

THE BACK PAGE

235-8200

DEADLINE:
5 PM FRIDAY

DO YOU LOVE AMERICA?

Worry about unemployment, crime, falling morals, foreign imports? A cancer worse than communism is eating our great nation. An army of loyal citizens will turn the tide. For a Foundation of Freedom enrollment application, patrons only send \$5 to Ben Adams, Sons of Liberty II, 425 Main St. #101, Ramona, CA 92065 (by July 23). If not you, who?

DISCOUNT FARES

Seattle/Vancouver \$238 \$219 round trip
Atlanta/Boston/NY \$269 \$219 round trip
London/Paris/Japan \$679 \$609 round trip
Russia \$1095. Roundtrip \$219 round trip
Reservations Apply. Call for 1000s of options.
USA TRAVEL 467-1600

Massage For Women

\$35, 1-1/2 hours. Evenings/weekends. Legitimate.
(Lic.#0015589) Pacific Beach David, 481-0906

A-1 BODY THERAPY

Massage, Facials, Body Wraps, Men and Women
Monday-Friday \$5 Off With Ad. Weekends \$10 off.
In Old Town. Call 294-4890.
Open 9am-5pm, 7 days a week. (Lic.#0710039)

TRAFFIC SCHOOL

\$14.50

with this ad. 12 locations, countywide. 296-0233

Accident? Injured?

Call us first - we'll do the rest for you. Free consultation - never a fee until you collect.
Law Offices of Howard Kiny, 442-0542.

RECYCLE YOUR LEVIS

For cash!! We pay up to \$10
For used or unwanted Levi's 501's jeans
BLUE JEAN BUYER, 273-LEVI

YOUR OWN 1-900#

Serious money is being made with pre-existing successful programs and little effort. We provide everything. Don't be left out! Call 283-3500

ROMANTIC SUNSET

BALLOON FLIGHTS
Del Mar Coastline Champagne Picnic Certificate
Photo-Apprentice, 1 hour flight. \$15 off. 441-9122

BIG \$\$\$! NO INVESTMENT!

Work from home. Free leader. Call 481-8424.

AUTO INSURANCE

Minimum Coverage = Low Rates
WE CAN HELP. 461-5758.

SCREWED BY YOUR

LAWYER???

Let's sue HIM!
Also complaints to State Bar
LAW CLUB 750-1600

HOUSECLEANING FROM \$35

Laundry, ironing, etc. Call 481-9122

BUNGEE JUMPING!!!

3 jumps \$99 3 jumps, \$99
Highest standard equipment and instruction
Day/night jump/overnight campouts 270-6150

LOSE WEIGHT

1 change by the change! Call Scott, 294-3241.

CELLULAR

Unbelievable - cell phones \$49!!
Free airtime - call for details
Allstate Cellular, 566-9255.

VETS/ACTIVE.

USE YOUR BENEFIT

Why pay the landlord's mortgage each month when you could own your own home? I'll show you how!
THE VA SPECIALIST
Cheryl, Veterans Real Estate, 491-5424

THE ROOMMATE CONNECTION

Call us first! Fast results, open to 10pm. 458-9050

STOP SUFFERING!

You have the POWER to change negative thinking, feelings and habits. Hypnosis POSITIVELY works!
Free evaluation. 793-5668.

SINGLES PARTIES!

Young Executive Singles (YES)
Join the most successful single professionals, ages 25-49, at networking cocktail parties. Fri., June 19, and Fri., July 17 at La Jolla Marriott. Call 272-1008.

AMAZING AIRFARES!

Europe-\$498 R/T, Orient-\$475 R/T
NYC-\$328 R/T-Hawaii-\$149 OW

Mexico For Less! Cancun, Cabo, P. Vallarta, more!
Call the Experts: Twin Cities Travel 744-6580
"WE HAVE THE BEST FARES EVERYWHERE!"

MEN 18 AND UP:

We teach prices. Parties open in Psych Research.
Call 457-1444 during business hours. Ask for Kevin

CASH FOR CARS

Cars, trucks, vans, RVs, running or not. Will come to you. Fast, friendly service. 977-2274.

EARN \$15/HOUR!

Couples married for a year or more needed as subjects for doctoral dissertation research.
Couples paid \$15. Will take about 1 hour. 456-0465

BAD CREDIT? GET RID OF IT!

Do you want back your positive credit lifestyle? Let a professional credit organization help.
Free consultation in your home or office.
States West Financial, 299-0554.

BE A BETTER LOVER

Answer unasked questions now!
Send only \$8.50 plus \$1.50 shipping and handling to: In A Group, Inc. 4535 W. Sahara 105-35M
Las Vegas, NV 89102

TAX PROBLEMS SOLVED

295-0767.
Answers to any IRS or State problem. The IRS or State will contact us, not you. Free visit.
Anthony Salva, an experienced tax attorney.

DEPRESSED?

Free Treatment Programs...
Send only \$8.50 plus \$1.50 shipping and handling to: In A Group, Inc. 4535 W. Sahara 105-35M
Las Vegas, NV 89102

TV/VCR REPAIR

Special VCR tune-up, \$19.95
All home electronics repaired, audio, video, satellite
In home service also. CAT Electronics, open 10 to 6pm
8670 Miramar Rd. near Malibu Gran Prix. 578-4653

FREE Compact Discs

Bring in your CDs to be traded in for our CDs.
We will sell, use, imports, all at discount prices.
100% & 100% of discs to listen to FREE! Free CD's.
CD Sounds, 6780 Miramar Rd., by Carls Jr. 578-3672.

NEED A CAR?

Guaranteed financing. All makes, models.
Bad credit, no credit OK.
Thrifty Car Sales, 447-8500.

PET-TENDERS

Specializing in loving, reliable pet care in your own home! Bonded. Established 1983. 283-3033

STAY WELL

HEALTH FOODS

Herbs, Dried Fruit & Nuts, Juices
Full Line of Natural Foods & Vitamins
Skin care & biodegradable soaps.
Open 9-5:30, Tuesday thru Saturday
644 7th Avenue 239-6493

FREE SCUBA PARTY

Friday at La Jolla Shore Free Night Dives

Equipment Rentals: \$25. Airfill: \$2. Scuba Class \$99

1/2 Day Boat Dives \$49.95 Concessions \$79.95*

Submarine dives Advanced/Rescue/Photo/Wreck

Become a YMCA SCUBA Instructor at W.E.T.

GET W.E.T. 275-1822** VISA/MC

\$\$\$CASH FOR YOUR CAR OR TRUCK

Free towing. Fast response. Call Steve, 268-3862.

BEADS BEADS BEADS

and Workshops at OAKDALE, 243 North Hwy 101
Solana Beach. Call 755-2133 for FREE Class schedule

VINTAGE KIMONOS

Imported from Japan. All colors, sizes, lengths.
Raw silk, silk, and cotton, lined and unlined.
Santee Indoor Bazaar, Sat/Sun 10-4, 291-6740

TIRES WHOLESALER NEW/USED

Free estimate and lowest prices guaranteed.
Curt's Quality Used Tires, Old Town, 299-2277.

Cash Now/No Credit

Vacation/investment/emergency.
Own any vehicle, you qualify.
Call Auto Cash Express at
543-1123. THREE LOCATIONS!

FREE Compact Discs

Bring in your CDs to be traded in for our CDs.
We will sell, use, imports, all at discount prices.
100% & 100% of discs to listen to FREE! Free CD's.
CD Sounds, 6780 Miramar Rd., by Carls Jr. 578-3672.

LEARN MASSAGE

Learn Bodywork Skills on how to give and receive
touch and massage in a safe, supportive environment.
Earn your living doing meaningful work. Open a
new world of possibilities through personal growth.
IPRB, International Professional School of Bodywork,
1366 Horsham Street, San Diego, CA 921-4142

SCUBA LESSONS

Professional private instruction. PADI certified.
THE DIVE SITE, 560-4509.

San Diego Parasail

San Diego's #1 action adventure
Call 223-4275 (180) for reservations/info.
"If you can sit, you can fly"

Mountain Getaway

Stallion Oaks Ranch
Offers relaxation and tranquility on 1000s of acres
of woodland trails and ponds, only 45 minutes west
of San Diego. Charming cabins and lodge rooms,
campsite, RV hookups and swimming pool.
Horseback riding available.
Introductory rates through August 1. 445-0271.

IMPOTENCE

IS FAR MORE COMMON THAN
MOST MEN THINK

and it is often caused by psychological factors.
Don't assume that nothing can be done.
Volunteers are needed for a free medical research
study involving an investigational medication.
BEHAVIORAL MEDICINE RESEARCH, 571-1188.

STUDENT MESSAGE CLINIC

Monday, Tuesday, Thursday, free parking \$25.
Touch Communications (700)5740 223-2339

URINE ANALYSIS?

Don't worry! 100% weekly test
"The Original Quick Fluid" in the yellow box.
Money back guaranteed results. Call (800) 447-4692
for information and a location near you.

HIV TESTING

Totally private consultation
NEXT DAY RESULTS. Lowest fee in SD County.
For information or appointment... 439-0366.

WORK STRESS

Are you suffering from job stress/harassment?
We can help! You can receive workers compensation
benefits that provide free medical care and
disability money. Call 493-8517.

Hypnotic Healing

Addictions, memory, ESP.
Stop stress/painful dysfunction, etc. 236-3369.

LEVI'S USED 501'S

BIKER JACKETS \$99

Vintage & modern clothes, etc.
Costumes** 50s**60s**70s**more
Fair Mart's, 4575 Newport, Ocean Beach, 222-8220

CD SWITCHEROO

Lola's Compact Disc Exchange
Buy/Sell Trade, new and used
3770 Park Boulevard, 542-1184

NO POINTS, NO COST LOANS

For Refinance or Home Purchase
This money is absolutely FREE. No application, title,
escrow, processing or lender fees of any kind!
The rates are great - so call today!
RENET FINANCIAL ALLIANCE HOME LOANS
Ask for David at 280-6402.

LAS VEGAS CRAPS

Learn the game with the best odds in the casino!
Easy beginner's class teaches the basics. 283-0228

Learn Proofreading

in just one day. It's surprisingly easy. Complete
how-to packet teaches you all. While paying jobs
plentiful. Send \$6 to R.B. Agency, 2481 Santa
Monica Blvd., Suite 335, Santa Monica, CA 90404

SINGLES AGE 18-118

Customized dates-can't wait!
Give us 1 hour, we'll give you a world of singles.
SD Singles (very affordable) dating. 546-4111.

AIRFARES SAVER!

Specialized in Pacific Rim, Europe, Hawaii, Mexico.
Tremendous savings. Pacific Travel & Tours 293-2811.

Credit Card Merchant Account

for home, new business, mail order! As low as 1.29.
Now accept all cards including ATM. State of the Art
terminal/printer/cashier phone number 586-1165.

IRS TAX VOLUNTARY!

Get out legally, openly. Free two mission message
and July 25th National Seminar details. 226-5126.

FREE NAIL CLASSES

Problem nail? No problem. 465-8633 page 984-6245

JEWELRY CLASSES

A 2-hour class teaching techniques in assembling
jewelry. All materials provided. Saturday 11-1pm,
one Friday/month 8-9pm. \$20 fee. Arriba, 236-8686

SINGLES AGES 30-55

FRIDAY HAPPY HOUR DANCES
Free All-You-Can-Eat Dinner
and half-price admission (regularly \$4) with
this ad if you're a "First Timer." Non-smoking.
Local-Call Recording. 685-7171.

KEY LOCKED IN CAR?

All vehicle doors closed. \$20. On call 24 hours.
Emergency gas, jump starts, tire changes.
MEMBERSHIPS AVAILABLE CALL FOR DETAILS
R.B. LOCK-OUT, 800-310-6777

Bldg. Billiards, Open 12pm-2am

Pool, pinball, video, 3847 Park Blvd. 295-POOL.

PRINCETON REVIEW

LSAT**GMAT**GRE**MCAT
The best prep! Call 695-9952

DO NOT MAKE FOOLS OUT OF JAPANESE WOMEN - PAGE 4

SAN DIEGO'S WEEKLY

Reader



Steven Valdez

The Son, Rick Valdez: In a lot of ways my brother and I were opposites. Steven was conventional and I was the rebel. He was the good boy, and I always questioned things. • We were both severe hemophiliacs, and we'd been going to Children's Hospital — I can't even tell you for certain, but since the mid-'60s. When we were young we

TAINTED BLOOD BROTHERS

Hemophilia in the Time of AIDS

were always at the hospital because we were bleeding all the time. I had a lot of emergencies, and there was always bleeding into the joints, so we were there to get the blood. First the whole blood, then later the cryoprecipitate, the cryo, and then starting in, like, 1972, the concentrate called Factor VIII that causes our blood to clot normally. It was the Factor VIII that saved us at first, then it killed my brother last June. He was 25 when he died of AIDS. And it will eventually kill me too. I'm 31. (continued on page 15) BY NEAL MATTHEWS



CALIENTE GREYHOUNDS - 45th Anniversary
Watch Monkeys Ride Greyhounds this Saturday, 7:45 pm

For Daily Sports Line and More
Info: 231-4477

SINGLE?

SOME THINGS DO NOT GET BETTER WITH AGE!

SINGLES BAR 1982

SINGLES BAR 1992



DISCOVER GREAT EXPECTATIONS.
A WONDERFULLY EASY, UNPRESSURED ALTERNATIVE

STOP

bitching about being single.

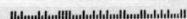
Take ten minutes to fill out and mail this profile to take control of your romantic future.

Great Expectations

Be sure to mail this TODAY to receive more information without cost or obligation.

BUSINESS REPLY MAIL
FIRST CLASS MAIL PERMIT NO. 202400 SAN DIEGO, CA
POSTAGE WILL BE PAID BY ADDRESSEE

Great Expectations
THE SAN DIEGO CENTRE
3485 CAMINO DEL RIO SOUTH, SUITE 300
SAN DIEGO, CALIFORNIA 92108-9635



Great Expectations Confidential Profile Form

Please tell me more about how GREAT EXPECTATIONS can help me enlarge my circle of prospective partners. So you may evaluate my requirements and my personal qualifications, I have completed the confidential Preliminary Profile Form below. Understand all information will be held in the strictest confidence and that I may view your special introductory videotape without cost or obligation.

