*Eighty Years of Art*, Monday, June 10, at 7:30 p.m. at the Blue Door Bookstore, 2623 10th Avenue, Hillcrest. Admission is free. 259-8810.

Crime Time. Journalist Catherine Speranza will be the guest speaker at the Society in Crime meeting next Thursday, June 11, at 7 p.m. at the Grounds for Murder Mystery Book Store, 3287 Adams Avenue, Normal Heights. 524-4444.

More... 12. Will take the stage at the Improvisation Original Comedy Showcase and Restaurant tonight, Thursday, June 8, through Sunday, June 10. *Mad Men* performs on Wednesday, June 8, from 8:30 p.m. to 10:30 p.m. and 8:30 p.m. on Sunday, Thursday, and Friday. The show is located at 999 West Mission Drive, Mission Beach. For ticket information, call 488-0872.

"Good Old Radio Days." The Mira Mesa Theatre Guild will present a one act comedy about an ensemble troupe of performers before, during, and after a radio broadcast in the 1940s. Friday through Sunday, June 9 through 11, at 7:30 p.m. at the Mira Mesa Park and Recreation Center, 8575 New Lakes Drive, Mira Mesa. The cost includes local high school and college students and other community members. Showtime is 8 p.m. Friday and Saturday and 7 p.m. Sunday. Call 549-1401 for ticket information.

Stargazing. William "Rainbow" Price, contributing artist for *Parade* with Wilson, will present stargazing and myths of the American Indian calendar. Sunday, June 7, from 8:30 p.m. to 9 p.m. at the San Diego Convention Center, 1615 La Jolla Village Drive, San Diego. Free. 444-4444.

Shore. The San Diego Cricket Club's team 1 takes on the United team in a six hour match. Sunday, June 8, beginning at 11 a.m. at the Chargers practice field at the north end of the USSC campus. Last the Generals exit from 1-51. Viewing is free, but there is a small parking fee. The match is part of the summer competition of the Southern California Cricket Association. For information call 563-4990.

Arts Celebration. A time for the All Souls' Church's annual Arts Celebration, offered in the belief "that the arts offer a window to the spiritual life." Doors to the church will open at 6:30 p.m. Friday, June 8, for viewing artwork by Janice Higgins and Nancy Chinn. 6:30 p.m. for All Souls' Choir will perform *Blue Rosemary*, with featured solo by members of the San Diego Opera and the Cathedral Church of St. Paul.

A reception will begin at 8:30 p.m. with culinary sculptures provided by U.S. Grant Hotel chef Michel Maron and Daniel Lagros. A continental breakfast with the aforementioned artists will be offered at 9 a.m. on Saturday, June 9, after which attendees may talk to them about their art and what inspired it. For admission for information, call 232-4396.

IN PERSON

Comedy. Comedy Nine presents *Rock Legend*. Bruce Kibbicki and Thomas Frank tonight, Thursday, June 8, through Sunday, June 10, at 8:30 p.m. at the Blue Door Bookstore, 2623 10th Avenue, Hillcrest. Admission is free. 259-8810.

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STARLIGHT
MUSICAL THEATRE

READER'S GUIDE TO **THEATER**

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

A. My Name Is Still Alice
Jean Macklin Silver and Idanm...
...and directed a musical re-creation, like Alice's, My Name Is Still Alice, which played at the Old Globe Theatre in 1988, takes the pulse of "the American condition in 1940." The 24 musicals, written by 18 authors, the revue takes a broader perspective and a more biting approach than the original. And the material is both richer and poorer as well. When it is good—as in "Patented Ladies," where women remembered by paintings tell what it feels like—the show is quite wonderful. Overall, however, the numbers are uneven, and several (especially in the second act) could be rewritten and well-mixed at all. Among the keepers are "Why Doesn't She Call Me?" about bright schoolgirls who taught a subliminal lesson and "Who's Bright," "Someone New Age Guy" (a playful song about "new age" being gradually correct), and "A Lovely Little Lip" about a woman wanting to sell her lips to the theater. Typical of the production, which has placed entertainment first and meaning second, at the end of the evening, when the audience is taken to the next show in a quickie at hand, Silver and Bird keep the show moving, but often at the expense of its message. Regardless of the quality of the number, the audience is terrified. Hour of the evening—Bob Brown, Randy Cruff, Alana Reed Hall, and Mary Jordan Martin—were in the original Alice, and newcomer Nancy Luvato blends in beautifully. The ensemble is particularly effective in a sketch called "The Comedy." It takes place in the "David Souter Home for Unwed Mothers," where the "A-word" (abortion) isn't allowed and where Groucho Marx's "You Are Not Your Life" is identified as a "Charlie." Except for a sound system that makes it seem as if the cast is singing into two mics at once, the design work is serviceable. As for Lisa Coleman's choreography and Henry Bernstein's musical direction, a pit line from the show comes from a number and western song. "You're this thing home heart of mine in love."

Words are
Old Globe Theatre, through June 21; transfer through Saturday at 8:00 p.m., Sunday at 7:00 p.m.; Matinee-Saturday and Sunday at 2:00 p.m.

Reckless
The Theatre in the Round is presenting an exciting production of a very popular show that played earlier this year. The role of this production is to entertain, based on the famous group and its history. The music is a mix of "Rockers" with some serious lyrics of human love that is beautiful to the ears. The music is a mix of "Rockers" with some serious lyrics of human love that is beautiful to the ears. The music is a mix of "Rockers" with some serious lyrics of human love that is beautiful to the ears.

Everything's Coming Up Ecdysiasts



Karen Morrow, Vaughn Armstrong

REVIEW

Currently on three San Diego stages, some of the most — how to put it — "indicative" women in the American theater are being portrayed. There's Amanda Wingfield, in *The Glass Menagerie*; at the La Jolla Playhouse, Clare Boothe Luce's *The Women*; and *Gypsy* at the Civic Theatre. What began as largely insulating portraits in each instance is receiving multi-levelled treatment locally. Sure Amanda and Mama Rose are still clutchy control freaks who rule their children with domestic oppression. And Luce's women still can't wait to carve into each other's reputations with violent gossip. The difference is that these women are all that and more. Rather than merely parade them as sideshow freaks, each production attempts to explore their motives, psychology, and background. Thus we are encouraged to see how they become who they are — and since *The Glass Menagerie*, *The Women*, and *Gypsy* all take place in a Depression that more and more resembles conditions today — what they can instruct us about the 1990s.

When *Gypsy* played Mama Rose on Broadway in 1959, for example, she made Rose a monstrosity. The Stage Mother That Ate Cleveland. Daly gave a volcanic performance in which excess was the norm. At the Civic Theatre, the indefatigable Karen Morrow has taken a different approach. Excess can block understanding, and thus Morrow's Rose — though bold and hyper-pushy, to be sure — is contained enough to make room for the character's "back story" to emerge. Because of a mother continued on page 60

Gypsy, by Arthur Laurents (book), Jule Styne (music), and Stephen Sondheim (lyrics)
Civic Theatre, 301 C Street, downtown
Directed by Ian and Bonnie Ward; scenic design, Kenneth Foy; costume design, Theodor V. Aldridge; lighting design, Gregory Allen Hirsch; choreographer, Toni Kave; sound design, Bill Lewis
Cast: Karen Morrow, Vaughn Armstrong, Pat White, Cathy Susan Pyles, Julie Greathouse, Karyn Overstreet, Brad Bradley
Playing through June 7; Thursday through Sunday at 8:00 p.m., Matinee-Saturday and Sunday at 2:00 p.m.

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READER'S GUIDE TO THEATER

...women's coming about women's issues and social justice in general. *Phedra* also follows the three-pronged, changing of the decade, from the 1950s to the 1980s, through the 1990s. The play, which is a 1950s-style musical, is set in a 1950s-style setting, with the heart of the story being the heart of the 1950s. The play is a 1950s-style musical, with the heart of the story being the heart of the 1950s. The play is a 1950s-style musical, with the heart of the story being the heart of the 1950s.

of Tina Turner and Yolande Kalkstein. The play is a 1950s-style musical, with the heart of the story being the heart of the 1950s. The play is a 1950s-style musical, with the heart of the story being the heart of the 1950s. The play is a 1950s-style musical, with the heart of the story being the heart of the 1950s.

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READER'S GUIDE TO THEATER

But the Body

...the body...
 8:00 p.m.

Getting Around

...getting around...
 8:00 p.m.

The Glass Menagerie

...the glass menagerie...
 8:00 p.m.

Oppen

...oppen...
 8:00 p.m.

Marshall's Lighting

...marshall's lighting...
 8:00 p.m.

Marshall's Lighting

...marshall's lighting...
 8:00 p.m.

Marshall's Lighting

...marshall's lighting...
 8:00 p.m.

Marshall's Lighting

...marshall's lighting...
 8:00 p.m.

WHAT DO MADONNA, QUEEN ELIZABETH AND THE POPE HAVE IN COMMON?

A...MY NAME IS STILL ALICE

...my name is still alice...
 8:00 p.m.

Mr. Richey CALLS A MEETING

Ed Schmidt
 Sheldon Epps

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Written by Clare Boothe Luce Directed by Anne Bogart

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"Anne Bogart's chic, funny, thought-provoking production of *The Women* is a big adventure. This sleek production of the 1936 comedy by Clare Boothe Luce was an enormous gamble for the San Diego Repertory Theatre. It should prove a hit — for its high style, its big array of comic performances and its political topicality."

— Anne Marie West, San Diego Union-Tribune

"A terrific piece of theater!"

— Jeff Smith, The Reader

Absolutely Must Close This Weekend!

Don't Miss The Women Theatre's Talking About!

Thurs. Sat. 8 p.m. Sun. 7 p.m.

Champaigne Card Party to Follow

Sunday Night's Closing Performance

AT THE REP! CALL 235-8025 TODAY!

READER'S GUIDE TO THEATER

The Persian Figure
 Theater for Hire has extended the run of its 4th production comedy, "The Laughing T.I.," this side of town. "Once Chub had a slip in town," "There were Jack, Daniel, and a few more," but I was still in the game."
 The troupe, Theater, 520 1/2th Avenue, downtown, through June 21. Friday and Saturday at 8:00 p.m. For information call 239-3320.