About The Person You Are Seeking: About Yourself - Preliminary Profile

Age <input type="checkbox"/> From <input type="checkbox"/> To <input type="checkbox"/> Does not matter		My Social Situation Is As Follows: <input type="checkbox"/> Left new to this area <input type="checkbox"/> do not meet enough quality people <input type="checkbox"/> am too busy to look for people <input type="checkbox"/> have not been dating in _____ months		Fold Here
Smoke <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Does not matter		I Have Heard About GREAT EXPECTATIONS <input type="checkbox"/> A friend told me (please specify)		
Where They Live <input type="checkbox"/> Within 5 miles <input type="checkbox"/> Does not matter		My Education Level Is: <input type="checkbox"/> High School <input type="checkbox"/> Master's Degree <input type="checkbox"/> College <input type="checkbox"/> 4 Year College/University		Fold Here
Education <input type="checkbox"/> Advanced Degree <input type="checkbox"/> 4 Year College/University <input type="checkbox"/> 2 Year College <input type="checkbox"/> High School		My Education Level Is: <input type="checkbox"/> High School <input type="checkbox"/> Master's Degree <input type="checkbox"/> College <input type="checkbox"/> 4 Year College/University		
Occupation <input type="checkbox"/> Professional <input type="checkbox"/> Technical <input type="checkbox"/> Administrative <input type="checkbox"/> Very Active <input type="checkbox"/> Occasionally <input type="checkbox"/> Average <input type="checkbox"/> Does not matter		Religion <input type="checkbox"/> Protestant <input type="checkbox"/> Catholic <input type="checkbox"/> Jewish <input type="checkbox"/> Does not matter		Fold Here
Children <input type="checkbox"/> No children <input type="checkbox"/> Desires children		My Annual Income Is: <input type="checkbox"/> Under \$12,000 <input type="checkbox"/> \$12,000 to \$15,000 <input type="checkbox"/> \$15,000 to \$20,000 <input type="checkbox"/> \$20,000 to \$25,000 <input type="checkbox"/> \$25,000 to \$30,000 <input type="checkbox"/> \$30,000 to \$35,000 <input type="checkbox"/> \$35,000 to \$40,000 <input type="checkbox"/> \$40,000 to \$45,000 <input type="checkbox"/> \$45,000 to \$50,000 <input type="checkbox"/> \$50,000 to \$55,000 <input type="checkbox"/> \$55,000 to \$60,000 <input type="checkbox"/> \$60,000 to \$65,000 <input type="checkbox"/> \$65,000 to \$70,000 <input type="checkbox"/> \$70,000 to \$75,000 <input type="checkbox"/> \$75,000 to \$80,000 <input type="checkbox"/> \$80,000 to \$85,000 <input type="checkbox"/> \$85,000 to \$90,000 <input type="checkbox"/> \$90,000 to \$95,000 <input type="checkbox"/> \$95,000 to \$100,000 <input 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That's what we call armed response

City hall sources say Mayor Maureen O'Connor's two SFPD bodyguards have been put on round-the-clock duty and are living in the guest house at her Gage Drive mansion in Point Loma, next to the Fleet estate. The two cops, who are each paid \$3400 a month, "not only follow her around to functions, but drive her to breakfast, lunch, and dinner and even go shopping with her," says one high-ranking source who asked not to be named. The guest house, which has been remodeled into a studio apartment, is a veritable "police command post," the source says; it is located in front and to the right of the main house. A spokeswoman for Mayor McConor would neither confirm nor deny this arrangement, saying, "We never discuss the mayor's security." City manager Jack McGrory was similarly close-lipped: "We have security from time to time, but that's as far as I'm going to comment on it." Another source, however, says security was beefed up after the mayor received a series of anonymous death threats, "which never got reported in the media."

—T.K.A.

Thoroughbred litigation Mary Short wants to buy tickets for Del Mar's opening day, July 29, but before going to the track, she's headed for Superior Court. Short has filed a lawsuit against her brothers, demanding the right to purchase her family's opening-day box seats at the track because, according to the lawsuit, "She wants them and has never had the tickets for as long as any previous opening day." The third eldest of ten siblings, Short is also asking for a court-sanctioned agreement to enforce future distribution of the tickets among the March family. The complaint says the Marches have the right to buy eight box-seat tickets at Del Mar for each day of the annual horse-racing season. Due to construction of the new grandstand, only four are available this year. Richard and Patrick March, the defendants, contend that their sister is not entitled to exclusive use of the box on opening day and that the notation of the tickets proposed by Short is "neither required, appropriate, nor fair." According to the suit, Patrick paid for this year's tickets in May, and Richard subsequently "assumed authority" over them. Mary claims that missing Del Mar's day one will cause her "great and irreparable injury." None of the parties could be reached for comment.

—J.R.

Circle unbroken Militant gay and lesbian volleyball players have succeeded in keeping a proposed AIDS Memorial from being built in Balboa Park. The AIDS Memorial Task Force, a private group seeking to build the monument, had originally included the park's Redwood Circle on its list of preferred locations. The area, next to the lawn bowling courts near Sixth Avenue, has long been a recreational area for gay women. Female volleyball players who frequent the location drew up petitions and circulated flyers depicting the memorial as a phallic phallus. After the protest, the proposal was withdrawn. Karen Ramsey, who designed the handbill, says, "I thought it was appropriate to stick a big penis in the women's circle. It's a symbol of what [the task force] was trying to do." Ramsey, who belongs to both Queer Nation and A.C.T.-UP in San Diego, contends that the memorial has little support among gays and lesbians, some of whom think that \$40,000 might be better spent on AIDS sufferers. ACT-UP is on record against the monument plan; Queer Nation has not taken a position.

—B.C.

Lawyer held prisoner in conference room Former real estate attorney Ray Hackbath has come out of retirement to file suit against the Paloma Valley Country Club, where he bought a house. Hackbath claims he was tricked into entering a conference room, where he was "held against his will" by several board members who locked the door and "screamed at him," insisting he resign and sell his house "or face a trial on unspecified charges of fraud." The suit also claims the club committed commercial fraud because it did not disclose to Hackbath a nearby development plan when he purchased the \$225,000 house a year earlier. Hackbath declines comment. John Wood, general manager of the club, said he knows nothing of the suit.

C.S.

Contributors: Thomas K. Arnold, Jamie Rene, Brane Carlien, Cathy Scott.

The Reader offers \$25 for news tips published in this column. Call our office at 233-3000, ext. 440. Or fax your tip to 283-2951.

"Every single adult male pictured in that article was married and was supporting their families, and yet they still quoted that statistic."

Resilient Roots

By Ingrid Duncan

There is something decidedly unglamorous about family reunions, something that doesn't seem to fit Southern California. The Browns' family reunion had been announced in the paper under conventions, along with groups like the American Society of Anesthesiologists.

The Browns turned out to be African Americans, as some of them preferred to describe themselves. And they were having an American family reunion picnic at Admiral Baker's Field.

"We're one of, if not the largest black family that's still together in America," said Jim Brown, who grew up and raised a family in San Diego and then moved to Atlanta. He is 66 years old and has 9 children, 26 grandchildren, and 5 great-grandchildren and owns his own construction business. The whole Brown clan has nearly 3000 known members, most living in Washington County, Florida, where the family originated. Over 350 members were at this year's reunion. This was the first time they had held it in San Diego. When it was held in Florida in previous years, as many as 1400 relatives attended. So San Diego was seeing a small turnout.

The Brown family is relatively new to the reunion business. This was their ninth. Velma Murphy, a social worker from Vernon, Florida, started it all. During a routine evaluation concerning a woman named Lilla Corry, who had resigned in-home assistance with her invalid husband, Velma had been startled by how much the woman resembled her mother, Jessie Mae Andrews.

"She was a mirror to my mama," Velma said. "So I told her my mama was Jessie Mae, and she said, 'Well, I'm her first cousin.' We had been living six miles apart, and we never knew I did not know her kids; she did not know my mama's kids." Velma found herself promising her mother's cousin that she would organize a family reunion. "I did not want my kids growing up not knowing their family."

She then brought her idea to several other members of the family who lived in Vernon and started a chain reaction that resulted in the first Brown family reunion in 1981. It was held in Vernon over the fourth



James Brown, 4

of July weekend at the St. Luke African Methodist Episcopal Church. About 150 people showed up. From that point on the word spread, and as Browns attended the next six reunions, they returned each year with more members in attendance and new knowledge of the existence of still more. After the seventh year it was decided that the family reunion would travel and meet every other year. Now, 11 years and nine reunions later, the Browns were busily mapping out a family tree thousands of members wide.

The root of this massive tree was traced by Velma and others to one couple, from whom this entire clan had sprung: George Brown, born in 1833, and his wife Ellen.

born in 1840, had nine children, born between 1857 and 1877: Jonas, Walton, Frank, Lorenzo, George Washington, Edward, Mary, Lila, and Clara. "Most of my family has always had some kind of business of their own," Jim Brown said. "There were never any slaves in the family." And Velma was sure of this at least as far back as Ellen and George. "We're fairly certain they weren't slaves because they owned property and had eight of their nine children before the Civil War, none of whom were slaves. George may have come over from the West Indies as a free man. We're not sure where they came from, but we do know that they were free."

A yearbook of sorts had been put together for the

have been American Indian, but we're not certain." All of George and Ellen Brown's children homesteaded in Northwestern Florida — Jonas at Pensacola Beach, the first beach to be owned by blacks. It is still in the family.

"The children and the grandchildren of those original nine children are the people at this reunion," explained Jim, who was the grandson of Jonas Brown, the oldest of the "original nine," a term that was used again and again. "I'm from the Jonas branch," he'd say, "and him over there, he's from the Frank branch of the original nine."

A yearbook of sorts had been put together for the



—J.D. Cooper

"Of course the Audubon Society prefers birds. That's why those people join clubs like that."

No Visitors for the Gnatcatcher

By Jeff Sharlet

A dispute over a proposed \$4 million "interpretive" visitors center at Mission Trails Regional Park is becoming another battle in the feud between development and preservation interests. On one side is city councilwoman Judy McCarty, a frequent champion of development in the park, including the ill-fated Jackson Drive freeway extension. On the other is Sierra Club activist Barbara Massey. At the heart of the fight is a songbird called the California Gnatcatcher.

Perched on the south side of Mission Gorge, the proposed center would include a 4500-square-foot viewing terrace, a 3000-square-foot amphitheater, exterior exhibits, parking space for at least 80 cars, and the project's focus, a 12,500-square-foot visitors' center. Today, the site is covered in coastal and barchis scrub.

Massey argues that the project's 3.4-acre site may be ruled off-limits if the U.S. Fish and Wildlife Service designates the gnatcatcher an endangered species. An environmental impact report submitted by the city parks and recreation department finds that at least one pair of the species lives on the proposed site, while another pair uses it as a breeding ground. Five other sightings of the tiny songbird are recorded in the EIR. Despite the possibility that the bird may be named an endangered species as early as this September, Massey says planners "are almost at the point where they've picked the color of the carpet — sections of green and blue." Adds Massey, "Honestly, I can see people being upset

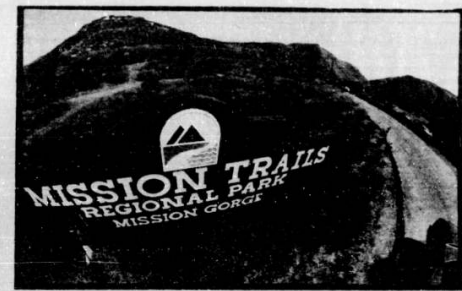
about a lawsuit."

On the other end of the argument is supervisor candidate McCarty, a key proponent of the late Jackson Drive freeway extension, which Massey says would have destroyed "all kinds of endangered plants, at least 20 gnatcatchers and 2 least Bell's vireos, a bird that's already listed as endangered. Fish and Wildlife said you don't have to put that there, but Judy went ahead and spent around \$5 million designing the thing." Two lawsuits filed against the city and a planning agency by local environmentalists, along with public pressure, led to a city council vote to defend the project earlier this year.

This time, maintains McCarty, the visitors' center project will proceed. "The community and the park have made their decision. It's the proposed site discussed in the EIR. Unfortunately, a bird flew by, and some weeds have grown up." McCarty claims the proposed site best meets the requirements with few damaging consequences. "This has been designed for a long time. As far as impact, it's been designed to blend in with the surrounding area," McCarty dismisses potential opposition from environmental groups. "Of course the Audubon Society prefers birds. That's why those people join clubs like that. They're not interested in social use of the park."

Judy is about as environmentally sensitive as a rock, replies Massey, who adds that she opposes the proposed location, not the center.

"It's a visitors' center that can be placed at numer-



A big park and a small bird

sites. To me, a visitors' center near the entrance is more appropriate than one inside the park," round the hill. "You don't find a site and say we're going to build here no matter what anyone says. We don't live in those days anymore." The planning process for the park began back in 1976, when the advisory board reviewed a study of the park by the Reynolds Environmental Group. In 1980, the city had bought 1220 acres from the federal government for a nominal price, then let it lie until 1989, when the planning department prepared a plan for the development of a regional park. Several studies and plans followed in the next several years, until the 1974 purchase by the County of Cowles Mountain for \$2.2 million. The purchase spurred the idea of a large unified park and the 1976 Reynolds study.

The city council and the board of supervisors then created a Mission Trails Regional Park task force in 1977. Elected officials from the communities bordering the park were appointed to review and adopt plans for development of the park and give advice to the park department based on their studies. The task force, which today includes supervisor George Riles, mayoral candidate Susan Golding, and councilwoman Abbe Wilfong, along with community members, including Judge Dick Murphy and deputy D.A. Mike Pent (who in his role as CAC

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"After his returning to San Diego, a series of ardent Love Calls began."

Do Not Make Fools Out of Japanese Women

By Jamie Reno

Seven Emmet, a Del Mar dermatologist, speaks fluent Japanese and spends much time in Japan, where he is known by the name Shinzuke Emoto. But Emmet's discussion with Japan and the Japanese appears to have soured. Emmet has filed a lawsuit in Superior Court against the *International Times*, a local Japanese-American monthly, alleging libel, intentional infliction of emotional distress, and breach of privacy for publishing a letter about Emmet written by an anonymous Japanese woman whom Emmet allegedly brought here from Japan.

International Times, which has a circulation of approximately 10,000 and can be found in Japanese restaurants in San Diego, Orange County, and Tijuana, published the letter — entitled "Taken in by a Marriage Fraud!" — in March. Identifying Emmet by his Japanese name, the anonymous woman says she was enticed by Emoto (Emmet) to move from Japan to San Diego to marry him. But, she alleges, Emmet made false promises to her. The unidentified woman accuses the doctor of using Japanese women as "playthings," taking advantage of Japanese women sexually, engaging in racial discrimination against Japanese women, and of other "despicable and derogatory behavior."

On April 10, Emmet, through his attorney, wrote a letter to the *International Times* editor, Shiori Sahara, in which he demanded an immediate retraction and threatened to sue the publication for libel. No retraction was made, and a lawsuit was filed in Superior Court on June 17. When contacted last week at his Kearny Mesa office, Sahara said he was not aware that the libel lawsuit had been filed. "Yes, we got a letter from Mr. Emmet's attorney three months ago, but no, we have not responded," says Sahara, who added, "We don't know what's going to happen. Is he suing us? Has he filed a lawsuit? Have you seen it? What does it say?"

Among other things, the lawsuit says that as a result of the article Emmet has suffered shame, loss of reputation, mortification,

hurt feelings, and general damages. An English translation, filed in court records, reads in part:

TAKEN IN BY A MARRIAGE FRAUD!

Came to San Diego, giving in to ardent Love Calls, from the Chief of Dermatological Clinic, but... Shinzuke Emoto — Do you know a Jewish man with this Japanese name?

I met him for the first time in September 1981 at a hot spring bath in Kamuro Koen, Japan. I was with my best friend and he was with his girl friend (Japanese)... At that time he gave me his business card. He seemed to be settled in Japan but he told me he asked me to give him my address and telephone number.

He then told me that he was a friend in Takamaka which is in Osaka. We decided to go there together. I met him at the airport... It was the day we had sex for the first time... At that point, I really didn't know too much about him. I mean, he was a bit frivolous. Afterwards, he stayed in Japan for about a week before leaving for San Diego.

After his returning to San Diego, a series of ardent Love Calls began. They consisted of 3 letters per week, 2 anonymous telephone calls a week, and gifts of Coach Bag (i.e., perfume, make-up set, electronic memo pad, etc.) and a variety of slaps, 3 video cassette tapes with dubbing, piece (sic) earrings... He kept telling me over the telephone and in letters "Please come to San Diego soon, otherwise I'll die" or "If I die, you'll be a rich woman, as you don't need to worry about anything." Each time, his Love Call was very passionate "Harry, come to San Diego" and "I love you."

Finally, I decided to quit my job and go to San Diego... I know now in the U.S., I have willingly accepted his proposal, gave up my job in Japan and kept dreaming of the married life we would share... However, after I put away my belongings, took a shower and relaxed somewhat, he announced, "From now on, I'm going to call you 'Omote' [equivalent to Spanish's 'tu'] — This was the beginning of my life as a maid."

I was simply exhausted the night I arrived; nevertheless, he asked to have sex. Despite his age of 48 years, he always demanded sex twice a day. Since I did not know anyone in this country, and because he pro-

vided me with a shelter, I felt I have no recourse but to yield to his demands.

My activities for a day: Arose at 7:00 a.m.; make cereal for breakfast and lunch; sweep rooms; laundry; shopping; errand to the bank; go to a computer company where he has business; prepare evening meal.

He paid for all the living expenses, but all I have from him is "You must do this. You must do that."

During my stay, he would not read papers and would not talk to me at all. After the meal, he'd read, play the computer games, listen to radio, or listen to his C.D. and in between, he would never speak to me. When I'd get lonely and start talking to him, he'd say, "Shut up. I'm studying." Even though there is hardly any communication between us, there is sex in the morning and in the evening without fail. He was a totally different person when he was in Japan.

One day I was able to discover something very important — He was in Japan.

continued on page 13

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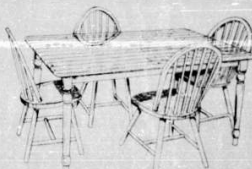
So I came clean. Told him
about the black family I had
grown up with due to my
mother's near-marriage to a
black man after my parents
had gotten divorced. I had lost
touch with them after my
mother's relationship ended.
And I told him about how the
black student organization at
my East Coast liberal college
had forced me and all my
freshmen hallmates into a
mandatory workshop on
unintentional racism because
one of us had asked a black
student living on the hall how
she had straightened her hair.
We were told we had to accept

that there were some things we
could never understand about
the black experience, that
some questions were just
inappropriate.
"They dragged you all in
just for that?" asked Keith,
looking incredulous. I was
relieved that he seemed to
think it was as stupid as I had.
"People should be able to ask
an honest question. It's better
than walking around ignorant.
I've found that that kind of
militant group usually does
more to hurt the situation.
You walk around, living your
life, aware of discrimination,
of things being said and done
and thought about you. If you

can't lower your awareness of
that, just a notch or two... You
will go crazy."
He went on. "You know,
there's a new generation of
black people reaching adult-
hood now. We didn't grow up
with years, now, get in the
back of the bus. We never
knew that. So we're not into
that Martin Luther King
stand-there-and-passively-
protest-until-someone-cracks-
you-in-the-head shit. Now,
that's not for me."
I asked him what was for
him, but he took a different
tack on the subject. "I've been
thinking a lot about hate. Pen-

continued on page 10

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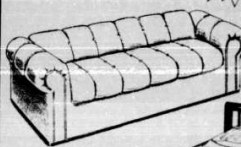


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continued from page 8

ple think they like to hate other people; they think it's fun or empowering or something like that. But when you stop and really think about how it felt to hate, how it physically affected you, you realize you didn't like it. It hurt. So I'm not into hate. We're a resilient people. I believe we could get over what's been done to us in the past if we were allowed to forget it. But we're not. It's all in our face

every day, that we're black, that that means something, something bad. We're not being allowed to move on."

Later, I heard this sentiment echoed as I spoke to Phillip Brown of San Diego, who owns the Brown Thumb Development Company and holds a seat on the county's planning commission. Phillip, the father of three, is one of James Edward's grandchildren and the son of Jim Brown, which makes him part of the

Jonas branch. Phillip believes he is the only black developer to build medium-priced, single-family dwellings in San Diego without the help of government subsidies. As we got to talking, I realized he was thinking very much along the same lines as Keith.

"Today there's a lot of talk in the media about the breakdown of family values due to Dan Quayle and the L.A. riots and all that. And the African American is singled out as the

origin of that breakdown." He mentioned an article that had been written about his family three years ago, and though it presented them in a positive light, it still quoted statistics that are usually associated with negative images of blacks, such as the rate of single motherhood among African Americans. "Every single adult male pictured in that article was married and was supporting their families, and yet they still quoted that statistic. We

come up against a lot of stereotypes. And the trouble with that is a lot of the time our kids become what they see. The statistics can bring you down."

Statistics — for example, there are more black men in jail or on probation than in college in this country — worry Phillip Brown. He is trying to start a scholarship fund for the family to send as many Browns to college as possible. "We want to con-

tinue to grow our family tree," he said at the end of the reunion business meeting, where he pushed the scholarship idea. "We have enough people in this family to support our young people, to make sure they can afford college, to help them through high school so that they get to the point where they can decide to go to college."

Phillip hit on a delicate subject. His family, the Browns, possess a true American success story. But it seems there is a deeper spring from which their pride and strength wells, the source of which is the knowledge that they have beat more-than-average odds. "Personally," said Velma Murphy, "what I'm trying to instill in my kids and my nieces and nephews is, 'Hey, you have a long, rich history behind you. To fall those people — you know you can't do that. You got to have the vision they had. You got to leave the next generation something better.' That's why I worked so hard to get this reunion started."

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For the Gnatcatcher

continued from page 5

chair also sits on the task force make up the CAC today. After the city council approved the boundaries of the park in 1978, park decision-makers concluded that a Master Development Plan was needed. Completed in 1981, the task force promptly recommended an update. The revised 1985 edition traveled from the Citizens Advisory Committee to the task force, to the city council, and finally passed adoption by the board of supervisors.

The 64-page document outlined a vision for the park that included the visitors' center, fishing facilities, stables and in later amendments, all-terrain bicycle trails. Although it contends that "the wilderness character and visual integrity of the Park...should be maintained in a near-natural state," the plan includes sand and gravel operations, a golf course, and "concessionaire potentials." The environmental impact report recommendations on the plan ignored the gnatcatcher.

Based on the plan, says Dorothy Leonard, a longtime member of the Citizens Advisory Committee, the task force and CAC proceeded with the visitors' center. "We looked at the sites very carefully," claims Leonard. "We're all very environmentally sensitive people." Massey believes the task force and CAC selected the site without adequate knowledge of all the environmental factors. "The sad part of the whole thing is," she says, "if anyone had told (the Sierra Club) when the original site had been looked at, had they known about the impacts, I don't think they would have selected that site."

Massey, one of two on the Citizens Advisory Committee who opposed the proposed site, claims that McCarty and Pent maneuvered for a year to keep her out of park decision-making. "The San Carlos Area Council nominated me, but Judy and the task force would not approve me, in violation of the task force rule. Mike Pent, the chairman of the committee, said, 'If necessary, we'll change the bylaws to keep you off.' But the fellow for whom they'd made me an alternate had to step down, and they couldn't block me."

"I don't remember all these details," McCarty says now. "The other fellow was an architect, and since they were planning the visitors' center, they didn't want to lose him." Pent says that he knows of "no specific direction to task force members on being bound by a nomination. Barbara was nominated by the San Carlos Council, but the old representative, Joe Frazier, expressed an

interest in staying on, so when the issue came to the task force, I recommended Joe Frazier. I highly doubt it was a year's time that she waited to get on the committee."

The current dispute was triggered by the city's own environmental impact report, released for public review on

June 22. A previous study, conducted by Recon Environmental Consultants, stated that the project as proposed would damage valuable ecological resources. The parks department then commissioned the most recent report, by Dudgeon and Associates. The

planning department's conclusions, based on the study, state that "the environmentally preferred recommendation" would be to select an alternative site or abandon the plan.

"The planning department's preferred sites only

took into account the biology, not other important aspects of the area," claims McCarty. "One of them, Oak Grove, is where members of the community plant oak trees in memory of their loved ones.... Another one of the alternate sites (Mustard Grove) has significant archaeological re-

sources. A lot of Indians left things behind there, and we don't want to disturb them." McCarty and other proponents have repeatedly cited 18 acres on the north side of the park as a mitigating factor to the loss of gnatcatcher habitat.

continued on page 12

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continued from page 11
"They can fly up there," claims McCarty.

Masses also expresses concern over the archaeological value of the proposed site and

its alternatives. "I've heard that there might be archaeological resources at the proposed site. I think the final EIR should do a full cultural resources survey on all the sites," says Massey, who has worked on behalf of the Sierra Club against the Jackson Drive freeway extension backed by councilwoman McCarty. "I hope she looks at the EIR this time," Massey added.

Dorothy Leonard expects the center to move forward quickly once it passes a city council vote this September. "What we're looking at for the future is three projects," she says. "The first is the center. Then we're planning a campground... It'll be a rustic campground with hookups for RVs, a picnic area and fishing. There'll be a concession area and one of those places for cleaning fish. There's already

a road there, which we'll improve. A few more small roads might have to be built... The third project is an equestrian center."

Leonard hopes that the campground could bring in more revenues for the park. "We're very interested in the campground, because it'll be providing income. Right now, Cos Cable has a facility on top of Corder Mountain. They pay us a lease, but they're going to a whole new technology and vacating the mountain. The campground could help replace that income."

Although McCarty has said that the center might cost only \$2.3 million, the parks department estimates a \$4 million price tag. "We have two \$900,000 grants from the state

and \$2.2 million from the park fund. \$1.2 million of that is from an agreement with the Lusk Company," says Darren Greenhalgh, parks project manager for the proposed center. McCarty is more concerned about the state money. "We're on a time-line for this thing. We need to spend the state money or we'll lose it. We have to be under construction before '93."

According to Massey, the center is "not only another dumb environmental move, it's dumb fiscally as well. It's a waste putting all this money into a project that might never be allowed to exist if the gnatcatcher is listed as an endangered species."

In the end, the gnatcatcher may play the most important role in the unfolding conflict. The bird was rejected as an endangered species last

November by the California Fish and Game Commission, but the U.S. Fish and Wildlife Service is weighing the issue and will announce its decision in September. In cases of endangered species, federal law takes precedence over state rulings, which are not officially considered a factor in deliberations. "We make the decision independently of other agencies," says Sandra MacPherson of U.S. Fish and Wildlife. "The decision depends on what kind of information we receive from the public and research."

If the bird is declared endangered, the Endangered Species Act would halt any development that threatens the species until a review of the situation could be conducted by Fish and Wildlife. Although

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

the act sometimes allows for development if steps are taken to avoid disturbing the habitat, alternatives are stressed if available.

Defenders of the gnatcatcher emphasize that whatever Fish and Wildlife rules, extinction threatens the bird. "There are only around 1,500 to 2,000 pair left north of the Mexican border," says Phil Unit of the San Diego Museum of Natural History. "The fact is that [the gnatcatcher] is an endangered species regardless of bureaucracy."

McCarty and proponents dismiss the possibility of the gnatcatcher as a hazard to the future of the project. At a CAC meeting last week, Massey raised the question of what would be done if the bird were listed. "Get a permit," retorted Dorothy Leonard, frowning at Massey's dissemination. Other members of the committee found that answer adequate and expressed opinions similar to those stated by McCarty in a previous interview. "Birds aren't discriminatory," she explained. "They could mate there, or they could mate somewhere else... Listen—they don't nest there. They probably just land on a tree and breed there." Massey laughed when told of McCarty's statement. "There aren't even any trees at the site," she scoffed. ■

sure when." Sahara did not identify the woman, but, he claimed, "Everything she wrote in the letter is true, yes. I have 35 love letters written by the doctor to her. I have them."

The lawsuit says the publication was distributed "internationally to, among other countries, the country of Japan." Salara says that is "misleading. We only distribute to San Diego and Southern California," he says. "We are not distributed to

Japan, or any other country. Someone could have sent a copy over there, but we do not distribute there." Sahara's attorney, Linda Noda-Hobbs, a San Diegoan whose phone

message is in English and Japanese, had no comment on the case.

Reached at his North County office, Emmet refused to comment on the lawsuit or on his apparent obsession with the Japanese. "I really don't think it's wise for me to talk

about this right now," said Emmet, who referred questions to attorney Jack Kaufman, who did not return phone calls. ■

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Japanese Women

continued from page 1
press upon Japanese women. He tells them sweet nothing in their ears to entice them to come to San Diego, treat them like maids, take advantage sexually, then eventually tell them to get out. I've discovered that there had been many Japanese women before me who had been victimized... This is nothing but marriage fraud and racial discrimination. Of course, American women would not even bother with a man like [Emmet]. Readers, this is all a truth. Even Japanese men don't call women "Onah." I want to speak out in a loud voice to all. "DO NOT MAKE FOOLS OUT OF JAPANESE WOMEN!"