Rio de Janeiro
 This is only the latest revolution of the Monterey Cafe's interactive dinner-theater offerings. This time, it's a show, however, by far the funniest. Another Buenos Aires takes us to Rio de Janeiro's fabled favelas. It's a 1960s. The war is over, though a German U-boat was spotted off shore loaded with nuclear weapons. Speaking of loaded, the owner of the hotel, Fritz, "Call me, Uncle Fritz." Wright, likes to go high on the version of pos-

session, usually, especially during Carnival, and South America's four-day celebration marking the arrival of Lent. In preparation for which, the dancers of the hotel work as perfectly nude statues, and the audience is invited to visit, virtually live, the scene. "There were Jack, Daniel, and a few more," but I was still in the game."
 The troupe, Theater, 520 1/2th Avenue, downtown, through June 21. Friday and Saturday at 8:00 p.m. For information call 239-3320.

Sexual Persepolis in Chicago
 Arrives on the lookout for a hot late night comedy should go to the Fray Theater and catch David Mamet's export of the comedy. "The sexual perversion" of the title isn't what you think it is,

and that's when the show becomes truly, simply, brilliant.
 World's top, Imperial Hotel Restaurant, 905 Kansas Street, downtown, open-ended run. Friday at 8:00 p.m., Saturday at 9:00 p.m. and 10:30 p.m. For information call 344-1068.

Runners
 The North Coast Repertory Theatre presents Sam Suck's comedy about a fourth wedding anniversary celebration that never gets going because the host has shot himself. (A vegetarian entrée is also available, and German chocolate cake — served by the cast in character.) John Bryan Davis's costumes are as witty as Lehar's lines in the favorite being war here back. "I'd deck anyone who says Americans are arrogant!" And in Monterey Cafe shows, one shouldn't forget the contributions of the audience, who are often the real stars. After the initial hesitancy about participating with actors in front of strangers, the audience generally gets into the spirit of the evening.

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READER'S GUIDE TO THEATER

surface villains. Cynthia Peters does a sharp study as Marilyn French, the playwright. And Grandiose Plays, Carmen Boudreau, Tom Houghman, Karl Gille, and Tim West make solid contributions. Above Cate Robertson's minimalist set of hand-drawn, a thick rope with climbing ladders hangs down. It is both a child's swing and a hang man's noose at the same time. Vermona Murphy Smith's costumes are serviceable, and the uncredited lighting design is the memorable effort. Engaged by a husband — in a quite effective. As a director Smith's use of Richard Tobin, He plays the flute, offers like a mackinac during the show, and he also, wait... no, best just leave it at that.

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Theater Directory

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 By Tom Knapinski

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READER'S GUIDE TO

ART

Contributions to Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader's Guide, P.O. Box 85803, San Diego, CA 92186-5803.

GALLERIES

"Members Only," the North County Co-Op is holding a show for its artists through June 26 at the Co-Op Gallery, 218 East Grand Avenue, Escondido. A reception for the artists will take place on Friday, June 8, from 8 p.m. to 9 p.m. Gallery hours are noon to 5 p.m. Thursday through Saturday and by appointment at 743-5377.

Two Person Show, the Porter Randall Gallery is presenting works by Jose Belia and Arturo Carmona from the Cuban Islands through July 10. A reception for the artists will take place on Friday, June 8, from 7 p.m. to 9 p.m. Studio's paintings depict Afro-Cuban religious as an active force between humans and deities. Carmona is recognized as a leading figure in the expression of avant-garde Cuban art in the 1960s and 1970s. Also included in the show are sculptural works by Luis Somoza. Gallery hours are Tuesday through Saturday 10 a.m. to 7 p.m. or by appointment. 551-4884.

Pottery Show, David Grzik will exhibit an array of his works at the David Grzik Studio, 9254 Campo Road, Spring Valley, June 6 and 7 from 10 a.m. to 5 p.m. 483-3019.

Art Tour, Bob Crawford, curator of modern at the Maritime Museum of San Diego, will lead a tour of the San Diego Museum of Art's current "Great Age of Sail: Treasures from the National Maritime Museum," Saturday, June 6, beginning at 1 p.m. from the Thematic Rotunda. You must pay admission to the museum to participate. Call 232-7971 x170 for more information.

An Art and Photography Show will be held at the Quail Botanical Gardens in Encinitas on Saturday and Sunday, June 6 and 7, from 10 a.m. to 4 p.m. The artwork has the gardens as its subject. In addition, documents will give free tours of the gardens, and lectures and papers will be served. Admission is free. There is a fee for parking, bring quarters for the meters. Take the Encinitas Boulevard exit from Highway 78. Proceed one mile to Quail Canyon Drive. Take left at the signpost. 436-3036.

"For Women Only," the name of the show at the Knoll Gallery, Saturday, June 6, through July 3. The work will include landscapes, still life, genre scenes, and abstracts by Joan McCauson, Beverly Franklin, Beth King, Frances Connell, Maria Parker, Mary Miller, Mary Tomaskovich, and others. Hours are 10 a.m. to 5 p.m. Monday through Saturday. The gallery is located at 1622 Girard Avenue, La Jolla, 436-6036.

"A Mixed Bag," the La Jolla Art Association is holding a collection of prints and paintings by Ruth Dennis, collage and mixed-media works by

Mexican Painting Between Nightmare and Geometry



Gilberto Aceves Navarro, *Máscara IV*

REVIEW

A considerable loss to San Diego's artistic life has been the removal of the Burrhead Gallery to Los Angeles. During its several years in La Jolla, the burrhead established itself as the prime location for the exhibition of contemporary Mexican art. Show after show made us aware of the extraordinary talent in today's Mexico, and while these Mexican artists — some well known, others relatively obscure — were obviously connected with the general, international movements of 20th-century art, they also gave evidence of a specific Mexican consciousness or sensibility, a certain feeling for colors and textures, an individual way of approaching such artistic modes as surrealism, abstraction, and primitivism. It was at the burrhead, or through their network of associates, that I myself first came in contact with the work of (among others) Fernando Perrenito, Luis Moore, Luis Granda, David Merino, Roberto Carranza, and Alberto Blancarte, all of them first-rate, fascinating artists. The burrhead's presence in our community was stimulating and enlightening — and it gave us the opportunity to see a great many beautiful and exciting paintings.

The operators of the Gallery, Ana and Teresa Hurrelde, also had a satellite space in Los Angeles, with artists and art works interchanged between the two venues. As time went on, the focus of activity moved more and more toward the Los Angeles location, until that became the center and San Diego became the satellite, finally to wither away almost entirely. What the burrhead has left us, aside from the invitation to visit them on La Brea Avenue, is three substantial catalogues summarizing their range of interests and illustrating the variety of contemporary Mexican art. The catalogues in themselves are enlightening and beautiful, preserving a record of past exhibitions and pointing the way toward future ones — and it is these collections I would like to explore with you for the next few weeks.

Mexican Painting. The Contemporary Mexican is dominated by the two broad movements in modern Mexican painting that have underlined surrealism and abstraction. Absent is the socially conscious, stylized realism by which 20th-century Mexican art first made its impact on the international consciousness. These artists are concerned not with external, visible reality and not with political movements or theories of society. The mark history leaves on their art has been radically transformed through the artists' personal, unconscious,

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and visionary experience and through their freedom in the manipulation of their medium.
For many of these artists, the preferred subject of painting is the mysterious, invisible, and often threatening world of the unconscious, more than discovered by the symbols and surrealist in early-20th-century Europe and given a spectacular extension of creative life in Latin American art of the past thirty or forty years. Conventional ideas of beauty or intelligibility are overwhelmed by the turbulent pressure of the emotion-distorted unconscious imagination, welling up from below and bringing with it its heritage of conflict, anxiety, and darkness. Thus, *Máscara IV* ("Mask IV") by Gilberto Aceves Navarro seems deliberately to disappoint any traditional expectations of shapeliness, balance, or sensual pleasure. Instead, we are confronted with a bulbous, pitch-black face of nightmare, emblematic features painted on or scratched into its surface, with a fiery red undercurrent glowing from deep within. Above and to the left, and



Francisco Toledo, *Cacahutan*

markedly dissolving into the thick-textured, sweeping, greenish-blue background, another head shape appears, its features grosser, more dehumanized, more terrifying.
The relationship between the two faces — both formally and in terms of meaning — is ambiguous, unsettling, laden with tension and confusion. Which is the face, which is the mask, which is the shadow, which is the self? What is this image of our secret being that confronts us in the disordered court of sleep? And how could such fearful knowledge ever be compatible with an orderly, comfortable, balanced, formal organization of masses, shapes, and colors? What Aceves Navarro seeks, on the contrary, is a physical, kinetic, and even chromatic sense of motion and uncertainty, a mirror on the formal level the sickening anguish of his unconscious vision.

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Similar distressing distortions of the face (and hence of the idea of the self) are to be found in the best known of these Mexican artists. Jose Luis Cuevas, represented in the collection by a group of drawings and writings tacked to a board, which he calls *Self Portrait with Signs of Life*. Different views of the self, with the disconcerting, thick-necked, penis-shaped head typical of Cuevas's portraiture, are juxtaposed with paragraphs from letters as though to offer an insight into the artist's most intimate personality. In a contrasting type of surrealism, Francisco Toledo's *Cacahutan* ("Cacahutan") bypasses any direct representation of the self to plunge directly into the primitive images of the unconscious, where the dire, archaic reptile roils in twisted, dizzying masses, an almost pretty (if grotesque) ballet within which the underlying intuition of terror of slimy bodies and rending teeth is only barely contained. Still another kind of surrealism informs Alberto Gironella's unsettling, fantastic portrait of poet Octavio Paz, where the hidden, unconscious material is made accessible by the liquid-undermining conglomeration of such disparate images as a distorted face, dice, a skull, scrawled diagrams, a book jacket, and labels and cups from olive oil bottles.