After consulting with his attorney, International Times editor Sahara said that the woman who wrote the letter is "back in Japan now, temporarily. She probably will be coming back to the United States, but I do not know for

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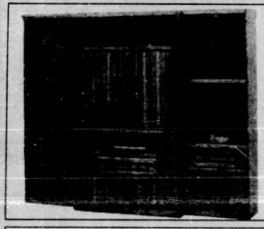


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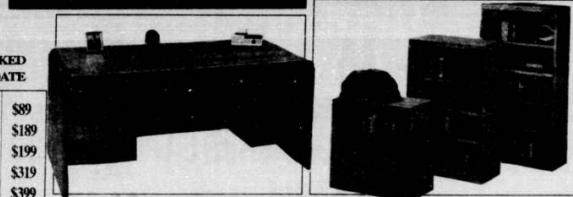
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STRAIGHT FROM THE HIP

BY MATTHEW ALICE



Dear Matthew Alice:
Could somebody actually own the moon or Mars or some comet or anything like that? If I wanted to buy Neptune, who would I have to see to take care of the paperwork?
— J. Garcia, San Diego

Just between you and me, I hear Neptune is riddled with termites and has some big plumbing problems. But I've got a lead on a sweet little face-upper on the edge of the solar system, just all bus lines, and just five minutes from downtown Pluto. How about it? Well, maybe not, come to think of it. The only paperwork that applies in this case is the so-called Moon Treaty that was drawn up in 1979 by the United Nations. It declares the solar system to be the property of "all mankind." Despite the fact that the U.S. had a hand in drawing up the treaty, the last I heard, we hadn't signed it yet. Has something to do with business interests that want to see its plumb space for the presumed mineral wealth in asteroids and other flying rocks. If celestial bodies belong to everybody, then the U.S. can't make a profit from them.

Matthew Alice:
In the early '80s there was a weekly column in the Ft. Lauderdale News that I believe was nationally syndicated. The column was written by a very wealthy man who entertained requests for money from his readers. If the request was worthwhile, he would give the person the cash. I recall the columnist's name was Ross Perot, but my friends are disbelieving. Tell us, was it Ross?
— Mel Dyer, San Diego

Yeah, it was a Ross. Not the Ross, of course, but a Ross nonetheless. Percy Ross is his name. And he's still at it — tossing gifts and checks to lucky supplicants through his syndicated newspaper column. It doesn't exist anymore. When the end was near, did they write Percy a letter begging for bucks, only to be turned down?

Anyway, Percy Ross is a Michigan-born septuagenarian and self-made multimillionaire. He was the plastic bag king of the upper Midwest. Somewhere along the line, he decided that the only decent thing to do with all that money was give it away. He vowed to distribute it all to worthy individuals before he died. According to one estimate, he's been doing that at the rate of more than a million a year for nearly 20 years.

In one recent column, Ross arranged for a recovering alcoholic in Denver to receive a \$1200 prosthetic eye to replace the eye he'd lost in an automobile accident years before. In his reply, Ross said, "If you've gone without a prosthetic eye for five years, evidently when you were drinking it was not a priority. Now that you're sober, perhaps you see things a little differently." Percy Ross, master of the bad pun.

In letter number two, a woman in Saginaw, Michigan, abandoned by her husband, is raising three sons. Two of them are handicapped. She needs \$452.35 to replace her collapsing bathroom floor, install a special toilet, and widen the doorway so her son's wheelchair will fit through. Ross was overwhelmed. "It's done. My \$500 check is in the mail. However, there's plenty to ponder, and you've given me some food for thought. It's time I eat a little humble pie and admit my blessings for my good health." For a boggy fellow, he can mix metaphors with the best of 'em.

But Mr. Ross didn't get where he is today by falling for every sob story that slides through his mail slot (at the rate of 3000 to 5000 per week). Consider letter number three, in which he throws a curve to a reader from Middletown, New York, who wanted \$363 to pay for a doctor's appointment and nicotine patches to help her break her 26-year smoking habit. Mr. Ross replied succinctly. According to Ross, what finally set him off, including patches, with no Lung Association's Freedom from Smoking program. That cost only \$125, so that's all he would send her.

In the last 15 years, Ross has been profiled in *Newsweek*, *The New York Times*, *People*, and the *Washington Post*. The *Post* called him "The Dear Abby of the Downtrodden." One of his not always been impressed with stunts like the time he threw 16,000 silver dollars to the biggest extravaganza was a Christmas party for 1050 disadvantaged kids that was held in the Minneapolis Auditorium. At the end of the party, Ross produced from behind a curtain 1050 new Schwinn bicycles.

My favorite Ross quote? "The trouble with millionaires is... they don't share." Yeah, Percy, you've said it for all of us.

Did you really think I'd leave without giving you the generous Mr. Ross's address? I couldn't be so mean. It's P.O. Box 35000, Minneapolis, MN 55435. Good luck and good giving. Got a question you need answered? Got it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 85063, San Diego, CA 92186-5063, or for your questions to 231-0489.

TAINTED BLOOD BROTHERS

(continued from page 1)

When I was really young, when Factor VIII first came out, at times we were on what they called a prophylactic treatment, which means you would get it regardless of whether you were bleeding or not, as a preventative. You'd get the Factor intravenously every couple of days. It's like brushing your teeth after a while. We learned to do it ourselves at home, and it was a hell of a lot better than having to go to the hospital.

But we weren't on the prophylactic treatment very long. Eventually we just started treating ourselves when we felt a twinge indicating a bleed. It's a little hard now to tell when there's a bleed because of arthritis in my knees and in my ankles. Back in the mid-'80s is when the arthritis got real bad, and it's hard to discriminate now between the arthritic pain and the pain that occurs when there's a bleed going on.

So once we started using the Factor, we only had to go to the hospital every few months for checkups, and that was a lot better. I started doing my own IVs when I was about 14. And at that time we had the same doctor, Gary Hartman.

I looked at him as someone you could trust. I had complete faith in him, and because of that I partially blame my trust in him for me not being more inquisitive, not asking questions sooner. Because when this AIDS thing hit the newspapers and television in the early 1980s, they were saying, oh, well, it's affecting gays — and every once in a while there would be a little thing that, hey, it might affect hemophiliacs through the blood products. And I can remember thinking, well, you know, Gary's not saying anything about it, so I didn't figure there was anything to go in for.

Then at the end of 1983, Gary called a meeting of his hemophilic patients. I had no idea what AIDS was and in fact ended up telling another hemophilic that was there, hey, if Gary wasn't saying anything about it then I wasn't going to worry about it. It seemed like the media were changing their description of it and who it was affecting almost daily. If you tried to keep up with that, you would realize it was worthless, because there were no absolutes at all.

So the way this meeting was set up, we didn't get a phone call or anything. He didn't call and say, "Hey, this could affect you, it may be in the Factor, better come in and talk with us right now." What we got was a notice in the mail announcing this meeting a couple of weeks ahead of time. And of course, in the meantime, we're still giving ourselves the Factor. Gary has no idea how many times we're doing it. So in my mind this thing was really downplayed.

Steven was at the meeting with his girlfriend Linda. Some of the other hemophiliacs were there with their wives. Gary's presentation was low key — "Well, here's my view..." And the gist was, he didn't know for sure if



Steven and Rick Valdes, c. 1984

Hemophilia in the Time of AIDS

The Factor was contaminated. The actual test to detect the AIDS virus wasn't developed until 1985. All he said was, well, if you want, you could try to go back to the cryo, which was the earlier way we were treated and entailed going into the hospital for treatment.

But to me, based on the facts he presented, the chances of us getting this thing [AIDS] were slim to none. The air he had about him, there was no panic. He said there was a heat-treated Factor that would probably take care of any possible contamination, and that was supposed to be available within a couple of months. My brother came away feeling the same way I did, that this was no big deal. It turned out that he died of AIDS, and he gave it to Linda and she died of AIDS last summer on Steven's birthday, and I'm HIV positive. Basically, almost every severe hemophilic who was born before 1985 is either dead or is HIV positive.

I look at it in comparison to the Tylenol poisoning. Remember that? Someone died after taking Tylenol and it was a national alert, and Tylenol was taken off the shelves immediately. But the Factor continued to be sold to us and they suspected it was contaminated. We were poisoned. That's a crime.

The Doctor, Gary Hartman:

I recall my message at that meeting. Actually, there were two meetings about six months apart. They were very somber, very upsetting. It was a time when it became clearer and clearer that there was big problems, that the Factor was contaminated. It was difficult to know how to react.

First of all, everyone who had been on prophylaxis to prevent bleeding, all that was stopped, which was real hard. Some people didn't want to stop it. There were kids who felt real normal using Factor three times a week, who could play baseball, and all of a sudden without the Factor they're hemophiliacs again. I said we can't do this anymore, because we don't know which is [of Factor VIII] are bad. People had their own supplies at home, and they're going to do what they're going to do, all I can

do is present material, give recommendations.

We talked about development of AIDS at that meeting. We didn't call it HIV then, it was HTLV-3. Rick and Steven were at that meeting, and other people there came away with a different perception than they did. One man came away believing that he was already infected with the virus. It was very somber, very draining.

We talked about going back to cryoprecipitate, and I remember at least one patient — and there were probably others — who said that cryo was really bad, it was hard to deal with. "Life was lousy with it, and I'm not going back to that." And how clean was cryo? It wasn't made from pooled blood, true, but when you start to use 10 or 20 bags at a time, all of a sudden that's a form of pooling. There was no test available to determine what was clean and what wasn't. If Rick was waiting for a signal from me to go back to cryo, well, I wasn't going to give one, because it didn't seem like it was a good idea at the time.

The fact is, the die was cast by the time we realized it was a problem. It's true that the first announcement from the Centers for Disease Control about hemophilia and immune failures was in July 1982. But there was no consensus in the hemophilia community until April of '83 that this was a blood problem. People were already infected. I think most of them were already infected at that point. We didn't know for sure, but that was my fear then. I didn't know what to think, but that was my fear.

As you approach something like this, you try to look at the facts, you try to plumb the emotions, and then try to make a recommendation and problem-solve. Thinking back on those times — the problem-solving was terrible, it was very difficult. Some people really cope and go through the world by taking information in as much information as they can, even when it's tough. And some people have more difficulty with that. It's just another way, another style of living or coping, to tend to deny and push things out. And the other thing is, Rick was having memory problems at the time. He had a brain hemorrhage a couple years before and was having some memory problems.

Did I consider taking my patients off Factor? You know, I just talked to some other people about this. I don't think any doctor would have taken everybody off of their Factor. It would be a really very difficult decision. The bigger centers, L.A. Children's, L.A. Orthopedic, and San Diego Children's, we were sort of all very closely aligned. None of us thought we should drop Factor completely. And that was not the recommendation from the National Hemophilia Association. Even if we had all dropped Factor in 1983, it might not have made much difference. You know, once a good HIV test was developed, some tests, because they were found to be contaminated as early as 1978.

I've heard the term "meds" (continued on page 16)

BLOOD BROTHERS

(continued from page 15)

cally induced AIDS" used by some hemophiliacs. Well, what a strange term. Something was prescribed, something which was used, appreciated, and welcomed by the patients, and none of us knew that it was tainted. And it wasn't tainted, initially. May I give you an example of this? In 1982, Richard Valdez had a headache at work, and he went home and told his grandmother that he was going to sleep. And she gave him a Tylenol. Now headaches and sleepiness, put together, are strong evidence of something wrong inside the brain of a hemophiliac. What it indicates is a bleed. You don't have to have any head injury; it can be spontaneous intracranial bleeding.

Now we found out about this sort of by accident. I think Dick (Rick's father) had called Sallie (Rick's mother), and Sallie had called Rick's grandmother, where he was living, and said, "Why don't you go and wake him up?" The grandmother could not wake him up. He was basically dying.

They called us [at Children's Hospital], they called 911. I talked with the police over the phone, and I talked with the paramedics. Now what I had to do was get the paramedics to bring him to our facility, which is something that takes, like, a Richter 7.0 of energy because they are programmed only to go to the nearest hospital. I'm on the phone screaming at them, saying there's no hemophilia care at the nearest hospital, however fine a hospital it is. Get him to where I can do it, which was Sharp's emergency room, because Children's didn't have an emergency room at that time. And they did. This was, like, miraculous. I had 4000 units, lots of vials, of Factor VIII.

Rick was terribly sick. He was basically dying. His heart rate and his breathing rate started to change. We gave him the Factor to try to stop the bleeding in his brain. Finally, an anesthesiologist came down, got him breathing, took him to a CT scanner, found this big intracranial bleed. I had a neurosurgeon there, took him up to the operating room, and I stayed with him. They evacuated a big blood clot that was all the way through into the brain. It was an amazing word of stuff. The surgeon said, "I still think he's bleeding." So I gave him more Factor. This is 1982 Factor. For all I know, this is where the virus came in. There was no question of using Factor — if you'd wanted to use cryo or fresh-frozen plasma, it wouldn't have worked. You needed such huge volumes.

Even if we knew then that something was wrong with the Factor — which we didn't — what would you say? Let him die? Let his head bleed? Of course not. But this is 1982, and in retrospect the Factor was contaminated. So if he got the virus then, that was medically induced,

okay? I don't know. I think people are expecting, looking through 1992 eyes, to make the world different from the way it was. We did the damndest best we could.

I have not felt guilty about it. I have felt thoughtful, somber, unhappy, there are a lot of different feelings I have. But as far as guilt, no. Responsibility? Well, yes. We share the respon-

And didn't really make a big deal out of it. I was not at the meeting, but the boys came home and said there was something going on about the blood, you know, the Factor that they got. And that's the first time I knew that the Factor VIII they used was bought off the street, so to speak.

They said not everything was in yet, but it

was a shock period I went through when I got so knocked down by the blood bank saying there was no way they could supply us with fresh Factor VIII. They didn't have enough blood, it was impossible. I tried to fight them, but the administrator stood firm.

It wasn't until much later that I found out that everyone involved was making big bucks off the Factor, including Children's Hospital. It came out accidentally. It was said to another parent, after we were all dumped over to University Hospital, that, boy, we really miss having that Factor VIII in our budget because we were really making money off of it. And I said, "What do you mean?" I hadn't even thought about anyone making a big profit on it.

Children's asking us to leave and go over to University Hospital was like a nightmare that I'll never forget. This is the summer of 1987. Steven was already diagnosed as having, being in the illness. Children's was looking at what AIDS was, and it was really too much for them to handle. We were dumped, after being with Children's for more than 20 years. Every adult hemophiliac got dumped when a few of them started getting sick. At first they said, now we'll give you a year, if it'll take about a year to get you transferred over there. Well, it took them maybe a month. They wanted us out of there. We had no idea what was going on. It happened so quick, and we just didn't know what was happening.

I did not know the boys had been tested for HIV. They never told them and they never told us, the family. It was all done underhanded, and the only reason it was found out was because a friend, another person with hemophilia, saw the results of an AIDS test in his records, saw everybody's name, and Rick's name was negative. And he got so excited for Rick. At least Rick was negative, you know. This was 1987, but the test had been done two years earlier. In 1987 we were still in the dark, but we knew by then that something was really bad about this AIDS thing. Of course, later Rick asked to be tested and he came up positive.

Dr. Hartman never did say to me that the Factor was contaminated and Steven had AIDS. He only told me that Steven was very ill. He did confront me with that. He went into the particular parts of the body, that his liver, that his body was not making platelets, but he didn't make a personal thing of calling it AIDS. Every word that came out of his mouth was very measured, because he supposedly didn't know what was going on either. Now I feel that this was all true. I feel he knew a year before he moved us to UCSF, and we were all kept quiet by not being told. The upper was, when Steve got sick, we all got dumped.

Dr. Hartman called a big meeting of all the hemophiliacs: families to tell us that this was the end, we were all going over to UCSF, and I want

was looking like the blood may be contaminated. And at that time I instantly called and tried to get some answers. I called the hemophilia nurse at Children's, Bettie Spangler, and she said, "Don't worry about it yet, Sallie, because we're still just getting in the information on it." But I told her, no, that's not the way it's going to be. I was going to start looking into what it was all about. So I decided where to go to look to make the San Diego Blood Bank. I thought maybe the blood bank would be able to bail us out. I had the hope that maybe the boys hadn't been exposed yet.

The blood bank could make fresh Factor VIII, but they only did that for small children. There

to tell you, our hearts all fell. What was going to go on for those next few months was a nightmare. If you've gone to the same doctor for 20 years and all of a sudden you're tossed to this place that you cannot believe — UCSF is just a maze of people. I guess we'd been spoiled. Dr. Hartman said they were being moved because they were adults — he didn't say anything about AIDS — and they needed to be with doctors that treated adults, and that was his big way of getting us to move without any trouble. But many of his patients had been adults for several years, Rick was 26 then.

I was so devastated. I just slid into the position of. What do we do now? And that was to go to the doctors most of the time. And go from one emergency to the next emergency. And knowing that I was losing my son. I've lost the fight, you know. I was having to fight at UCSF just to get decent care, because they didn't have a lot of hemophiliacs then or know how to treat them, so we got into a lot of care problems. Many times an intern would come along, see us in the emergency room, and they just didn't know what they were supposed to know. I understand they're getting better now. Steven was the one who trained them, and you know, it was a sad way to go. Leaving Children's was like leaving the Marriott and going to a low-budget motel.

When you sit for a couple of hours in a room full of AIDS patients that are so sick, can you imagine how that makes you feel? Rick was still well, and he'd have to go and see that. I know with Steve it just really got to him.

Last spring, right before Steven passed away, he went into UCSF and they needed to give him something intravenously. Anybody that knows hemophiliacs in the medical field knows that you really have to tourniquet anything where there's been something bleeding. And so the woman, gouged and pushed and pulled and she couldn't find a vein, so she just gave up on that arm and went on to the other arm. When I got there and Steven was swollen up like a balloon, and it was turning purple and black. I asked to see the doctor that oversees the whole thing, and he said to me, well, Steven's a hemophiliac, those things can happen. I said, "Don't give me that stuff, it's not true. This does not need to happen. We're in a new age now. Where are you from?"

Steven suffered over that arm until he died, about three weeks later. His whole arm was filled up with blood, right into the fingers.

You know, I've thought about all this, and I think Dr. Hartman could have handled that initial meeting better. I don't think he really gave the boys a choice. Everyone should have been given the choice of being more crippled or even losing their life, gambling, rather than go on using this Factor that is tainted. If you're working in the medical field, you'd have to have known that this was going on with the blood supply way be-

fore they told us.

Linda, Steve's fiancée, was at that meeting. When I asked what happened at the meeting, she said it was no big deal, no emergency type thing. If I was Dr. Hartman or the nurse, Bettie Spangler, and I'd seen little Linda sitting there — she wasn't a hemophiliac — how could they let them walk out of the room? When there's an emer-

At some point in the 1970s, a law was passed that created the Genetically Handicapped Persons Program, and that covered hemophiliacs once we reached 21. Prior to that we were covered by the Crippled Children's Society. So all of our Factor was purchased through the hospital, and the hospital was reimbursed at a profit. And then when the heat-treated Factor came in in 1983,

Factor from this brokerage firm and half of it from Children's.

So I asked Bettie Spangler, because I guess when I thought of it she was there, and she went, "You're supposed to talk to Gary." But she talked with him and came back to me later and said, "Well, we'd rather not have you do that because this is how we keep our clinic open by selling this stuff."

And when my dad and I confronted Gary last summer after my brother had died, he — I don't know what kind of case he was trying to build in his favor — but he said he went to the administrators of the hospital and tried to advocate for us to keep us at Children's, because the amount of Factor they were selling to us was actually helping pay for other areas in the hospital, not only our clinic. And this is what Gary himself said.

My whole point is that Children's Hospital was making big money selling this stuff to us. And Gary Hartman tells us that he went to the administrators who wanted us out of there because they knew what was coming they wanted us out of there, but he supposedly went on our behalf to say keep these guys here — there were about ten adult hemophiliacs — keep them here because we make such a good profit on selling them the Factor that they help support some of the other clinics in the hospital. They hung on to us as long as they could so they could continue to make the money off of us.

My brother could have gone over to UCSF sooner. Maybe he'd still be alive today if he had gone earlier to where they were treating AIDS patients as a specialty. I don't know if that would have helped, but it might have. They definitely knew most of us were HIV positive at least a year, maybe two years before they dumped us. I can tell you exactly when they knew it, but I was tested without asking to be tested and without my knowledge.

When I found out about it was 1987, but I think the test was done in 1985. Another hemophiliac patient at Children's Hospital found this list of all the hemophiliacs at that treatment center. It was in his medical file. Each of us had been tested for the AIDS virus. They leave your records out for your doctor to look at, and this was always looked through and he found this list. I was the only one on the list who tested negative. I was never informed of it. I went to Gary then and asked to be tested, and my test came back positive. This was right before they moved us to UCSF.

So I went into my own denial. I mean, this is insane. You gotta remember it's died down, as far as the publicity that AIDS gets now and depictions of people dying in the hospitals. You don't see that anymore. But back then you did. And it's like, no way do you think you have this. And so I kind of for a while let it ride at that. Okay, one test was (continued on page 18)



Administering Factor VIII

"THE FACTOR CONTINUED TO BE SOLD TO US AFTER THEY SUSPECTED IT WAS CONTAMINATED. WE WERE POISONED."

sibility for taking Factor. Yeah, we did it together. We did it as a team, and we share responsibility, my patients and I. In my heart of hearts, I know I did not give them AIDS, and I could not have prevented it.

The Mother, Sallie Bankston: I have to tell you one thing about Dr. Hartman. I had always felt that he was a very special doctor. I looked up to him. He always seemed very sensitive to the needs of the guys and even of the family. And it was just a shock to me when all of a sudden he calls a meeting and they're going to explain things to the guys. That, of course, is when they tell us [about AIDS] for the first time.

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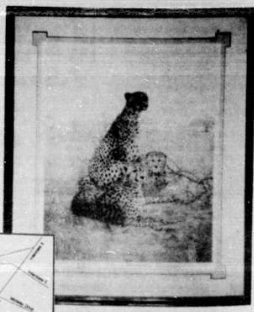
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BLOOD BROTHERS

(continued from page 19)

lot of rewards. It's been really good to me. And I think I'm really good at it. But it begins to take its toll after a while, and I decided that I had to make a change. I said goodbye to an awful lot of people, and I've been to enough funerals.

The Father, Dick Valdez

When I found out Children's Hospital was having a telephone last summer, I said, "Let's picket the thing." Steve had only been dead about two weeks. Rick, and myself, and my mother, Rick's grandmother, were out there, and later another hemophiliac joined us. People who worked at the hospital were giving us the hard, and the volunteers coming in didn't know what to think. I stayed on the sidewalk easement. I wasn't about to get on their property. One of the security guys who was in a suit came out and tried to bait me onto the property. I said, "If you want to know why I'm here and what I'm concerned about, come down and read." We had Steve's obituary, and we had all the basic facts laid out.

He wouldn't come down, but he went and got another suit-type guy. I guess one of the vice presidents.

Children's has got a lot of vice presidents — and eventually, the next day actually, a guy was sent out who was a human relations type, and he was a total mediator. He asked, "What does this have to do with us?" I said, "Well, because you took care of my son for 20 years. The only reason he went to University Hospital was because he was HIV positive, and your doctor said you people couldn't handle it." At that point I didn't know that Hartman knew Steve was positive for a year before he transferred him. Then he said, "Well, what are you saying?" I answered, "He was in your care when he got infected, which nobody has ever survived. So as far as I'm concerned, Children's Hospital killed my son, plain and simple. Your doctor killed my son."

He asked what I wanted, and I told him I wanted to sit down face to face with Dr. Hartman and find out exactly what happened. "Well, he's in the mode of retiring." Yeah, isn't that convenient? Eventually we were given a meeting with another doctor who is part of the administration, and of course, his defense was, "We didn't know." That's how they all do it. That's how the pharmaceutical people do it. That's how the blood bank does it, the medical community in total. That's their whole defense. But I don't accept that at all. There's too many facts, too many things that have come up in trials. There's trials all over the country involving hemophiliacs. Some have been settled out of court, with no details announced as part of the settlement. That's the typical settlement, in fact. Others are still

pending.

So this doctor told us we were entitled to know what happened, and he set us up a meeting with Dr. Hartman. But he made us understand that Hartman was not an employee of the hospital; he was an independent contractor. We met in late July, the five of us — Dr. Hartman, Bettie Spangler, the nurse, this other doctor who set up the meeting, and Rick and myself. It started badly. I mean, Dr. Hartman was trying to be very friendly, and we immediately let him know that we weren't there to be friendly.

The first thing I said was, "Tell me what happened. Why did my son die?" And of course, he went into the medical explanation. I said, "No, I don't want the medical explanation. Why with all the things that had happened prior to his being tested positive — by the way, when was he tested positive?" This was when I lit my fuse.

He gave me two dates, '85 and '86. I said, "Okay, which was it? '85 or '86?" I never got a straight answer, and I said, "You're a liar. Tell me. Give me a date. What are you hiding now?" He's already dead," Hartman said. "We were waiting for an accurate test, which didn't happen until 1985." That's the first thing that all his people point to — "We didn't have an accurate test until 1985. Before then we were guessing." My answer to that is, you're dealing with somebody's life. It's sort of like when the Pinto started catching fire. What did they do? They started looking into it, and then they pulled the cars. By 1985 a lot of hemophiliacs had died. Lots had died in 1983 and 1984.

Certain people knew in 1983 that there was a problem with the blood factor. The '86 memo proves that. Cutter is one of the six large pharmaceutical companies that manufactures blood products, and they had a memo in hand from their attorney in 1983 that said, "We feel that there's a large potential problem here, and I feel as your counsel that we should put in a warning label and an instruction sheet to the doctors, warning that it could be contaminated." But Cutter resisted doing that for more than a year. This came out in one of the trials.

So even after talking with Hartman, I will not get a date for when my sons were first tested. The only thing that I have in concrete, from Stevens' medical records, is they put him through a whole battery of tests in the summer of 1987, just before they transferred him to University Hospital. So Hartman said at the meeting that he knew for sure Steven was positive in '86, and maybe '85. I said, "Okay, I'll give you the benefit of the doubt. Why did you keep my son in your facility from '86, when you knew he was HIV positive, until September of '87?"

His answer was, "Well, I thought we could give him good care." I said, "You're lying, number one. Number two, if you transferred him because CDC had the best care available for AIDS,

why didn't you transfer him there in '86? It's always been the best AIDS treatment center."

"We felt that there wasn't anything going on that we could not handle."

"Bologna. He could have been in a clinical trial, he could have gotten on medication, you were not giving him AZT or anything. It wouldn't have hurt my sons to be at UCSF in 1985. Why not test my sons immediately. Find out what's going on, then let them decide what to do?" I agree with Rick. I think the money being made for Children's Hospital on the Factor had a lot to do with it. Children's was like a retailer for the Factor. Over the long haul, they didn't charge cost plus two percent. That was only for the heat-treated Factor. Before that, the hospital was making tons of money on it. Tons of money. I used to follow the costs.

I asked Hartman, Why didn't you tell Steven he was positive until 1987? "We didn't feel it was necessary." I said, "What do you mean?" He's living with a lady, you know. We're talking about two people that died because of this. You killed two people." Of course, he doesn't

want to hear that. Anyone I can see the man I will tell him he's a killer.

I've gotten very cynical since we've been victimized so badly with this whole thing. Hartman denies this, but the way I see it developing, I can envision the administration and Hartman getting together with the other pediatric doctors who suspected something, maybe in '83, but '84 for sure. And I could see the administration doing exactly what the Red Cross did — that's another memo — and looking at this whole thing in pure economics.

So they decided to do nothing, to hope for the best. To roll the dice and hope they lacked out. If they had come out in 1983 and given any indication that they had given my sons contaminated Factor, I'd have been down at my attorney's office that afternoon. Looking back, the hospital decided to play a waiting game, hoping that not too many people would be infected. But they lost. We lost. My sons paid with their lives. We're the ones who pay, not the hospital, and not the doctor. ■

'HOW WERE WE TO KNOW?'

And the Band Played On, reporter Randy Shilts' definitive study of the AIDS epidemic, provides a reliable context within which the personal tragedy of the Valdez family played out. According to Shilts, hemophilia specialists at the Federal Center for Disease Control in Atlanta first became suspicious in late 1981 that the immune system malady, which didn't receive the AIDS acronym until July 1982, was being transmitted to hemophiliacs through a blood-clotting agent called Factor VIII, manufactured from donated blood. The first public announcement from the CDC warning that AIDS might be transmitted through blood products came on December 10, 1982, in the "Morbidity and Mortality Weekly Report," a CDC newsletter that is mailed to thousands of hospitals worldwide. The announcement also included an update on five new hemophiliacs who had contracted AIDS. Already, 6 of 100 hemophiliacs in Ohio had died of AIDS, and 3 more were ill.

It took years for the blood industry to reach consensus that Factor VIII was contaminated. According to Shilts, the National Hemophilia Foundation resisted having hemophiliacs identified with a "gay disease." And the blood product manufacturers, as well as the blood banks, fought government efforts to prod them to test their blood pools for the virus that was causing AIDS. Today, many of the nation's approximately 10,000 HIV-infected hemophiliacs look back on the early foot-dragging as almost criminal negligence that has resulted in "genocide" for them.

Early CDC efforts to radically change the way blood was collected were blocked by the FDA and the Reagan administration's Public Health Service. Shilts describes CDC staffers in 1983 as being "enraged" at the government's inaction. Dr. Bruce Evans, the CDC's hemophilia specialist, "had anticipated that the CDC would be so definitively thwarted in its influence on public policy," Shilts writes. Adding to the frustration of hemophiliacs and their families is the difficulty of suing the manufacturers of Factor VIII, who are legally shielded from product liability laws because Factor VIII is considered more of a service than a product. Many hemophilia activists are calling for a congressional investigation into the actions of the blood industry, the Food and Drug Administration that regulates it, and the National Hemophilia Foundation in failing to prevent contamination of the blood supply.