The unfettered associative imagination goes even further in Arnaldo Coen's exceptionally suggestive (and formally beautiful) *On Sonido Lupa y Transparente* ("A Liquid and Transparent Sound"), where the operative principle is one of constant transformation of one object into another, along with the fusion of different senses. We are moving away here from the more anxiety-laden and morbid preoccupations of much surrealism to a free play of the poetic imagination in which lightness, color, and luminosity — spirits of beauty and transparency, as the title indicates — pervade both the fanciful images and the painted colors and precise linear patterns by which the images are shaped. Two hands seem tied together in the network of a cat's cradle — but one hand has become a made man, its playing a lovely melody like a flute hint of its end — but the flute is one of the strands of the cat's cradle, and

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sculpture exhibits, ceramic plates, this, after an extensive time created by Italian artist Iain Scanga will be on view at the Ashmolean Museum and Arts Library, 1000 Wall Street, La Jolla, Tuesday, June 9, through June 14. Currently a professor of art at UCSD, Scanga's work is included in the permanent collections of the Metropolitan Museum of Art, New York; the Art Institute of Chicago; and the Philadelphia Museum of Art. Many of the large, discolored plates in this show have the names of musicians inscribed on them: Mozart, Wagner, Copland, and Prokofiev. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Sunday. A reception will be held from 4 p.m. to 6 p.m. Sunday, June 14, 454-5957.

"**Summer by the Sea**," paintings by Francisco Gillet, Maria Chaffin, Curto Fialho, Isopora Green, Tim Marston, M. Rosenblatt, D. Boylan, and C. Marchal and sculpture pieces by David Henscher are being displayed at the Rigo Galleries, 7403 Girard Avenue, La Jolla, from June 15 through July 18. Hours are 9 a.m. to 5 p.m. Monday through Friday and 11 a.m. to 5 p.m. Saturday, 454-3070.

"**True Grit**," works dealing with mortality, detestation, and psychological mind states by Leslie Searns, Glen Worthington, Mary Ann Lutz, and Anders Zull are on view at the b.b. la former Gallery through June 27. A reception for the artists will take place on Friday, June 12, from 6 p.m. to 9 p.m. The gallery is located at 345 F Street, at Sixth Avenue, downtown. Hours are 11 a.m. to 6 p.m. Tuesday through Saturday, 237-3087.

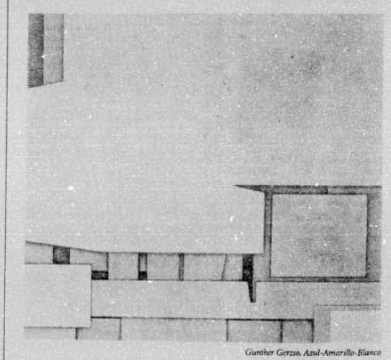
"**Salt and Peppery World**," Gallery Light is hosting an exhibition through June 13 of salt and pepper containers designed by over 30 American contemporary artists. The works were created in ceramics, metal, glass, and wood and range from whimsical to elegant in design. The gallery is located at 7404 Girard Avenue, La Jolla. Hours are 10 a.m. to 5 p.m. Monday through Saturday, 454-9721.

Watercolor Show, the San Diego Watercolor Society is hosting a show at Art in the Rough, 4100 Mission Boulevard, Pacific Beach (in the Promenade), through June 14. Hours are noon to 5 p.m. Monday through Friday, 10 a.m. to 9 p.m. Saturday and 11 a.m. to 5 p.m. Sunday, 273-1348.

A Bites from Down Under, the International Gallery is currently displaying the following: "Tentacles: The Fabrics of Life," contemporary and traditional textiles from New Zealand and Australia; "Contemporary New Zealand Jewels," and "South of the Antarctic: African and Melanesian Sculpture and Textiles." Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday, and 11:30 a.m. to 4:30 p.m. Sunday. The gallery is located at 441 G Street, downtown. The exhibits will run through June 14, 270-8235.



Arnaldo Coen, *Un Sordo Liquido y Transparente*



Gunter Gebze, *Azul-Amarillo-Blanco*

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also (like the other strands) a beam of colored, textured light—and all the plastic forms, as well as the surface of the painting, seem to be breaking up into rippling radiations simultaneously representing matter, light, music, and emotional liberation.
One of the widespread characteristics of contemporary Mexican art is its capacity for blurring the distinction between figurative and non-figurative painting, an effect it often achieves through an ambiguous suggestiveness once again deriving from surrealism. This is the case in the works of Manuel Felguera, whose *Jardin Cercado* ("Enclosed Garden") and *Insomnio en el Jardín* ("Sleeplessness in the Garden") exist in an indefinable halfway world between pure form (mucky, irregular, thick-textured, segmented shapes floating in a shallow, shadowy, irrational space) and titillating dreams of vague, organic forms, internal organs, encapsulated fetuses, nothing even specific, everything a possibility, the realm of abstract (rather than figurative) surrealism.
Similar marginal suggestiveness in what is at first sight pure, non-figurative abstraction is to be found in the rough, textile-like textures and linear grids of Vicente Rojo and in the lyrical, fluid, blue and green arabesques of Juan Soriano, where it is the poetic titles that must provide possible connections with natural reality: Rojo's *Volcan y Pirámide* ("Volcano and Pyramid") and Soriano's *Las Pájaras y los Peces* ("Fish and Ridges"). But then we move decisively away from nature and the organic (the organisms of the body) and their representations in the unconscious (imagination) to a very different kind of contemporary abstraction, with sharp lines, clear forms, bright hues, flat color areas, geometry, deconstructivism, and pure design.

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In this familiar expression of a typically modern sensibility, the imagination is freed from the unconscious, from the body, from sentiment, from the complexities of the self, from the solidity and weight of the material world; the artist's only obligation remains to make a painting, and to solve the formal problems that impose themselves by the very nature of the art. We recognize the brisk, cheerful, impersonal, contemporary quality in Gunter Gebze's *Azul-Amarillo-Blanco* ("Blue-Yellow-White"), with its architectural horizontality and linearity, its subtle color conjunctions (chiefly grayish blue and greens, in spite of the title), its complicated dynamic interactions (vivid merges crackle through its balanced, stable forms), and its analogies to (perhaps) industrial buildings or the neat orderliness of modern urban constructions, with nothing soft or fleshy or modulated or irrational to intrude on its intellectual purity.
This brief survey introduces us to the landscape of contemporary Mexican painting as the Iturralde has presented it to us. In a sense, it is between the troubled unconscious of Gilberto Aceves Navarro and the lucid formalism of Gunter Gebze that this art finds its basic languages. Such a survey, however, by no means exhausts the profusion of dialects that give this art its intriguing diversity. The Iturralde's *Eight Contemporary Mexican Artists* may cover essentially the same ground, in terms of fundamental artistic approaches, but—as we will see next week—everything in it is at the same time new, unexpected, and dazzling.

"**Happy Birthday**," the tenth anniversary of UCSD's Gove Gallery is being celebrated with an exhibition of works by 11 ceramicists who have shown their work previously in the gallery. Artists include Frank Boyden, Cynthia Bridge, Ron Calton, Philip Cornelius, Trine Dixon, Ron Fager, Louise Hayakawa, Otto and Vinka Hefes, Paul Solterer, and Byron Temple. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Friday and 10 a.m. to 2 p.m. Saturday. The exhibit will conclude June 14. There is an on-campus parking fee, 194-2031.

"**Polynesian Skin**," an installation of cast cement wall reliefs and large-scale serigraphy utilizing the metaphors of the Christian cross and technological drawing of computer assembly by Gary David Chitendi is on view through June 15 at the Avian Gallery, 455 Sixth Avenue, downtown. Hours are by appointment, 334-0888.

"**Manic People**," a collection of more than 100 photographs of feeding felines in the world of contemporary music taken by photographer Betty Freeman will be exhibited at the UCSD Music Library through June 16. Included in the display will

be pictures of USCSD composers and such internationally known figures as John Adams, Morton Feldman, Peter Garland, Philip Glass, Lou Harrison, Caroline Neumeier, and others. Hours are 8 a.m. to 10 p.m. Monday through Friday, 9 a.m. to 5 p.m. Saturday, and 1 p.m. to 10 p.m. Sunday, 534-7299.

"**Heavy Reminiscence**," the Division Gallery will display paintings and collages by John Rice Churchill through June 25. The gallery is located at 711 Eighth Avenue, midtown. Hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 496-0882.

"**Moods for Moderns**," recent painting and drawings by contemporary realist painter David Bear are on exhibit at the David Earl Gallery, 2400 Ketter Boulevard, downtown, through June 26. Gallery hours are noon to 5 p.m. Friday and Saturday and by appointment, 252-5054.

"**The Petals and the Paper**," the annual printed print exhibition at the San Diego Art Institute in Balboa Park will be on view through June 21. Eighty-eight works by artists from around the country are included in the show. The institute is also displaying a group of works that are no longer than one foot measured in any direction. Gallery hours: 10 a.m. to 5 p.m. Tuesday through Saturday and 12:30 p.m. to 5 p.m. Sunday, 234-5944.

"**Woodside**," a new dimensional sculptural installation by painter Louis Gold is on view at UCSD's Mandeville Gallery "Woodside" is a collection of 12 images copied from Gold's paintings and reproduced on sheets of clear vinyl, which will be suspended from the gallery's ceiling. Images of scenes and personages, tortured and tortured, mercenaries and hermits are displayed so that viewers find themselves in the midst of what might be described as "an inner face." The artist admits that he's trying to give the viewers "a hand turn." The gallery is open Tuesday through Sunday, noon to 5 p.m. The exhibit will conclude June 21, 534-2864.

"**An Ongoing Affair**," Susan Turner's display of photographic works from Papua, New Guinea, 1982-1992, will be hosted by the Gallery Store, 724 Broadway, downtown, through June 27. Hours are 10 a.m. to 5:30 p.m. Tuesday through Friday and 10 a.m. to 8:30 p.m. Saturday, 233-9100.

"**The Stuff of Dreams**," the South Performance and Visual Arts Gallery is hosting an exhibition of photographs pertaining to the issues of being female and aging by Blue Mitchell Sanford through June 27. The show comprises photographs of women over the age of 50 portraying celebrities that range from actress Gloria Steinem and Madeline Turchi to dancer Martha Graham. The gallery is located at 832 Eighth Avenue, downtown. Gallery hours are noon to 4 p.m. Friday and Saturday, 233-8466.

Two-Person Show, the Java Coffee-house/Gallery is exhibiting paintings by Dan Camp and drawings by Salvador Contreras through June 28. The gallery is located at 837 G Street. Hours are 8 a.m. to 2 a.m. Monday through Friday, 10 a.m. to 2 a.m. Saturday and Sunday, 544-6444.

Cast Concrete Sculptures and Drawing Studies by Tom Trivelpiece and "Gondoliers," a drawing installation by Gary David Chitendi are on view through June 28 at the Rita Dean Gallery, 344 Sixth Avenue.

Woodcuts accomplished by Carol Summers between 1986 and 1991 are on view through June 30 at the Cable Gallery, 1111 East Stockton Drive, Mission Hills. Gallery hours are

downtown. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday, 338-8153.

"**Glass on Metal**," enamel works by Jo Ann Tanner, Steve Arlt, and Carolyn Kaps are featured in an exhibition at the Art Scene Gallery, 4150 Mission Boulevard (in the Promenade), Pacific Beach, Saturday, through June 28. Also on view are paintings, sculpture, collage, enamel, jewelry, photographic, and wearable artworks by 75 members of the Chalmers Art Guild. Gallery hours are noon to 9 p.m. Monday through Friday, 10 a.m. to 9 p.m. Saturday, 483-2740.

"**Negative Space/Positive Place**," works by Robert Scharf are on view at the International Gallery of Photography, 1237 Prospect Street, suite W, La Jolla, through June 28. Hours are 2 p.m. to 6 p.m. Thursday through Saturday and 10 a.m. to 6 p.m. Sunday. Call 462-5677 for hours.

Two-Person Show, "Different Work" by Jay Johnson and Robert Wright's "Hector Vex Continuum" make up the show now being exhibited at the Thomas Babler Gallery, 7470 Girard Avenue, La Jolla, through June 30. Gallery hours are 11 a.m. to 5 p.m. Wednesday through Saturday, 454-0445.

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"Interiors, Still Life, and Landscapes" by San Francisco artist on view at City & Gallery, 303 Laurel Street, downtown, through June 30. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Saturday, 234-4763.

Sculpture Exhibitions, the Art Collector is presenting works in rotating, bronze, granite, and copper by sculptors Otto Baur, Jesus Bustos Mendez, Jack Zales, and Jan Houtings through June. It's located at 4151 Taylor Street, Old Town. Hours are 9 a.m. to 5:30 p.m. Tuesday through Friday and 10 a.m. to 5 p.m. Saturday.

"The Outsider," Lily Rose will be showing her recent works on paper, ranging from 10 to 20 years old, and on wood, metal, and stone. The gallery is located at 224 E. Broadway, Old Town, through July 5. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 491-0166.

"Redemption," a collection of hand-drawn, watercolor, and oil paintings by 28 American artists, on view through July 5 at City & Gallery, 303 Laurel Street, downtown, through June 30. Gallery hours are 11 a.m. to 5 p.m. Tuesday through Saturday and 11 a.m. to 5 p.m. Sunday, 457-8867.

"Local Productions: San Diego Area Painters," works ranging from painting to sculpture by 13 regional artists will be seen in the Exhibit Foundation for the Arts annual exhibition through June 25, at the foundation's gallery, 347 South Kalmia Street, Escondido. Participating artists include David Baur, Jay Johnson, Ellen Sals, Nancy Krimm, Lucinda Luvian, Leslie Newman, Greg Brown, Carl Roberts, John Morris, Richard Allen Morris, Richard Rader, Harry Bliss, and Pompey Houshian. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday, 743-3022.

"On the Edge," Gallery Vista is showing mixed-media works by Jon-Loren Baur, mylar sculptures and oil paintings by Victoria Bohlert, free-standing watercolor pieces and oil works on paper by Charlotte Schmidt, prints and watercolor by Dorothy Madalini, and watercolor landscapes by Thelma Kelly. The exhibit will conclude at the end of July. Hours are 10 a.m. to 4 p.m. Tuesday through Saturday and 10 a.m. to 6 p.m. Thursday. The gallery is located at 224 E. Broadway, Vista, 738-3558.

African American Museum of Fine Arts, the second annual exhibition of original works from selected children's books is on view through Sunday, June 7. Paintings by Catherine Dwyer, David Shannon, Floyd Cooper, and Carole Byard will be featured.

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Mingel International Museum of World Art, on exhibit through August 2, "Artists of the Earth," a cross-section of American Indian arts being presented as part of our land's 200th anniversary celebration. Included in the show are masks and woodcarvings from the Northwest Coast, prehistoric Minutemen pottery, Plains Indian paintings on buffalo hide, Zuni jewelry, Hopi Kachinas, pottery and baskets from California and the Pueblos of the Southwest, and Navajo weavings, blankets, and jewelry. The museum is located at 4401 La Jolla Village Drive, La Jolla, 453-5393.

America's Cup Museum, the museum houses historical displays that trace the six-era history of the America's Cup, from the first race in 1851. It's located at the B Street Pier, inside the cruise terminal, downtown. It's open from 10 a.m. to 6 p.m. daily. Admission is free on the first Friday of every month, 485-1412.

The California Surf Museum, the newly opened museum's second show features surfing artifacts and memorabilia — such as surfboards and clothing — of local legends Phil Edwards, John "L.I." Richards, and Peter Johnson, and that was co-edited by former Hawaii Duke Kahanamoku. Also featured is a collection of paraphernalia "dating to the career of Ken Durrendell, Mike Dwyer, Mickey Munoz, and Phil Edwards. The museum is located at 308 North Pacific Street, Oceanide, Take 15 and exit at Mission Avenue. Hours are 10 a.m. to 4 p.m. Tuesday through Saturday, 743-3022.

Museum of Contemporary Art, San Diego, on view through July 5 is an exhibition of the sculptural works of Indian artist Anish Kapoor, the 1991 recipient of the Turner Prize awarded by the Tate Gallery in London, England. Born in Bombay and educated in England, Kapoor's work reflects his cultural heritage through a synthesis of an Indian palette and the formal concerns of post-minimalist concepts and European sculpture. The exhibition will feature work from the last two years, when the artist literally turned his traditional pigment-covered objects inside out — shifting his interest from the shapes of objects to their dematerialized interiors.

The San Diego Museum of Contemporary Art is located at 700 Prospect Street, La Jolla. It's open from 10 a.m. to 5 p.m. Tuesday through Sunday and Wednesday.

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CLASSICAL MUSIC

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Mainly Mozart. The 1992 Mainly Mozart Festival continues at the Spreckels Theatre, 121 Broadway, downtown, tonight, Thursday, June 4, and Friday, June 5, at 8 p.m., with the Mainly Mozart Festival Orchestra, conducted by David Atherton, performing Mozart's 4th Concerto, Piano Concerto No. 1 in G, March in D, and Symphony No. 17 in G. Also on the program is the Overture by Rossini and Violin Concerto in G by Tchaikovsky. Julia Moore of UC Santa Barbara will discuss "Mozart and Money," a look at the composer's financial affairs, at pre-concert lectures beginning at 7 p.m. both evenings.

On Sunday, June 7, at 2 p.m., mainline concert will feature Bach's Cello Suite No. 3 in C Minor; Brahms' Piano Quartet No. 1 in G Minor; and Cello Suite No. 5 in C Minor. Piano Quartet No. 2 in E-flat, and Piano Sonata in F, by Mozart. Concluding the festival on Saturday and Sunday, June 6 and 7, will be an all-Mozart program comprising Contrabasso Dr. Ding von Hilson Coburn, Overture B-flat Piano, Piano Concerto No. 27 in B-flat, Horn Concerto No. 1 in D, and Symphony No. 36 in C. The pre-concert lecture will discuss recent discoveries in Mozart's scholarship, the range of Mozart's expression, and the impact of dance and popular song. Malcolm Cole of the University of California Los Angeles is the speaker. Call 594-1000 for ticket information.

"Music of the Other Theater," the New City Sinfonia will perform a program of Eastern, European compositions including Tchaikovsky's D-major by Tchaikovsky, Dvorak's Overture of Helene Tarnowsky by Sergei Prokofiev, featuring clarinet Nial Chasin, and Symphony in D by Valer Vornica. Friday, June 5, at 7:30 p.m., in the auditorium of the First Unitarian Church, 1180 First Street, Hillcrest, located across from the UCSD Medical Center. Admission is free. Call 527-4457 for more information.

Spring Music Festival, the music department of Point Loma Nazarene College will present four of the college's choral groups in an evening of music appropriate to the season. Friday, June 5, at 8 p.m., in Brown Chapel on the campus, 3900 Lomaland Drive, Point Loma. Featured will be the Concert Choir, the Male Choir, the Point Loma Singers, and the Trible Choir. Admission is free. 221-2464.

A Festival of Music, the Alliance Française de San Diego will celebrate the 100th anniversary of the birth of composer Claude Debussy with a program comprising Debussy's selection, music by other French composers, and some American jazz as well. Saturday, June 6, at 4 p.m., in the Great Hall of the Cathedral, 2728 Ninth Avenue, downtown. Performing artists include Jean-Pierre Hernandez, Jean-Pierre Pons, Ellen Lawson (soprano), Karlene Stark (soprano), and Philip Larson (bass). Admission is free. Call 292-9322 for more information.

Tell Me The Truth About Delores



Delores Ziegler

REVIEW

Mezzo-soprano Delores Ziegler began Benjamin Britten's song, "Tell me the truth about love," with the same confidence and authority that had typified everything she in her Sherwood Auditorium recital. But after a few lines, her memory played a trick on her and she went wrong in the words. She stopped singing, gestured to her accompanist to stop as well, apologized to the audience, and explained with very humor, "It's the word 'love'..."

She then began the song again, sailing through the troublesome line, but her concentration had evidently been shaken by the mishap, and a bit later she got the words of another line mixed up. Once again she stopped, consulting the pianist's score to remind herself of the lyrics, and — so fortified — she prepared to try a third time. But before she began, she advised the audience: "Why don't those of you who are following the song-texts in the program just about out the words?"

What did all this tell us about Delores Ziegler? That she is gifted with a true gallantry and a profound poise. That she has an acute sense of humor (which she does not mind directing against herself), and that she is one of those stage artists who, no matter what they do, simply make the audience love them more and more.

She had, after all, garnered immense stores of good will from the audience by her performance up to that moment (the Britten Cabaret Songs, to witte texts by W.H. Auden, came at the very end of the program). She had thrilled us with the sound of one of the loveliest vocal instruments currently on the opera and recital stage. She had moved us with the sensitivity and deep emotion of her Brahms, Wolf, Mozart, and Copland songs. She had given evidence throughout of the most meticulous, detailed

continued on next page

Delores Ziegler, mezzo-soprano, with pianist Maximiliano Marrelli Songs by Brahms, Wolf, Mozart, Copland, and Britten San Diego Opera recital series Sherwood Auditorium

BY JONATHAN SAVILLE

READER'S GUIDE TO

CLASSICAL MUSIC

continued from previous page preparation, along with a sense of immediacy and spontaneity. She had projected a personal presence characterized by warmth, grace, dignity, and a sincere rapport with the audience. And for close to two hours she had been singing with flawless technique and exquisite musicianship. We would have forgiven her anything, including far worse offenses than a little lapse of memory (for which, in any case, she was making such charming amends).