Shilts concludes, "The lost opportunities of 1982 would be explained later with the chaos. 'How were we to know?' This had no meaning in 1983. By then, vast numbers of people knew better, but confronted with knowledge and the chance to do something, they usually did the wrong thing, if they did anything at all. At the time, their postures seemed like the right thing to do in order to preserve civil rights or, say, the economic viability of the blood industry. The problem, of course, was that such considerations constantly overshadowed concerns of medicine and public health." ■

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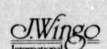


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Carlos Arzuza

BLOOD & SAND AND NOW BOREDOM, TOO

By Syd Love • Photos by Lyn Sherwood

For those who follow bullfighting closely, the glory days have been over for nearly two decades, with the retirements of Alfredo Leal and Manuel Capetillo, of José Domingo Huerta and José Ramón Tirado and a special clutch of other *toreros*. Before them, there were the big stars of the 1930s and 1940s, Mexico's Golden Era of bullfighting, and some of us were fortunate enough to see some of that bunch too, if only in their waning years as matadors or in festivals as senior citizens facing small young animals.

Even the glamour evoked by the appearance at Tijuana of Spanish star Luis Miguel Dominguín is fading. After all, that bullfight was October 17, 1971. Dominguín, still suave and witty and, fighting the bull, quite competent, was far past his Ava Gardner era, and at 47, past his prime in the arena. In the stands that day at the bullring were actors Kirk Douglas, Yul Brynner, Louis Jordan, and Deborah Kerr, plus Miss Kerr's husband, Peter Viertel,

who had novelized Dominguín's life in *Love Las Bleeding*. Afterward, at the Hotel Palacio Arceca, Hollywood producer and author's agent Irving (Swiftly) Lazar gave a party for Dominguín and his entourage, plus others of the Hollywood crowd. Some of us got to go to that too. That's the way Tijuana used to be on a bullfight Sunday. Pass the *botas*.

Hollywood from the beginning contributed to the attendance. The "Mexican Cyclone," Carlos Arzuza, was a big reason for that, for all of us, first in the sun of lights, then fighting from horseback, Arzuza valorous, smiling, tall and thin and dazzling. But Arzuza has been gone since 1966, killed in a traffic accident near Mexico City at the age of 46.

Arzuza's sons became bullfighters, as many sons of matadors have in recent years. One son, Manolo, places *banderillas* about as his father did. The other, Carlos Jr., sits a horse about as his father did.

Chula Vista Anita Sentovik, a medical

technician, saw her first *corrida* as a child in the arms of her father, Arcadio Gil, a retired for the Manolete bullfight in Tijuana on November 10, 1946. Probably he wanted to savor that one into the night with male friends at the Foreign Club: Manolete in Tijuana. But she did not miss many other *corridas*—until recent years.

"The day isn't as much fun," she said. "Things have changed. In the '60s we had Manuel Capetillo, Alfredo Leal, Rancho Aguilar. They were the last of the good *toreros*. They were more daring, more hungry. Now we have the sons. Their fathers gave them everything. They didn't have to struggle. I'm not going to pay \$25 to see Frank Sinatra, Jr."

Sentovik mentioned seeing singer Andy Williams, actor Gilbert Roland ("with his big black leather watch, his white shirt and white hat"), and other celebrities at the bullfight. "One day in the late '60s we were at

Caesar's Hotel when Marilyn Monroe stopped by to see José Ramón Tirado. He said, 'Tell her to wait.' You'd see Alfredo Leal walking to Guillermo's. Everyone would greet him, 'Enhorabuena, matador.' Congratulations. 'Now they go off somewhere alone. Recently with a friend I tried to see Mariano Ramos, and it was a farce. We couldn't find him. If they don't care about the fans, to hell with them. Arzuza, Leal—they mangled. They'd go to a restaurant, well-dressed. All the women were well-dressed. Not now. To me it was so important. Dress up. Buy red roses. The bullfighters were more noble. They took time to meet you.'

Guillermo's, on Seventh Street a few doors east of Revolution Avenue. One of the preflight spots on a bullfight Sunday, before the *corrida* or after, maybe both. Next door was another, Posada de Angel, known to us gringos as Angel's. Both are gone since the mid-'70s. Almost always, a matador would be at one or

the other. Nearby, across the street from the jail palace, Nacho's and Matteo's were popular. Nacho's is gone. Matteo's has moved and, it is not the same. Victor's, when it was a drive-in restaurant under a big concrete sombrero, was another favorite, as was La Sierra Motel, a two-block walk to the downtown bullring. Victor's has moved, and La Sierra no longer opens its big patio to the bullfight bunch before and after as it did for so many years.

One night after a *corrida*, singer Helen O'Connell was at Victor's. She and Adrian Gallardo, a one-time Mexico City recording star who had been married to Mexican television star Carmen Molina, sang with the house trio until the wee hours. "And some of those people had to drive back to Los Angeles," Sentovik adds.

One of the best bullfights Sentovik saw was a *muro a muro*, a species of duel in which two matadors face three bulls each, instead of the usual arrangement of three men facing two each. It was between Alfredo Leal and José Ramón Tirado in the late 1950s in the downtown arena.

"It was so great because we all knew that Alfredo had taken [famed singer] Lola Beltrán away from Ramón. That was competition. That is what made it wonderful. And they were gentlemen. Very courteous with the fans. I can still see Tirado with the cape, so beautiful, and Leal so majestic."

Mario Ferrucci has not been an aficionado for as long as Anita Sentovik, only 37 seasons to her 50. Until he retired in 1984 from the Hughes Aircraft Company, where he was graphic arts designer and coordinator for space programs, Ferrucci drove from Los Angeles to Tijuana every bullfight weekend—at least 14 times a season for 30 years. He would buy a front row seat, stay overnight at La Sierra, the Arceca, or, after 1975, at the Hotel El Conquistador, eat at Reno or Caesar's or Guillermo's, and drive home on Sunday night or early Monday morning. Four times he has been president of the big bullfight club, *Los Aficionados de Los Angeles*. Six times he has been vice president. Thirteen times he has attended the *Feria de San Marcos*, Mexico's most prestigious bullfight fair, held each spring in Aguascalientes. Since moving to San Diego County in 1984, Ferrucci no longer stays overnight in Tijuana. And the drive is shorter.

"It's not the bullfight so much anymore that I like," he said. "It's the day. To me the bulls are secondary now. But maybe I'm expecting too much. We had the maestro, today it's the young kids, and it's not the same. I look for all that a bullfight is supposed to be, and I don't think it's there. The only ones I like



Jose Ramon Tirado

"It was so great because we all knew that Alfredo had taken Lola Beltrán away from Ramón. That was competition. That is what made it wonderful. And they were gentlemen."

today are [mainly] sons of *toreros*, and they don't remind me of their fathers.

"Cesar Pastor is honest. He hangs on to the qualities of bullfighting, and Miguel Espinosa when he wants to. Jorge Gutiérrez and Mauricio Perillo are good. Rafaelito puts out, but he's a little showy. When I look for the *avilano* style [happy, buoyant] I look for Calacero,

Arzuza, Silverio, Huerta. These kids don't do it. With the cape they go boom boom boom, then concentrate on the *muleta*. No emphasis on the sword. David Silveci is good. Eloy Cavazos is an honest fighter with quality. He has his pattern, his routine, but he seems to go through it without getting hurt. He does the best he can for his height." Cavazos stands

five feet, two inches. "The next group down can't do it."

Ferrucci denigrates the atmosphere before and after the bullfight as nonexistent and "it stinks." He recalls the happy, music-spiced crush at La Sierra, matadors playing "Goulda-jara," "Som de la negra," "El niño perdido." (continued on page 24)



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(continued from page 23)

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"We've done it to ourselves. Jealousy. Certain fans try to sneak off privately with a matador and then brag about it. The bullfighters don't seem to like the big crowds of fans. The matadors did. They had class. If they wanted a girlfriend, they did it afterwards, took their private lives away from the crowd. Today the matadors think they have to be in *The National Enquirer* to be on top."

He mentioned celebrities he used to see in the stands: Frankie Laine, Ava Gardner, Anthony Quinn, Lana Turner, Marjorie Main, Ricardo Montalban, Sammy Davis, Jr., Natalie Wood "before Robert Wagner." Ferrucci said, "I used to sit next to Helen O'Connell every Sunday and we'd talk bulls. The Hollywood people were there especially when El Cordobes fought, or Arzuza, Leal."

Ferrucci's career as a fan started poorly. "It was 1955 in the downtown bullring. Antonio Velazquez had a very messy kill, the first of the day. I got so sick I went down below and vomited. But my friends made me go back. By the fifth or sixth bull, I was hooked."

Nowadays he critiques the *Tijuana corridos* for the monthly newsletter of the Los Angeles club he led so many times. "But I'm not hard on them. I like those guys, good or bad. I admire them. I couldn't go out there. Could



Juanito Huerta

"A lot of the demise was due to animal protection agencies and newspaper editors who were intimidated by them."

you?" And good or bad, the day changed or not, he never misses.

Neither does Lyn Sherwood of San Juan Capistrano. In 1965, Sherwood started on *El Correo*, the only English-language bullfight magazine extant. On every bullfight Sunday,

he is still in the alleyway behind the ground-level fence, taking pictures.

"The fun has gone out of it," Sherwood said. "The *toreros* were familiar faces that fit like comfortable shoes. [Alfonso] Cisneros [the Mexico City impresario whose group controlled the

Tijuana arenas] sent the matadors to club meetings. Before a *corrida* you'd see Huerta and [Antonio] del Olivar playing dominoes outside the rooms at La Sierra. We had Tirado, [Raul] Garcia, Leal, Capetillo. Then they began to disappear."

He recalled how bullfight news films used to be common on Southern California television and how the *Tijuana corridas* were broadcast in English as well as Spanish.

"Then it all fell apart. A lot of the demise was due to animal protection agencies and newspaper editors who were intimidated by them and afraid to print much. Then Angel Vazquez [the promoter who succeeded Cisneros in 1964] turned it into a business. One time in Mexico City he asked me how the *Tijuana corridas* had been that Sunday. I started to tell him. He said, 'No. I mean the attendance.'"

"After the year 2000 there won't be any bullfight. Mexico will ban bullfighting after the Free Trade Agreement is signed. Promoters, Mexican and Spanish, don't care about the fans, just money. There are no young fans who really know. The promoters aren't trying to attract new audiences."

Of current *toreros*, Sherwood favors David Silvestri. "He not only is a great bullfighter, he is a great person." Citing Silvestri as an exception, Sherwood said matadors of the 1980s were technically better than today's, because they fought 50 to 100 times as novices before becoming full-fledged matadors. Today 30 novice fights is a more common number.

"They're rushed today. It's politics. The story of the poor boy who makes good as a matador and saves his sister from the whorehouse will never happen again. Today you need money to start. You have to pay for everything to start."

Sherwood used to be one of those novices. "It was in Spain in 1957, a year after he had gone to Zaragoza to see his first *corrida*. A leg got injured his brief attempt to be a *torero*, but he, like many Americans, often fights as an amateur. "But now [amateurs] have to pay

"After the year 2000 there won't be any bullfight. Mexico will ban bullfighting after the Free Trade Agreement is signed."

\$1500 in Tijuana for a two-year-old bull. Even for them, it's a business.

One long-time fan enjoys the day if the segment featuring the bulls and the men is satisfactory. She is Virginia Spiller, who retired early this year after 40 years as a reporter for the *San Diego Union*. She is known for her fascinating head gear as much as for her officious and her motherly interest in matador Antonio Lomelin, her favorite, whose image she has on a T-shirt she occasionally wears. What is not generally known is that she has contributed financially to young bullfighters beginning their careers.

Spiller says the bullfight Sundays will improve. "Everything's been a mess since the devaluation of the peso. Some fans were paying 100 pesos for a ticket. They could have a matador in the family. Some small plazas closed but they're opening again."

"The most fun was when everyone congregated at La Sierra. Go to his room and see El Cordobes. There's no good hangout now. That's the trouble. The old crowd will return if the bulls and *toreros* improve."

Other than Lomelin, Spiller likes Mariano Ramos. "If he could kill, he would be the best

ever," Miguel Espinosa ("awfully good"), and Rodolfo Gonzalez, known as *El Pasa* ("He's very good. He just doesn't get credit because he clowns around").

"We've tried to make the Corona Plaza Hotel a hangout," Ray Scott of Chula Vista said. "But it hasn't caught on yet." This hotel, opened two years ago just east of the downtown bullring, has a comfortable mezzanine lounge with bullfight films on television before a *corrida* and live music afterwards. Last year it started busying patrons free to the bullfight at the seaside arena. Scott misses the excitement of her first bullfight years, starting at Tijuana in 1957, when her favorites were Rafael Rodriguez, Galeano, Tirado, Bravo, and other top swordsmen of the '50s and '60s.

"Today's *toreros* don't have the class." But will young people of today, looking back 20, 30 years from now, feel now and today's stars the way long-time fans do about the top matadors of their beginnings as aficionados?

"It's just as exciting for the kids today," Still, she does not expect the Hollywood crowd to return. "I believe they don't go now because they don't want to project an image of condoning bullfighting."



Manuel Capetillo

TRUE GORE

By Virginia Spiller

It was Sunday, March 29, in Calafia Plaza, the bullring in Mexico.

We learned Antonio Lomelin, the handsome, incredibly strong, graceful, inventive matador who dazzled the world for the 24 years after he took the *alternativa* to become a full matador, would be first to step on the sand.

Thousands of us had seen the beginning of his *debut*, the farewell tour of a matador, on August 4 of 1991, in El Toreo, the downtown bullring in Tijuana.

We had watched him, tears streaming down his face, hands filled with flowers thrown to him by the aficionados, take his final bow in the center of the plaza.

We, the fans, wept too. Our tears were for ourselves. Antonio Lomelin, the symbol of our joy and our glory, as well as his own, was stepping down.

(continued on page 26)

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GORE

(continued from page 25)

Now, toward the end of the winter bullfight season in Mexico, we have Antonio Lomelin again in the plaza.

Almost apologetically, he explained later, he is ending the retirement tour that traditionally encompasses every plaza in which the matador has appeared during his career. He announced the *debut* last August because it seemed medical science could not repair his right knee, which periodically seemed to give way and throw him off balance.

But the last operation, in Texas, during the winter, was successful, he said.

Flashing the famous grin that has decorated thousands of posters plastered on walls around the world, he said, on March 29 of this year, "I am very good again."

He is thicker around the middle. He always claimed that after the bull *Bernardo*, from the Xatay ranch, ripped open his belly and left his intestines lying beside him in Plaza Mexico, "the muscles never came back so that I could pull in my stomach like before."

His face now has the lines indicating a hard and fast life. There is a touch of gray in his black hair. But he still has the aristocratic look of his great-grandfather, a tall Italian who came to Mexico and married an Indian girl. That Italian and Indian combination gave him the bright brown coloring that is the delight of both photographers and painters. The matador postcards that one buys on the street corners in Spain are Antonio Lomelin. The cards never explain that the matador is not Spanish, but "Mexicano, absolutely."