For when she did get through "Tell me the truth about love," it was with so artful a combination of seriousness and irony, of art-song sobriety and pop-song lightheartedness, that she had made this playful little chip off Britten's workbench seem a musical experience as memorable as any of the Brahms or Wolf songs:

Does it look like a pair of pouters.
Or the hem in a tempo once hand.
Or tell me the truth about love.
Does it look like a pair of pouters.
Or has it a comforting swell?
Is it prickly to touch as a hedge is
Or soft as endosperm fluff.
Is it sharp or quite smooth at the edge?
Or tell me the truth about love.

What made this such good singing (aside from the luminous, floating, vibrant, tender, passionate sound of what is undoubtedly a great voice) was Ziegler's ability to express the musical structure, and the meaning of the words in perfect balance, so that the vocal line seemed inevitably to express itself in those particular words, and so that the poetic text seemed to find its fulfillment only in that particular musical setting. It is an essential ability for art-song performance, one that Ziegler demonstrated (in English) not only in the humorous and touching Britten songs but also in Aaron Copland's wonderfully clear and bold settings of poems by Emily Dickinson, whose quirky poetic style and unpredictable poetic mind both the composer and the singer captured perfectly.

The Brahms and Wolf songs offered different versions of Romanticism: the first somber, earnest, yearning, serene, and melancholy; the second ironic, acerbic, neurotic, and — even in moments of humor — with a painful, never-quite-hidden bite. Ziegler's performances of these works, being so true to their inner nature (for she subtly fitted her singing style to each composer's individual sensibility), brought out their distance from the hummable melodies of more popularly oriented vocal music, such as folk songs. Both Brahms and Wolf were capable of folk-like art-songs, but Ziegler's choices showed another aspect of their art: songs in which the importance of melody as such is lessened. In which harmony, structural form, and a more and more introverted emotionalism come to assume equal weight with what is no longer really a tune, and in which the voice (like the piano part) expresses musical ideas in the auditory equivalent of gestures.

Noble and refined as this music was, and beautiful as Ziegler's singing of it was, it was a pleasurable relief when she turned to Mozart, who, while as noble, refined, expressive, and subtle as any composer who ever lived, at the same time recognized that human voice naturally tends toward melody. Mozart's songs are sometimes criticized as being relatively lightweight — even trivial — in comparison with his operatic music. But the three Ziegler songs were in a quite strong, robust, human voice naturally, inventiveness, character, and feeling; and she performed them with such conviction that even the jesting Dr. Zambert ("The Magician") sounded as musically significant as any of the Brahms or Wolf songs.

Most enlightening of all, however, was the one excerpt from opera Ziegler offered the audience: Cherubino's ardent "Non so più cosa sono, cosa faccio," from *The Marriage of Figaro*. This final return to Mozart's previous, performed as an encore, sent me out into the night wishing that Delores Ziegler would return for a full program of opera arias, to illustrate her full temperamental and stylistic range.

Final Offering. students of UCSD instructor Miriam Rabin will perform traditional and contemporary Latin music on Sunday, June 6, at 8 p.m., in the Mandeville Recital Hall at UCSD. Call 594-5229 for ticket information. There is an on-campus parking fee.

Organist George Butterfield will perform music by Bach, Joplin, Sousa, and others on the 4400-pipe organ in the Spreckels Organ Pavilion in Balboa Park, Sunday, June 7, beginning at 2 p.m. Admission is free. 236-0819.

Tris Time. the Lake San Marcos Chamber Music Society will present the Pacific Trios on Sunday, June 7, at 7 p.m., in the Palomar College Theatre, 1140 West Mission Road, San Marcos. The program comprises Trio in B Minor for Harpsichord, Trio in D Minor by Martin, and Trio in F Minor by Dvorak. Call 784-1100 x2453 for ticket information.

Levi's Festival. the East County Jewish Community Center Music Committee will present a program in cooperation with the UC Symphony Orchestra's composer in residence Arnold Shoen, Wednesday, June 10, at the East County JCC, 4079 Fifth Street, East San Diego. Shoen will introduce and talk about three of his works to be performed that evening: *Three for Two*, with Ben Fisch and Wanda Waller of the UC Symphony; *The Three Hallelujahs*, with soprano Barbara Frost and pianist Lisa Moore; and the Third Piano Sonata with pianist Jerold Jacoby. The program will begin at 7:30 p.m. Call 583-3000 for ticket information.

... Certain to establish itself as one of the most prestigious music festivals in the country ...
— The Reader, June 1991

MAINLY MOZART FESTIVAL

David Atherton
Music Director
Spreckels Theatre
May 30-June 7, 1992

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Tickets: \$32, \$25 • Matinees: \$20, \$15

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Donna Adler Sylvia Aronson Buzz Blodgett Marilyn Benaka Dorothy Fenn Poly Jacob Giachini Diane Hall Nancy Lee Kaufman Linda McLean Rick Pohlman Jeff Saly	Contemporary Jewelry Handmade Paper Blown Glass Copper Venti Rings Baskets Weaveable Art Other Design Ethnic Jada Wood Objects Glass Sculpture	Pat Stanley Joan Thayer Linda Waterfield Vesta Ward Jewelry Ceramics Contemporary Culture Jewelry Natural Floral Silk Hand Painted Silk Ethnic Pillows Jewelry Jean Shackelford Masks Sally Spelman Ceramic Sculpture
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Eleanor Widmer now recommends restaurants by telephone day or night!

Whether you're looking for a small inexpensive cafe, a splurge restaurant, or a tip on where to take your date or friends on Saturday night, Eleanor Widmer's Restaurant Line is the best source for HONEST information. No restaurant has paid to be included on this line. Key is the category codes indicated below and start listing. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or skip another category by pressing "3." Because restaurant hours may change and reservations are often necessary, we encourage you to always call the restaurant before heading out your door.

Call 1-900-844-8600, 24 hours a day.

Only 49 cents per minute. A touch-tone phone is required.



Speak to Eleanor

During your call you may leave a message for Eleanor by pressing the star (*) key on your touch-tone phone. At Eleanor's voice mailbox you may tell her about a restaurant or express comments. Selected questions will be answered in Eleanor's weekly column. No personal calls can be made.



Restaurants by type of food

Once you've pressed 10 to select this category, enter the two-digit code for the specific type of food that interests you. Eleanor has visited every restaurant that serves these cuisines.

- 11 American: Southern, Barbecue, Fish & Seafood, Beef & Steak, California Cuisine, Cajun/New Orleans
- 12 Asian: Chinese, Japanese, Thai, Vietnamese, Korean
- 13 French: Continental and Belgian
- 14 Ethiopian and African
- 15 Afghan and Indian
- 16 Middle-Eastern: Lebanese, Greek and Turkish
- 17 Nordic: Russian, Polish, Czech and Armenian
- 18 Old World European: German, Hungarian and Romanian
- 19 Italian
- 20 Seafood and Fish
- 21 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian
- 22 Mexican
- 23 Jewish
- 24 Spanish, Basque, Portuguese
- 25 Vegetarian
- 26 Israeli, British and Australian



Restaurants by area of town

Press 11 if you want to satisfy your hunger just around the corner, or if you're planning on coming to a special part of the city or its suburbs. Choose the geographic region that is right for you from the list below.

- 10 Downtown
- 11 Uptown
- 12 La Jolla
- 13 North County Coastal
- 14 North County Inland
- 15 East County and State University
- 16 Midway, Old Town and Mission Valley
- 17 Charming and Kiersey Mesa
- 18 Beaches
- 19 Central San Diego
- 20 South Bay and Carlsbad



New and notable

Enter 12 on your touch-tone phone and you'll learn about the newest restaurants, those that are under new management, or places where the menu has changed drastically.



Bargain restaurants

If you're in search of great food at low prices, press 13 to hear Eleanor's recommendations.



Early-bird restaurants

The perfect category for those of you who like to eat your dinner early and save money. Press 14 to hear the early-bird line-up.



Restaurants with a view

To discover a room with a view and food to match, press 15.



Late-night restaurants

Looking for a place to do a little late-night twirling after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quell your appetite. Press 16 on your touch-tone phone.



Tijuana-area restaurants

Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. To make certain, visit down the phone and call to check. Always select two restaurants. If one isn't open, you'll surely be able to try the second. To begin, press 17.



Breakfasts and brunches

Whether you're seeking a spot for a business breakfast, a place to take your visitors, or a cafe where you may have a leisurely breakfast or brunch, press 18. When requested, press 1 for breakfast or 2 for brunch.



Pizzas with pizzazz!

Many eateries now have a variety of pizzas, but if you want to try individual gourmet pizzas, or those with outrageous toppings or pizza-related novelties, press 19.



Romantic restaurants

Whether it's a small, intimate cafe, a room with a sweeping ocean view, or a patio lit with candles, Eleanor will help you find the perfect spot at a price you can afford. Press 20 and then, when requested, select:

- 1 Budget (below \$8/person)
- 2 Moderate (\$8-\$15/person)
- 3 Expensive (more than \$15/person)



Patio and terrace dining

You may take advantage of either patio or terrace dining for lunch or dinner by pressing 21.



Great desserts

Eleanor is one of the most committed dessert lovers in San Diego. For her recommendations on where to find a delightful touch of decadence, press 22.



Low-fat, low-cal restaurants

For great restaurants where you can enjoy healthy meals, press 23.



Holiday dining

For ideas on where to dine during holidays and special occasions, press 24.



Best of its kind

Here you'll find the very best in food, service or ambiance. Simply press 25. Suggestions for graduation celebrations are currently listed.



Bargain of the week and special dining events

Each week Eleanor will recommend a restaurant that offers outstanding value. A new listing is available every Thursday night. Press 26.



Fixed-price meals

Fixed-price meals enhance your security, you know how much money you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

READER'S GUIDE TO

RESTAURANTS

The Reader's Guide to Restaurants is compiled by Eleanor Widmer and represents a selective listing of recommended San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low** below \$5, **moderate** \$5 to \$15, **expensive** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

BERTHO GARDEN (The Inn at Del Mar, 1545 Camino del Mar, 209-1215). The beautiful hotel, the handsome dining room and its romantic, outdoor areas are impressive. Food preparation ranges from good to excellent. Sunday brunch is recommended. \$18-30. All you can eat buffet. Dining to live music Friday and Saturday nights and live opera with music Wednesday nights are main phases. Open daily. Breakfast, lunch and dinner. Monday through Saturday, brunch and dinner. Sunday, Moderate to expensive.

DEL MAR PIZZA 211 15th Street, Del Mar, 481-8888. If you've heard about this pizza place, you've heard about its pizza. The pizza is the best you'll find in Del Mar. The pizza is made with New York toppings. The pizza is made with New York toppings. The pizza is made with New York toppings.

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The Pastabilities Are Endless



REVIEW

Once upon a time, a honeymoon couple checked into a hotel and didn't emerge from their room for six days and six nights. On the seventh, the husband went out for a breath of fresh air and noted that a movie house existed right down the street. He came back and said to his new bride, "Darling, would you like to see King Kong?" Her eyes widened and she returned, "You take that thing out again and I'll scream."

That's a story from the 1950s, but it's as good as new, and it applies to Italian restaurants. I had of reviewing Tomatos, a new Italian cafe, because I was afraid that if you saw one more critique of Italian food you might behave like our over-learned bride—at times we can have too much of a good thing.

Tomatos comes to us via New Haven, Connecticut, where it was highly successful thanks to the patronage of students attending nearby Yale.

Even in San Diego, even on Sports Arena Boulevard, it manages to retain the liveliness of a campus canteen. Housed in front of the Greenhouse Hotel, this location achieved notoriety when Ernie Wally opened Judd's and introduced alligator and wild boar to the public.

—at one time it was picked by animal rights activists who protested the possible use of lion meat. Since then the huge room has seen many restaurants, all contending with an area that is the crossroads for a great deal of traffic, but doesn't necessarily entice diners. But with its low-cost menu and freshly prepared pasta, Tomatos is perfect for bargain-hunters and students.

The menu consists of first courses (known as "appetizers"), salads, and pasta dishes. Crespino, a seafood stew, is also available and is the most expensive item on the menu at \$11.95. But Tomatos is up against formidable competition. Five years ago, Tomatos would have made a lasting impression. At present, it's just one in a series of Italian dining rooms whose every dish begs comparison with similar preparations at other restaurants.

Tomatos Italian Restaurant
The Location: 3111 Sports Arena Boulevard, Midway (226-2046)
Type of Food: Italian, mostly pasta
Price Range: \$2.95 to \$11.95
Hours: Open daily. Lunch, 11:30 a.m. to 2:30 p.m.; dinner, 5:00 p.m. to 11:00 p.m.; breakfast, 6:30 a.m. to 10:00 a.m.

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COLD HOMEMADE SOUPS

Gazpacho, asparagus and many more exciting blends.

HERBED DIJON CHICKEN

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Boneless, skinless chicken breast poached in fresh orange juice with Dijon mustard and rosemary.
Served with wild rice and steamed vegetables.

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"The original" with sliced chicken, avocados, tomatoes, bacon, blue cheese on a bed of cold crisp romaine lettuce and choice of our freshly made dressings.

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Medallions of calamare sauteed quickly.

FRESH CATCH OF THE DAY

Our chef creates seafood specialties such as:
• Salmon topped with a fresh fruit salsa.
• Broiled or poached halibut or sea bass topped with avocado butter, or shrimp & lobster veloute.
• Skewers of scallops, shrimp & lobster.

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CHANGE DAILY AND ARE SERVED AT LUNCH & DINNER

LIVE JAZZ EVERY THURSDAY 6:45 PM

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BRITISH-AMERICAN ALL-STARS

DAILY BLUE PLATE LUNCH SPECIAL:

A delicious chef's creation served Monday through Friday 11:00 am-9:30 pm for a price that can't be beat **\$4.99**

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OCEAN VIEW CHAMPAGNE BRUNCH AT TOP OF THE ROCK:

Served 11:00 am-2:30 pm
Your choice of Bloody Mary, Screwdriver or Fruit Smoothie and 12 Eggs cooked any style. Hash Browns and Homemade Buttermilk Biscuits. Special includes country gravy and a visit from our roasting poultry server. Enjoy our brunch special or order from our brunch menu featuring complimentary champagne and many unique menu items as well as your old favorites starting at only \$7.50.

\$5.99

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SOUTHERN PAN FRIED CHICKEN:

Sun. 11:00 am-10:00 pm & Thurs. 5:00 pm-10:00 pm
Milligan's is proud to bring an old American tradition back to life. Southern pan fried chicken. Served family style with all the trimmings: soup or salad, tossed coleslaw, mashed potatoes, country gravy, creamed corn, biscuits and honey. And Milligan's famous bread pudding with whiskey sauce for dessert. Children's orders 1/3 price. Takeout orders welcome.

\$9.95

Reg. \$12.95

WEDNESDAYS

USDA "PRIME" PRIME RIB DINNER

Served 5:00 pm-10:00 pm
Includes homemade soup or salad, tossed table side. Served with mashed potatoes or steaming fries, creamed corn, fresh vegetables, bread pudding or ice cream.

\$12.95

Reg. \$19.95

MONDAYS

1 1/2 lbs. HICKORY SMOKED PORK RIBS

Served 5:00 pm-10:00 pm
Full rack of baby back pork ribs smoked in our own kitchen. Smoker served with our rich, Southwestern BBQ sauce, coleslaw, steaming fries or mashed potatoes, corn on the cob, corn sticks and bread pudding with whiskey sauce.

\$12.95

Reg. \$18.95

SATURDAY & MONDAY

ORIENTAL CHICKEN SALAD & GLASS OF WINE OR MILLIGAN'S BETTER BURGER AND THE COLDEST BEER IN TOWN:

Served 11:00 am-5:00 pm
Chicken breast sautéed with our special sauce atop a bed of oriental vegetables and served with Chinese noodles or one half pound of juicy ground beef broiled with melted cheddar cheese on a sesame seed bun. Lettuce, tomato, onion and mayonnaise, served with crispy shoestring fries and a Frosty 16 oz. draft Budweiser, a glass of Robert Mondavi wine. Cole or rice for a fun feast that can't be beat.

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Reg. \$7.95

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Reservations 459-7311
Ocean view and outdoor patio dining
Complimentary valet parking
To-go orders welcome

Milligan's BAR & GRILL

• Sunset Dinners served upstairs at our Ocean View "Top of the Rock." Seating 5 pm until sunset.

• Piano bar nightly • Reserve "Top of the Rock" for your private parties • All specials served in addition to our regular menu.

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[illegible]

**WEDNESDAY
BRUNCH**

6/15/02.
Included.
ordering.

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12101
3324

here

CAFE

6TH & K

GUINNESS
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**TUESDAYS
SMOKE OUT**
pm Dinner. Drink in a Totally
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**WILD WING
WEDNESDAYS**
Huge Chicken Wings
\$5 a piece from 7-10 pm

**THURSDAYS
SATURDAY**
Rib Dinner \$6.95 -
starts at 4 pm

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Dine on fine Sp
setting of an old S
band. A truly uni
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Sundays 7-11pm
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70 San Diego Reader June 4, 1992

HYPER SANDALS CAFE 5618 Fifth Ave. No telephone. Though it's essentially a bar, complete with pool table, it's an intimate *offbeat* dining place, where genuine wet food and a host whose charm will win your heart. The outstanding menu is barbecued ribs (the same menu is served from 11 a.m. to 10:30 p.m.), but on Friday and Saturday you can get caribou steaks as well as hot links, barbecue sandwiches, and all that finger-licking stuff that dribs down your chin. The women here bring their own wine, supplied, but good value. Fair prices for a bar or at one of four tables. 2nd Sunday. Open Monday through Sunday. Low.

Tomatos

TRATTORIA

you haven't tasted Italian!

Tomatos was named one of the best Italian restaurants in Connecticut by the *New York Times*.
Now we've opened a **Tomatos in Point Loma** that features an innovative selection of 28 different pastas, 10 unique pizzas and 20 entrees.

Happy Hour 4 pm to 7 pm, Every Day
Complimentary hors d'oeuvres, 1/2-price pizzas, special happy hour menu, \$1.50 cocktails

Full bar • 10-minute lunch specials
Breakfast 7:00-10:00 am, Lunch 11:30 am-3:00 pm,
Dinner Sun., Wed. 3:00-10:00 pm, Thurs., Sat. 2:00-11:00 pm

3111 Sports Arena Blvd., Point Loma • 226-6186

MICK'S PB

SUNDAY

BIKINI CONTEST!!
\$200 IN CASH PRIZES • \$1.00 DRINKS

MONDAYS WILL SPIN YOU OUT OF YOUR MIND!
San Diego's finest DJ: **Barrell, Scott Martin, Almond Joy, John Bishop** • NO COVER • BOTTLE DRINKS

TUESDAY

CLUB DAISY
High Energy Dance • **Wop Hoo** • **RICARDO ANTONIO**
\$1.50 Domestic Beers • \$1.00 Drafts • \$1.50 Drinks

WEDNESDAY - HUMP DAY BUCK NIGHT
ANY DRINK \$1.00 ALL NIGHT!

THURSDAY

REGGAE FEST - 4 BANDS!
Dance All The Night • **Chico A. The Soundman**
\$3.75 FINEST • \$2.00 BEER

FRIDAY

ALL-NITE HAPPY HOUR
Free Mexican Buffet 6-8 pm

*** SATURDAY - BUCK NIGHT! ***
\$1.00 DRINKS ALL NIGHT

1116 Alvarado Blvd. • Pacific Beach • San Diego • 581-6164

WORLD'S FINEST JAZZ ARTISTS

NOTE
at night smoking venue

"New York Trumpeter"
TOM HARRELL
with the **Mike Wofford Trio**
Featuring **Bob Magnusson**

SHOWTIMES:
Fri. & Sat. 8 & 10 pm
Sun. 7 & 9 pm
All shows \$12-50

"The Incredible"
ROB MULLINS TRIO
2 shows beginning at 8 pm • \$5 cover

THURSDAY JUNE 4

VALET PARKING • FOR RESERVATIONS: 272-1832
Located above Diego's Restaurant • 560 Garnet Avenue, Pacific Beach
Closed June 11-14 • Under 18 accompanied by parent or legal guardian • 18-21 picture ID req.