Lomelin is proud of being Mexican. For many years, he refused to speak English, conceding that "if anyone wishes to speak to me, speak my language." Now, he speaks English when necessary.

Antonio Lomelin and Francisco Santana, former governor of Baja California, are long-time friends. The bulls on March 29 were from La Misión, the Santana ranch.

Lomelin watched the first bull rush through the gate into the plaza. His eyes never left the animal as it ran around the ring and responded to the capes flung in its face by his helpers. It looked and hesitated — not a great fighting bull.

The matador stepped onto the sand, crossed himself, swung the big cerise and gold capote before the bull in a *veronica* pass. The animal did not charge through. It hesitated and looked. A few more passes and the *picadors* on their horses came into the ring.

The bull lunged at the horse, knocked it over, and the *picador* rolled to the side. The horse, in its padded trappings, is pulled to its feet, the *picador* inquis and reaches the bull with one pic before both *picadors* leave.

Lomelin uses the cape to position the bull for the *banderillas* to place the sticks, the *banderillas*, in the bull's withers. The bull is erratic, and most of the sticks miss or barely touch the animal and fall to the ground.

For years, Antonio Lomelin was one of the few matadors to place his own *banderillas*, and he always was spectacular. With the ease

of a great ballet dancer, he would rise two feet in the air, and as he came down, toes pointed, he would place the two decorated sticks in the bull's shoulders.

To place the sticks with art and accuracy is highly dangerous, and Lomelin received several of his 39 goings while placing the *banderillas*. The worst going, near fatal, was in Tijuana, by a Mamehuapam bull on August 1, 1971. The horn went through his body and through his liver. Fortunately, the horn wound specialist Dr. José Rodríguez Olivas was always at the plaza with his staff.

Another near fatal, and in a sense more horrifying, encounter with a bull — again a Xatay — is seldom mentioned because there is no photographic record. Lomelin was caught and tossed high in the air. As people are right

horn would have gone through the eye into the brain.

The matador was unconscious from the blow that sent him almost straight up into the air.

Lomelin keeps a file of photos of his goings, and at his request, columnists in the newspapers and several television reporters asked the public for photos. There were more of the actual event. Only after the bull was distracted and the matador picked up did the crowd begin to scream and weep.

"I came in blood, and I travel in blue," Lomelin said in 1981 to José Alameda, Mexico City television star and bullfight commentator and author.

In 1985, Lomelin wrote a long foreword to *La Corrida — The Run*, a book of draw-

After a few right-hand passes the bull refused to follow, he got the killing sword, made a few punishing passes, and killed the bull with one sword.

or left-handed, so bulls have a "killer" horn. The crowd in the downtown bullring in Tijuana was petrified. There was not a sound as the bull, with tiny mincing steps, placed itself directly before the matador, kept its eyes on the body coming down head-first, and aimed the killer horn directly at Lomelin's face. The horn caught him a quarter of an inch below the eye, crushing the cheekbone. Otherwise, the

inga and poetry, in English and Spanish, by San Diego's artist poet Gary Hammann. Lomelin talked of his love for the bulls, his fear and exultation. He spoke of the mobs of people who gathered in his room and outside it on *corridos*. Most are admirers, but some come to protest the cruelty.

"Yes, it is a cruelty," he wrote. "It is as cruel as ignorance, as cruel as hunger, as cruel

as a child without affection, as cruel as having the solution and not following through, as cruel as not exercising the soul. This is what I believe." (Lomelin did not mention that only the bullfights keep the magnificent fighting cattle from becoming extinct. Robert Vavra, who lived in El Cajon before moving to Spain and who became wealthy from his books of photographs of horses, spent three years of his life on a fighting cattle ranch in Spain. He was, and is, so convinced that the fighting cattle are doomed to extinction that he wanted to study and photograph a group of bulls from birth to departure for the bullring. The result was his unique and great book *The Bulls of Iberia*.)

Returning to the sand with the *muñeta*, the small red cape, to begin the *fajardo*, the final and most important phase of the bullfight, Lomelin lifted his *montero* (hat) and turned to face each sector of the bullring, dedicating the performance to the crowd.

After a few right-hand passes the bull refused to follow, he got the killing sword, made a few punishing passes, and killed the bull with one sword.

The shocked crowd, feeling cheated, stood, stamped, booed, and whistled.

Lomelin eyed the crowd with disdain and returned to the *fajardo*, stylizing arrogance with everything from the set of his shoulders to his swinging stride.

The performance led to an exchange of stories in the stands, including the oft-repeated saying that Antonio Lomelin always held the fuse to the crowd. He could stir the crowd with bare or excited it with whistling. "The thing he never could bear was indifference."

Many recalled times when Lomelin gave the finger to a judge when he did not like a decision; times he was fined in the plaza for making derogatory remarks to a judge; times when he challenged a critic in the stands to come down, accept his cape and sword, and take his place with the bull.

The crowd was restless, stood, talked,

bought beer, while the next two matadors faced bulls almost as easy as the first and had more trouble killing.

Lomelin faced his second bull, Tortolito. It was not great; it looked, but it was workable, and that was enough.

He performed the passes he created years

The orchestra interrupted the regular bullfight music to play a *stana* "a salute to superb performance."

Several times he passed the bull so close that the crowd screamed. He got the killing sword and took a chance that did not work.

He planned to kill *recibiendo*, with the bull

and thrown the bull down on its side. The judge gave him two ears, while the crowd stood, stamped, waved white handkerchiefs, and yelled, "¡viva!" (till — the highest award) "¡viva!" for long minutes, but the judge was adamant.

Lomelin took a *vuelta* around the ring, and aficionados threw him armloads of flowers, more flowers than had been seen in Calafia Plaza all season. Lomelin loves flowers, and he was the first matador to gather them up, with the aid of his helpers, and carry them back to fill his room.

Many also threw him *botas* filled with wine. In past years, he would drain a *bota* if the wine were good. But wine no longer is his friend, and he does not drink.

The final two bulls were good, and Gutiérrez to a fine matador in his own right. He performed well, but the crowd was not interested. It was a Lomelin day! It was like old times — it was wonderful!

The crowd simply waited until Gutiérrez and young Martín Tortolito had dispatched their bulls. No one left the stands.

When the last bull was pulled from the ring, the crowd surged down to carry Lomelin around the ring on their shoulders, the traditional symbol of crowd adulation for a matador. The performance and crowd reaction assured Lomelin a contract for the opening *corrida*, May 3, 1992, in El Torero.

I joined the kill-ers who went to his hotel room later. I brought a gift, four 16"x24" photos of Lomelin made by Gilberto Gastelum of Tijuana, one of Mexico's foremost taurine photographers.

I told Antonio Lomelin that this was a belated gift for his *campesino* (birthdays). He thanked me and gave me the traditional *abrazo* and kiss and then, smart-aleck as always, he said, "I am in my 40s, and I plan to stay there. I am having no more *amig*; only *campesino*." The sun still is low in the sky; that has not changed. But it is brighter with Antonio Lomelin again in the plaza. ■

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Poor Artemio. Artemio was poor in every sense of the word. Impoverished to be sure. Uneducated. Bedraggled and befuddled. Naive and trusting despite being ripped off in one way or another on an almost daily basis. The quintessential victim. In person, Artemio was the stuff from which vicious stereotypes are created.

MY CLIENTS BY STEVEN W. BROWN

He came into my office with his problem around 5:00 p.m. on a Friday. My secretary gasped as she watched him approach across the parking lot. I stared at the tragicomic man, child-rifling toward our front door. He was of medium height, a dark mestizo countenance, sporting a \$2 Marine Corps haircut and a two-day growth of heavy beard. He was 60 pounds overweight, wore faded baggy olive-green work pants torn at both knees, and a filthy, once-white T-shirt emblazoned in red with the words "Come up to Canada." The pants rode too low and the T-shirt was too small, the net effect being the exposure of an enormous, hairy gut, which the man constantly scratched while his mind vacillated on some planet unknown. His wide feet were protected by a laceless pair of high-top Taiwanese tennis shoes.

Artemio's "problem" was no different, on the surface, from that of the majority of my clients. He wanted a *permiso*—that rumored magical piece of paper that could be carried around in a hip pocket of the fly and which, upon presentation to officers of the United States Border Patrol, was guaranteed to make the spider turn elsewhere for dinner.

From the neither regions of the state of Oaxaca, 38-year-old Artemio had come north, bringing six of his nine boys, aged 2 to 17. It had cost him close to \$1000 to make the trip by bus,

feed everybody, and pay the coyote for the crossing over the soccer field and through the canyons northeast of Tijuana. The coyote got \$700.

Artemio and the boys got to North County in 1980, worked for three different growers, and lived in the hills in makeshift lodgings for nearly a year until Artemio was able to save \$350 needed for first month's rent on one eight-by-ten-foot room at the Wolverine Inn, a nefarious motel and drop house for undocumented aliens on the Coast Highway in Tecate. This feat was complicated by the fact that he was twice robbed at gunpoint and was not paid at all by his first employer (the latter preferring to call the Border Patrol in lieu of handing out paychecks).

I like many others I met, Artemio was a devout fatalist. At the beginning of our relationship, nearly every a p o l o g e t i c sentence he spoke ended with the maxim "Si Dios quiere" (If God so will). For an illiterate of small vocabulary, he was nevertheless a compulsive talker. The obvious result, redundancy.

Q. How may I help you?
A. Excuse me for bothering a very busy and important man such as you, Doctor. I am your humble servant, Artemio Dolores Garcia Diaz and will not take too much of your time if God so wills it. As you can see, I am a poor man, it being the fact that we may not all be rich.

Q. How may I help you?
A. Well, I am hoping, if God so wills it, that you can help me, for I am just a poor father

trying to support his family, but it is not easy these days, although I am sure that God has his reasons. I have heard that you are the person to see and that you may be able to assist an uneducated man like me, if God so wills it to happen.

Q. How may I help you?
A. The *migra* makes it very hard these days, although I suppose God has a purpose to test our faith. I must support a big family and have little money, it being God's will, and need some luck, too, because my second-oldest boy must have an operation and it is impossible to do this if I am in my country, so I would ask for His blessings if you could arrange to legalize me so I can get work, with God's help.

I could see I would have to pay nothing, but I n e e d c o n s u l t a t i o n s . A guy like Artemio could break me.

Artemio drove without l i c e n s e , insurance, or muffler, a black 1962 Ford that had seen any number of

previous owners and doubtless better days. I use the term "owner" cautiously. In the undocumented community, the term often means "we agreed to a price and I paid you, so now it is mine." While, in essence, such an attitude captures the spirit of the law of the contract, very often little or no importance is attached to such technicalities as memorializing the agreement in writing, registering ownership with the DMV, compliance with emission control standards, age of the owner, or other ancillary items scattered throughout the penal, civil, and vehicle codes.

All this notwithstanding, Artemio had "wheels," such as they were.

My professional relationship with Artemio lasted nearly three years. A short while after his initial appearance at my office, he experienced the misfortune of, once again, being apprehended by the Border Patrol. Since he had my business card stapled to the back of the phone, Social Security card he bought for \$250 from some guy at the Wolverine, Artemio decided to forego the bus trip to Tijuana this time and insist on a deportation hearing before an immigration judge. Here, with the help of his lawyer and God, he could speak to His Honor and beseech him to extend his power and mercy toward a poor man of humble roots whose only hope of supporting his family was to be allowed to legally remain in the U.S. After trying in their humblest labors to urge the force of reason upon hapless Artemio ("Don't be stupid, you filthy weebak! Get on the fucking bus now, or we'll see you rot in jail for the rest of your worthless, fucking life!"), the spiders gave up and did the only thing they could with their fly: they stole his wallet, knocked out three teeth, put him on a midnight bus to the detention facility at El Centro, and held him under \$2000 bond.

It was four more days before Artemio was finally allowed to make a call. He went through several dollars in coins calling from the pay phone at the facility to the pay phone outside the manager's office at the Wolverine before he ultimately contacted his eldest son, Artemio Jr. The next day, with some creative lawyering, I was able to get Artemio's bond reduced to \$1000, and within a week his sons were able to borrow enough to raise the needed bond money.

It was perhaps a month after that that I next saw him. He rode up to the office on a well-rusted three-speed Schwinn, his head bandaged like out of one of those old-time pictures on the packages of toothache remedies, where the side



Illustration by Jennifer Houston

of the cartoon kid's jaw looks like a chipmunk, and exclamation points, indicating pain, are flying out in all directions. The bicycle was a replacement for his car, which had had to be "sold" to repay the loans for his bond. The gums on the right side of his mouth were abscessed as a result of the

Border Patrol's involuntary extractions of several weeks before. One of the teeth apparently did not come out "clean."

Nevertheless, Artemio was there to thank me. He, after all, had his *permiso* and was certain when the judge heard his story and heard how

Artemio had never been in trouble and had never been on welfare and had always paid taxes that he would legalize him and his family, if God so wills. He talked funny because of his mouth, but I didn't laugh. There was not a lot to be optimistic about.

On his way out the door, Artemio asked if I could wait for a payment on my bill. When he had not shown up for work the day following his arrest, he'd been fired.

There were only two immigration judges in San Diego. Given the incredible number of arrests and requests for hearings, it was usually about a year before an alien, out on bond, would be scheduled for his deportation hearing. In Artemio's case this was prolonged. The INS had lost his file. The case had to be reclassified. Then one of the judges had to conduct hearings in Guam. The case had to be reclassified. Then the courtroom was needed by the IRS. The case had to be reclassified. It was nearly two years from the date of his arrest before Artemio finally went to court.

In the meanwhile, he found new employment a couple of blocks from my office. The operators of the greenhouse were honest and helped Artemio get his teeth fixed. Rumors were also abounding at this time regarding "amnesty," and Artemio was in my office once a week to inquire.

As the vagaries and bullshit of politics caused the sea of immigration reform to toss and roll its constituents about with no safe harbor, many of my clients became quite manic, depressive. And when Simpson-Mazouzi went down to defeat for the second year in a row, Artemio, too, became sullen. His fatalism and Catholicism became confused with impatience and yielded to a resolve to take matters into his own leathery hands. If, indeed, God had not failed him, his lawyer had. We held a court date coming up in a few months and here I was telling him to prepare for the worst.

In many Latin countries, of course, justice is purchased. It's common knowledge and the common experience. His perceived legal fortunes on the decline, Artemio decided to do the only sensible thing: buy himself a green card.

Artemio: Oh, it's legitimate, all right. These men work for the immigration, and as God is my witness, they told me they have these permits, and they were left over because the people who had applied never showed up at the immigration, and so they can be sold to anybody else.