READER'S GUIDE TO

THE MUSIC SCENE

CONCERTS

X-Tal and Field Type Canals, tonight, Thursday, June 4, 9 p.m., 2817 Kettner Boulevard, 276-0023.

The Missing Redondo (Saguenay Pk., Friday, June 5, 8 p.m., 4020 Camino de los Caribos, Carlsbad, 434-2900).

"Sugar" Singsback '92 (Inverness Avenues, Lucha Doble, Dominguez, Lucha Doble, Friday, June 5, 8 p.m., 4020 Camino de los Caribos, Carlsbad, 434-2900).

Mary's Death and **Campfire** (Pier Center Plaza, Friday, June 5, 7 p.m., UCSD campus, La Jolla).

Robbie Caldwell and Shimmer (Hampshire's, Friday, June 5, 7:30 p.m., 1241 Shaker Island Drive, Shelter Island, 521-1010 or 278-7133).

The Tom Harrell Quintet (Las Naves, Friday and Saturday, June 5 and 6, 8 and 10 p.m., Sunday, June 7, 7 and 9 p.m., 1000 La Jolla Village Drive, San Diego, 594-1886).

Dave Robinson (Horton Grand Hotel, Friday and Saturday, June 5 and 6, 8 p.m., 311 Island Avenue, downtown, 546-1886).

The Forbidden Pipe Band (Molokai, Friday, June 5, 8 p.m., 710 Garnet Avenue, Pacific Beach, 462-7844).

Rickie Lee, Rick Lee, and Les (Barnes' Cafe, Friday, June 5, 8 p.m., UCSD campus, La Jolla, 594-2211).

Ready Tunes, John McFadden, and (Surreal Swamp Camp Foundation, Friday, June 5, 8 p.m., 278-7133).

"In Their Own Words: A Search of (Saguenay Pk., Friday, June 5, 8 p.m., 4020 Camino de los Caribos, Carlsbad, 434-2900).

Shimmer and Metaphor (SOMA, Saturday, June 6, 8 p.m., 155 Union Street, downtown, 276-7662).

Children, Psychobabble, Nocturnal (Kala, Saturday, June 6, 8 p.m., UCSD campus, La Jolla, 594-2211).

Jack James on the Pearly Center for (Performing Arts, Saturday, June 6, 8 p.m., 1000 La Jolla Village Drive, San Diego, 594-1886).

TVTV's and Radio Canals (Surreal, Sunday, June 7, 8 p.m., 2817 Kettner Boulevard, 276-0023).

The Forbidden Pipe Band's (Molokai, Sunday, June 7, 8 p.m., 710 Garnet Avenue, Pacific Beach, 462-7844).

The Best Kept Secret (Molokai, Sunday, June 7, 8 p.m., 710 Garnet Avenue, Pacific Beach, 462-7844).

Robbie Caldwell and Shimmer (Hampshire's, Sunday, June 7, 7:30 p.m., 1241 Shaker Island Drive, Shelter Island, 521-1010 or 278-7133).

The Best Kept Secret (Molokai, Sunday, June 7, 8 p.m., 710 Garnet Avenue, Pacific Beach, 462-7844).

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Swinging With The Silver Foxes



Tami Thomas and Her Hit Parade

REVIEW

Evilyn, a grandmother of six, is on the dance floor with a beany shoulder-length perm or wig, long silver earrings, skintight black spandex pants, and high-heeled ankle-strap shoes. Her partner is wearing a plaid shirt with suspenders pulling his waistband up just beneath his nipples; his bifocals are strapped to his head with a black elastic band. The musicians are playing Charlie Barnet's "Cherokee," and the swing mock-Indian beat crescendos toward the final bars. The granny's partner arches his arm and leads her into a turn, she follows and spins. The band blows the final bars of the Hollywood-reddish theme and falls abruptly silent, followed by applause. Evilyn, however, is still spinning. After a few highballs, tottering on those killer heels and abandoned to that big-band savage sound, she flails her arms and gropes around her for support, her eyes wide with surprise. A man and woman behind her catch her and steady her. Everyone has a good laugh and Evilyn shouts, "Whooaaa, my goodness! Whoo, my goodness!"

The crowd of nearly 200 '40s swing music fans ranging in age from 45 to 80 (with a few exceptions) has converged on the dance floor at the Belly Up Tavern on a Saturday night to dance and listen to Tami Thomas and Her Hit Parade. The six-piece jazz band fronted by redheaded crooner Thomas (nee Thomaselli) is composed of electric keyboardist Gus Griffin, tenor sax and clarinet player Frank LaManna. Several on trumpet, conductor Gene Moore playing trombone, Tom Lomend on drums, and bassist Ron Black. The cousin age of the musicians is about 65. Tami's Hit Parade (sometimes referred to as Tami Thomas and Her Swing 'n' Dixie Jazz Band, depending on the gig) appear every second Saturday of the month at the Belly Up Tavern in Solana Beach, a venue one more often associated with the Beat Farmers, the Platonic, or the Fabulous Thunderbirds.

continued on page 84

Tami Thomas and Her Hit Parade, jazz and swing Second Saturday of every month
The Belly Up
143 South Cedros Avenue, Solana Beach, 461-9022

cure wish tour '92



with special guest **cranes**

FIRST SHOW SOLD OUT! **2nd show added!**

wednesday
june 24 8pm
san diego sports arena

Including May Co., Tower Records, Music Plus, Perkins Book Worm, Arts Tix, all non-mail warehouse locations, San Diego Sports Arena, San Diego Symphony Hall and the Aztec Center Ticket Office. No containers of any kind or alcoholic beverages on or around the facility. To charge by phone call 278-7133.

Coca-Cola CONCERT SERIES

THE SUMMER'S LARGEST REGGAE FESTIVAL III

Reggae Sunsplash

WORLD TOUR '92

FEATURING:

ASWAD • LUCKY DUBE
BARRINGTON LEVY • JOHN HOLT
PAPA SAN • SKOOL
AND
TOMMY COHEN, M.C.

FRIDAY JUNE 5 7PM

Open Air Theatre
1001 La Jolla Village Drive, San Diego, CA 92037

THE CULT

WITH SPECIAL GUESTS
DRAMARAMA
AND
BIG CHIEF

SUNDAY JUNE 14 8PM

Open Air Theatre
1001 La Jolla Village Drive, San Diego, CA 92037

alien sex fiend

FRIDAY JUNE 12 8PM

THE BACKDOOR - SDSU

PETER MURPHY

WITH
Amigos

WEDNESDAY
JULY 1 8PM
SAN DIEGO
SYMPHONY HALL

Including May Co., Tower Records, Music Plus, Perkins Book Worm, Arts Tix, all non-mail warehouse locations, San Diego Sports Arena, San Diego Symphony Hall and the Aztec Center Ticket Office. No containers of any kind or alcoholic beverages on or around the facility. To charge by phone call 278-7133.

Analogue

DANCE the night away at
Ronzo's
California Club Cabaret
Summer Kick-off Party
Thursday, June 4
From 8:30 p.m. to 1:30 a.m.
D.J. Scott Martin
Dress to thrill!
ID required
FRIDAY & SATURDAY
ALLURE
"featuring Nakato Blair & Mindi Abair"

1-5 at La Jolla Village Drive across from the Hyatt Regency at Avenite
For info. & reservations call 457-5200

Moose McGillycuddy's
PUB & CAFE
SAN DIEGO
presents Tuesday, June 9

PABLO MOSES
with THE
REVOLUTIONARY
DREAM BAND
Opening:
GANGBUSTERS
REGGAE HAPPY HOUR EVERY FRIDAY!
starting at 4 pm with live reggae music
Friday, June 5
NAKED EARTH
1165 Garnet Ave. • Pacific Beach • 274-2323

Friday, June 12
AZZ IZZ

READER'S GUIDE TO THE MUSIC SCENE

B.B. King Humphrey's, Sunday, June 14, 7 and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Del Mar Del Mar Shows Auditorium, Sunday, June 14, 7:30 p.m., North Avenue and Festival Court, Del Mar, 436-4000.

Green Day Rhythmic Collision, 100 of Bands, and House of Surfing, Citi Cafe, Sunday, June 14, 8 p.m., 1020 campus, La Jolla, 524-2311.

The Cuffs and Dramatic Open Air Theatre, Sunday, June 14, 8 p.m., San Diego State University campus, 394-6467 or 278-7335.

Shosh KOMA, Monday, June 15, 8 p.m., 355 Union Street, downtown, 278-7962.

Billy Cochran and Under Lake Lake Body Up Tavern, Monday, June 15, 8:30 p.m., 143 South Calles Avenue, Solana Beach, 481-9022.

The MacArthur Theater, Monday, June 15, 8:30 p.m., 2414 Shaker Island Drive, Shelter Island, 523-1010 or 278-7335.

John Ford and Supergroup Del Mar Fair Grounds, Monday, June 15, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Leary Cochran Del Mar Fair Grounds, Wednesday, June 17, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

The Holy Rollers KOMA, Wednesday, June 17, 8 p.m., 355 Union Street, downtown, 278-7962.

Quay Cochran, Shosh, and Ugly Kid Joe San Diego Sports Arena, Wednesday, June 17, 8 p.m., 278-7335.

Shosh and Max The Vinton's, Wednesday, June 17, 9:30 p.m., 1921 Mission Street, Ocean Beach, 222-6822.

"Shore of Lawrence Wells" with Joe Henry and Joe Asa Cattle Del Mar Fair Community Stage, Thursday, June 18, 11 a.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Adrian Legg Body Up Tavern, Thursday, June 18, 8 p.m., 143 South Calles Avenue, Solana Beach, 481-9022.

Michael Franko and the Yellowjackets Humphrey's, Friday, June 19, 8 and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

The Charlie Daniels Band Del Mar Fair Grounds, Friday, June 19, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

The James Newton Quaye, featuring Red Hagg, Horton Grand Hood, Foster and Saturday, June 19, 8 and 10 p.m., 311 Island Avenue, downtown, 544-1886.

Isabella Johnson and the Corbels King Knobs, Body Up Tavern, Friday, June 19, 9:30 p.m., 143 South Calles Avenue, Solana Beach, 481-9022.

RTZ Del Mar Fair Grounds, Saturday, June 20, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

BB Kays, T.V.T.V. and Lucy's Bar Cafe, Saturday, June 20, 8 p.m., 1020 campus, La Jolla, 524-2311.

Shosh and the Rhythmic Collision, Saturday, June 20, 9 p.m., 2414 Shaker Island Drive, Shelter Island, 523-1010 or 278-7335.

Fatherhood 8 Street Live Bar and Grille, Saturday, June 20, 9 p.m., 143 South Calles Avenue, Solana Beach, 481-9022.

Isabella Johnson, Saturday, June 20, 10 p.m., 143 South Calles Avenue, Solana Beach, 481-9022.

continued from page 84
Maynard Ferguson, even Paul McCartney and the Eagles. Paul McCartney? Well, he's from Liverpool, where I'm from," says bassist Black.

Gaffie wants to cite a jazz pianist. "I can't think of his name. Probably the best straight-ahead player...not Herbie Hancock but a guy he records with sometimes...I can't remember his name...I've got some of his records...No, no, Keith Jarrett...Uh, I'll probably think of it later."

Sineral says, "Well, I like the big-band guys. I love Doc Severinsen and that progressive stuff. The Boston Brass and what is that guy's name?"

His bandmates offer their assistance. "That guy from Toronto, right?"

"Yeah, what's his name?"

"Oh, I know who you mean, but I can't..."

"Oh, sure, the guy that...it's right on the tip of my tongue."

"It's funny. I know who you mean too. I've played some of his arrangements."

"Oh, well..."

"Wait a minute — Rob McConnell, Rob McConnell!"

"Oh yeah, right!"

Back on the dance floor for the last set, the dancers are reeling and gliding to Woody Herman's "Woodchopper's Ball" and a Harry James medley. The nameless bouncer points out one couple in their late 60s or early 70s. "Those two are must-see," he says. "They get a few drinks in them, and you gotta see."

Tami Thomas is a plain blue cheerleader and she's all over the place. One time she landed on the floor right at my feet. I thought it was out cold, but she got up and kept on dancing.

"You see younger dancers come in and dance to this stuff, but they just don't have the moves. These older people really get it down, but sometimes it's like they remember the moves, but their bodies just don't quite pull it off anymore, you know?"

Tami Thomas is a plain blue cheerleader and she's all over the place. One time she landed on the floor right at my feet. I thought it was out cold, but she got up and kept on dancing.

Thomas took a 16-year hiatus from the business to raise a child and now describes herself and her band as "the hard-working band in San Diego, the most-booked band in town. We're booked up through 1993!"

During the third set, musicians from Maggie Mayall's band start bringing in equipment. Guitarist Doug Hamblin, drummer Scott Columby, and bassist Bob Perry look out from the wings by the dressing room at the spectacle of saxophonist and septuagenarian swingers, the venerable musicians onstage. "They," says the critically lauded bluesman Hamblin, "this is great."

Seven-year-old Zachary Mayall is moonwalking backward on his toes to the music he nods. Columby agrees. "Yeah, thing is, most people our age don't realize how cool."

On Beat Winston's, Saturday, June 20, 8:30 p.m., 1971 Ocean Street, Ocean Beach, 222-4832.

Black Williams, Jr., Patty Lavender, and Doug Brown Citi Cafe, Sunday, June 21, 7 p.m., 1020 campus, La Jolla, 524-2311.

Smiley Robinson Humphrey's, Sunday, June 21, 8 and 10 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Camaron Del Mar Fair Grounds, Sunday, June 21, 7:30 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Billy Brown Del Mar Fair Grounds, Sunday, June 21, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

Isabella Johnson Humphrey's, Monday and Tuesday, June 22 and 23, 8 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-7335.

WEDNESDAYS MONDAYS

REGGAE PATIO BBQ PARTY
featuring **OBEAH**
7:00 p.m., no cover
\$1.00 drink specials all night
THURSDAY, JUNE 4

LIVE ENTERTAINMENT
BLACKBOARD JUNGLES
and
THE VOICES
9:00 p.m., \$1.50 well drinks

SUNDAYS

SURF NIGHT
8:00 p.m. featuring
SESSION: 2nd BY THE BEACH
IMPOSSIBLE
\$1.00 Drafts

ON SALE THIS MONDAY 8PM

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WITH FULL ORCHESTRA
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OTMAR LIEBERT
& LUNA NEGRA
ON SALE THIS MONDAY 8PM

PERFORMING WITH A 31-PIECE ORCHESTRA!
THURSDAY JULY 2 8PM Open Air Theatre

Gipsy Kings
ON SALE THIS SATURDAY 12NOON

WEDNESDAY JULY 15 8PM Open Air Theatre

DAN FOGELBERG
WITH ELIZA GILKYSOON
ON SALE THIS SUNDAY 12NOON!
FRIDAY JULY 17 8PM Open Air Theatre

Aradon

READER'S GUIDE TO THE MUSIC SCENE

Shannon Del Mar Fair Grounds, Wednesday, June 24, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

Paul King Pridemore's, Del Mar, Wednesday, June 24, 9 p.m., 143 South Camino Viejo, Solana Beach 441-8022.

The Four Freshmen Del Mar Fair Grounds, Thursday, June 25, 11 a.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

Frankie Valli and the Four Seasons Del Mar Fair Grounds, Thursday, June 25, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

Radio "Hit" Band and Les Adams Del Mar Fair Grounds, Thursday, June 25, 7 p.m. and 8 p.m., 2241 Shelter Island Drive, Shelter Island 523-1010 or 278-1133.

Acoustic Alchemy Humphrey's, Friday, June 26, 7 p.m. and 8 p.m., 2241 Shelter Island Drive, Shelter Island 523-1010 or 278-1133.

Kelly Hayes Del Mar Fair Grounds, Friday, June 26, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

Flamin' Hot Del Mar Fair Grounds, Friday, June 26, 8 p.m., 2241 Shelter Island Drive, Shelter Island 523-1010 or 278-1133.

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Robbie, Hodge, and Nique Calhoun, Sunday, June 27, 7 p.m., 2012 Kettner Boulevard, San Diego 534-1010 or 296-1441.

Tony Macaulay Sound FX, Sunday, June 27, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont 546-8022 or 278-1133.

Gleady Knight Del Mar Fair Grounds, Sunday, June 27, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

Sammy Davis Jr. Del Mar Fair Grounds, Sunday, June 27, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

James Taylor Del Mar Fair Grounds, Sunday, June 27, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

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Kelley Katon Del Mar Fair Grounds, Sunday, June 27, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

The Little River Band The Ranch, Sunday, June 27, 7:30 p.m., 2240 Jimmy Dunne Boulevard, Del Mar 755-1161 or 296-1441.

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NOTE

By Gina Arnold

There's a famous quote by the inimitable Nick Lowe: "Talking about music is like dancing about architecture." He meant it as a dig on rock critics, but how much more appropriate will it be when applied to a public round table of singer/songwriters? Sure, they may have a closer view of the process than those of us in the audience, but does that make them more capable of accurately describing to us?

I somehow doubt it.

That hasn't stopped the world from booting a series of shows subtitled "In Their Own Words," each of which features five well-known songwriters sitting around a table and singing about music. The latest will feature critical darling and John Lennon/Buffy Holly look-alike Marshall Crenshaw, goofy genre producer Don Sloan ("Praying Mantis"), lonesome Texas James McMurtry, New York disc jockey John Shover (responsible for hits by Cyndi Lauper and the Bangles), and the lesser-known David Halliday. Does this mean that each songwriter is tacitly admitting that, to truth, they each only have three to five great songs and no more? It would seem wildly out of character for any of them to do so, and in one or two cases (Crenshaw's, McMurtry's) palpably untrue. Yet this may be the case. It seems to me that enjoying this oddity classroom-like experience may depend on whether you're in the type of person who, when going to Basquin Robbins, orders to sample five different flavors, rather than doing what I like to do, which is ordering myself one huge scoop of my guaranteed favorite. Of course, in this case, you might actually learn something — at least, all the words to "Crystal Clear," at worst, the chronology of Horton Plaza. At Sound FX, this Friday.

MARSHALL CRENSHAW "In Their Own Words...A Bunch of Songwriters Sit! Around Singing" with John Shover, Don Sloan, James McMurtry, and David Halliday, Sound FX, Friday, June 6, 9:30 p.m., 880-8822 or 278-1133. \$12.50 advance/\$24.00 at door.



MARSHALL CRENSHAW

Don Sloan and **James McMurtry** will be performing at Sound FX, Friday, June 6, 9:30 p.m., 880-8822 or 278-1133. \$12.50 advance/\$24.00 at door.

John Shover and **David Halliday** will be performing at Sound FX, Friday, June 6, 9:30 p.m., 880-8822 or 278-1133. \$12.50 advance/\$24.00 at door.

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HUMPHREY'S CONCERTS

by the bay

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Monday, June 8 (7:00 & 9:00 pm)
FM96 KJFM

GROVER WASHINGTON, JR.
Friday, June 12 (7:00 & 9:00 pm)
FM96 KJFM

SMOKEY ROBINSON
Sunday, June 14 (7:00 & 9:00 pm)
FM96 KJFM

ACOUSTIC ALCHEMY
Friday, June 26 (7:00 & 9:00 pm)
FM96 KJFM

EVERY BROTHERS
Tuesday, June 21 (7:00 & 9:00 pm)
FM96 KJFM

Friday, June 5

San Diego Acrobats June 4, 1994 2

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Big fish - Live 10 pm • DJ dancing at 8 pm

Saturday
6-9 pm • all wet drinks. Bud & Micro • \$1.50
Chili Pig • The Picklebeers - Live 10 pm

Sunday
Dr. Chico at 8 pm
Dinner open at 7 pm • \$1 drinks 7-8 pm
Coke open 10-11 pm

Tuesday - LADIES NIGHT OUT
Big Fish - Live!
\$1.50 wed & Thursdays, hourly giveaways,
Dinner open at 8 pm

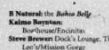
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
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San Diego Breeder June 4, 1992 1

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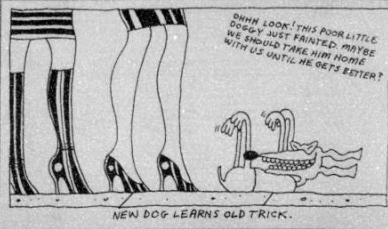
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