Q. Where did you meet them?
A. At the Wolverine, by the grace of God. My sons met with them in the parking lot and came and got me. They've already sold most of them and only have a few left.

Q. How do you know they work for the immigration?

A. They showed me their identification cards with their pictures and showed me the application forms to be completed. If God so wills.

Q. How much (continued on page 30)

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LETTERS

continued from page 3

Todd was one of those rare people able to create reality from a dream. Those of us working closely with him found his inspiring. His philosophy was that anything is possible for anyone and he acted this out by giving people chances. True, we had to prove ourselves, and he had no tolerance for those who did not try their hardest, but he gave us that so important first chance. Todd was a leader who demanded that those in his company reach for the best.

We loved him and we will always miss him. It is tragic that you would print such a shallow article, instead of communicating his inspiring message to your readers. Todd was a great man who accomplished whatever he dreamed. We will continue his dream in the face of the misconceptions your "article" will inspire.

Renee M. Bogness
Employee, Revolutionary Comics

Never Has A Barrel-Chested Troll Looked So Good

In an effort to locate the commencement time of the Del Mar Fair's Richard Marx con-

cert, I unfortunately came across Gina Arnold's "Of Note" in your July 2 issue. I am by no means a "groupie" or a low-time fan of Marx, but this article definitely left a bad taste in my mouth. Who is this woman anyway? And for that matter, who the hell cares?

Arnold claims Marx is "soul-less"; maybe that is due to the fact that he is a pop-rock artist and not a "hip-hop rapper" as Arnold stated negatively later in the article, apparently annoyed with Marx's opinion of rap, which he so eloquently renamed "crap."

Possibly Ms. Arnold has missed her calling and should be working as a publicity agent for Ice T. At any rate, I went to the concert, at which there was no shortage of fans in spite of Arnold's bashing of Marx. And in this reader's unbiased opinion, Marx looks nothing like a "barrel-chested troll." Au contraire, Marx not only put on a hell of a concert for his fans, he is a very good-looking man in most everyone's opinion that I have spoken to.

In closing, I would just like to say that next time I'm looking for a show time, I'll call Tackerson or just arrive early. Arnold's opinion was obnoxious; however, it didn't ruin

the concert for me or for the thousands of screaming people standing next to me in the second row, floor level.

Devi Bourgeois
Mira Mesa

Marx Killer

Concerning the "Of Note" about Richard Marx's upcoming concert: although I am not the biggest fan in the world, I thought the little comment Gina Arnold made at the end of the article about bringing a gun to the concert was wrong! She shouldn't be giving ideas to crazies out there to go and shoot the guy. She should be a little bit more educated when

she writes these kind of things before she puts bad things in people's heads.

Robert Hyman
San Diego

Even Criticism Of Paul Anka Is Upheld By The First Amendment

I am responding to the "Of Note" written by Steve Lussina regarding Paul Anka (July 2). I am a law student in San Diego, and I'm fully aware of the freedom of the press. I can appreciate the freedom of opinion we exercise in this country. In fact, at this very moment, I am standing in one-

continued on page 18

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continued from page 36

first African slave from his/her homeland (or stole that homeland right out from under his/her feet), our communal relationship with one another has gone virtually all downhill. Most white people (I think) cannot stand to hear it — indeed digress into name-calling, stereotyping, denial, silence, etc. — but the truth is white people started this fire (to paraphrase a Billy Joel tune). We (i.e., black people) did not. To get pissed at us for

being here in America when our ancestors did not ask to come, for having problems coping with the hate white people have heaped upon us for roughly 400 years, and for committing our own set of evils in retaliation and despair will not solve the problem. Nobody likes to be told when they are wrong, but until white people can fully admit they have been mistreating black people probably since we first laid eyes on one another and then collectively stop doing it, all

of us can anticipate more hostility and racial clashes. That's an unfortunate and senseless state of being and unprofitable for us both.

Hopefully the denial and name-calling letters that have so far appeared in the letter section of this newspaper are not truly representative of the opinions of the white readership. If I am correct in my optimism, I would appreciate

some confirmation from my more objective fair-skinned sisters and brothers.

Elizabeth Robinson
Golden Triangle

Not So WACKY

While it may seem a little late to comment on Ms. Sheehan's May 14 article "Wacky WACs," it seemed appropriate to allow it to simmer a bit before commenting. No doubt she thought a "flip" attitude toward a celebration of a time and events of 50 years ago by women who would have to be

elderly to have been involved as young adults in 1942 was the "only way to go." "Old geezers" is hardly a polite description of the band members. They are men of talent—who may well have felt their part was underplayed—but they hardly showed the impatience your reporter described. There are two wheelchair-bound ladies in our Chapter—both of whom have physical ailments and personal cares that call for more kindness and, yes, tact. Ms. Sheehan, than was displayed in the report.

Sheehan's Crippled Humor

One further comment on Ms. Sheehan's May 14 article ("Wacky WACs") and one which evoked much comment from friends who were not WACs. That was the totally insensitive part of the "immensely fat wheelchair-bound vet" plus a complete description of the woman, making obvious who she was. The woman is terminally ill with leukemia and literally lived for the big 50th. Our other wheelchair-bound veteran is a double service-connected amputee.

Humor is one thing — insensitive journalism backfires upon the writer and your *Reader*, and there was more of that than you may realize.

Rose McGowan
Crown Point

100

READER'S GUIDE TO

MOVIES

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and antipathies by the black spot. Unrated
movies are for now unreviewed.

Adam's Rib — Stagy, kitchen-sinky drama about three generations of women in one Soviet apartment: Grandma is paralyzed, the elder daughter can't get her boyfriend to commit, the younger has gotten herself pregnant; Mom is looking for life of her own. Another of those heraldic "advances" in the Russian cinema which nevertheless lag well behind the rest of the cinematic world. Somehow that adds a little something to the small sum of pathos. The image here is that of a thick coat of frost has settled upon it. Inna Churikova, directed by Larisa Ruyanova, Maria Golubkina, screened by Vyacheslav Kravtchukov, 1991.

★(HALLCATER CINEMAS)

Allen 3 — The rare and special sequel that is not only worse than its predecessors but that makes its predecessors seem worse. Seem, more exactly, to have been not worth the bother. Set in an extraterrestrial penal colony and crackpot religious sanctuary, where the shaven-headed inmates call each other "wankers" among other things and wander around in sewers, ventilating shafts, boiler rooms, and other bowelly environments with Fourth-of-July sparklers in their hands, this one boasts an even more minimal and rudimentary plot type than the prior two: monster on the loose, and from the very moment the credits start to roll. Its simplicity notwithstanding, the acting, the photography, and the atmosphere weigh so heavily, in fact overburden so crushingly, as to suggest some sort of

anachronistic music-video rendition of Wagner's *Götterdämmerung*, perhaps starring Sinéad O'Connor and Sting. (The director, David Fincher, in fact trained as music-video and TV-ad man.) The cynicism of the opening — the spacecraft that escaped at the end of *Aliens* crash-lands with only Sigourney Weaver still alive — is an accurate forecast of things to come. And we ultimately find ourselves rooting not so much for the humans and against the monster as for or against another sequel (with no guarantees regardless). It all leaves a

American Hero — Edward James Olmos's pet project (the director is as well as stars in it), a moralizing, make-a-difference gang movie that depicts the cyclic hopefulness of life in the L.A. barrios. Ambitious in scope, it begins on the night of the Zoot Suit Riots in 1942 and ends in 1969, skipping ahead before catching up to the adult protagonist and to his rhythmic and rhyming narration from a cell in Folsom Prison ("I thought I knew it all. Ended up in Juvie Hall" and "You ride behind the pride, thinking you can hide [pause] feelings of anger, of love, of passion, of passion, hubris, chameleonism, and naivete, it supposes the cycle can be broken if only it can be revealed — and in the plainest, bluntest of terms. Maybe the unappealing time will be the charm. With William Forrester and Pepe Serna. 1992)

Angry Harvest — Poland in wartime, with its actual Nazis in evidence, but with collaborators, resisters, fence sitters, and a beautiful fur coated married few who jump off one of the death trains (much like the ones, and in much the same countryside, featured at length in *Shoah*) and hides out in the cellar of a prosperous farmer. The central characterization — the man, not the catalyzing woman — achieves a remarkable level of ambiguity on the way to its personalized definition of morality's concept inseparable, here, from situation and character. The character in question (scrutinized in somewhat monotonous closeup) is a long-time but unconfirmed bachelor, a one-time theological student and currently active masturbator, terrified of women, but emboldened sometimes by

this particular woman's total desperation, her unrepayable indebtedness to him, not to mention her illness on first arrival and frailty forever after. Under the circumstances it would hardly be fair to brand the man, as there is strong intermittent temptation to do: hypocritical or cowardly or worse. Unconsistent, certainly; irresolute

Basic Instinct — A retired rock-and-roller is trussed to the headboard and stabbed with an icepick in the middle of lovemaking. (Hard-bitten homicide cop: "He got off before he got offed.") All signs point to his current girlfriend, a provocatively smirking heiress who happens to have written a novel about a retired rock-



Cool World

and unpredictable; not up to every challenge at every turn; able to see the right path but not always to follow it; in a word, all too human. The ending, as is most readily possible in these ambiguous sorts of circumstances, delivers a very high grade of irony. With Armin Mueller-Stahl, Elisabeth Trissenaar, and Margit Carstensen; directed by Agnieszka Holland. 1985.

★★★ (R/N 7/22)

and-roller who gets stabbed with an icpick by his girlfriend. Now she's at work on a new novel about a homicide detective who falls in love with "the wrong woman," and is ultimately murdered by her. Throwing caution to the wind, the actual homicide detective (Michael Douglas) goes ahead and starts up an affair with his chief suspect. (Remarks his partner: "She got that *magnificent seven* aura on her that *some friend*

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R E V I E W

[illegible]

It isn't so much marginally amusing as frontally assaulting.

narrative technique' we don't know the significance of the incon-
 tent next-door neighbor's favorite photograph record, we only know it's
 significant to him. And we don't know, we need to know, the full story
 behind the heroine's flashback to the Second World War — although as a
 rule in these films usually, there perhaps ought to have been more of them or
 more of all. We know, too, from the publicity about the movie that the lead
 actress, Sheila Florance, now the late Sheila Florance, was herself dying of
 cancer throughout the filming, and that some of the material is autobio-
 graphical. We don't know this from anything in the movie, and we don't
 have to know which bits of it are autobiographical. One of the ways in which
 the illusion of a fictional world is held intact is by the absolute authority the
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continued on next page

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READER'S GUIDE TO **MOVIES**

Busy Byway


A Woman's Tale

A Woman's Tale

R E V I E W

[illegible]

tinent next-door neighbor's favorite phonograph record, we only know that it's significant to him. And we don't know, nor need to know, the full story behind the heroine's flashbacks to the Second World War—although as jarring as these are visually, there perhaps ought to have been more of them or none at all. We know, too, from the publicity about the movie that the lead actress, Sheila Hancock, now the late Sheila Florance, has suffered from cancer throughout the filming, and that some of the material is autobiographical. We don't know this from anything in the movie, and we don't have to know which bits if it are autobiographical. One of the ways in which the illusion of a fictional world is held intact is by the absolute authority the actress brings to the part.

Zenopobia, like *Young Tomorrows* at the Hillcrest, is a very different matter, nominally a post-WWII thriller in the vein of *The Third Man*, about

continued on next page

continued on next page

"MURPHY'S BEST SINCE '48 HRS.'"

Jack K. Levin

"A HIP SLICK AND COOL
ROMANTIC COMEDY, EDDIE IS 'MURPHY'S
BEST SINCE '48 HRS.'"
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San Diego: Reader July 16, 1992. 35

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READER'S GUIDE TO **LOCAL EVENTS**

Scream and Scream Again

Voice Your Opinion About The Israeli Lobby, Only Do It Loudly

Outrageous. Insulting. Extreme. These are adjectives that accurately characterize Israeli politics in this city and abroad. In Israel, one never hears the phrase "vote against." The operative term is "election hysteria." Take the recent and typical example of the thousands of demonstrations the Labor Party circulated during its bloody showdown with Likud. The rubbers were embarrased in red with the legend "TIZHARU MI HAKATZAN" ("Be aware of the Little Cuz") — a cross and not altogether unfamiliar pun involving the Hebrew slang for "duck" and the diminutive prime minister Yitzhak Shamir. Because of his height, Shamir for years has been referred to by members of the aggressive Israeli press corps as "Papa Shamir." Or take the example of then-Communist Party member Charlie Bitton who, in 1978, actually chanted himself to the Knesset chamber podium and screamed and screamed until he was forcibly removed by security police. Or the fist fight that broke out several years ago in a Knesset building hallway and left right-wing leader Gushon Cohen, a woman of a certain age, with a black eye. Shows of "TRAITOR" and "NACI" banners with regularly off the Knesset chamber's rough-hewn stone walls.



Carl Bradshaw

This intensity tends, politically put, to puzzle even the most sympathetic Gentiles. But really there is no puzzle mystery at all. Israeli politics and U.S. policy concerning Israel ever inevitably toward success and rhetorical fervor because both topics intimately concern Jews. And Jews have, one must remember, traveled along the far margins of human experience for thousands of years. Recall the Hebrew Bible and its prophecies. When prophets spoke, it was never because things had simply gone awry. It was because things were far worse than they had ever been before and were getting even worse and some inconceivably terrifying catastrophe was just around the corner. The Children of Israel, shortly after having been miraculously delivered from Egypt ("It is a mighty hand," no less), surrounded Moses to yell, "Great. We

know why you brought us to the desert — you brought us out here TO DIE! WE'RE ALREADY GOING TO DIE!" In short, Jewish history has continually and tragically been defined by two extremes: the general salvation of all humanity as expressed in the Jewish religious texts, and the very particular and repeated attempts at Jewish genocide. It is no wonder, then, that Jews, or that people speaking about Jews, often scream.

Next Monday, July 20, attorney Carl Bradshaw will wade into these perpetually troubled waters, yanking into this hotly contested, belly-flop into this briar patch — or, at any other uncomfortable metaphor you may choose — as speaker at a supper club presentation offered by the San Diego Libertarian Party. Bradshaw, formerly senior vice president for Oak Industries and an expert in international relations and trade, is slated to address "Our Government's Aid to Israel and the Israeli Lobby." A seemingly affable enough non-Jew, Bradshaw hopes to offer reasoned criticism of the state of Israel and to question seriously the so-called "special relationship" between the U.S. and the Jewish state. He contends that the massive aid America supplies to Israel (specifically the \$10 billion loan credit currently in question) is in neither country's best interest, and he further suggests that such transactions are routinely inflated and vouchsafed by the Israeli lobby. That none of these assertions is new, and that some of them are certainly true, does little to detract from the high-grade emotional session that will most certainly surround Bradshaw's talk.

Smooth-talking anti-Semites will no doubt be on hand, as they usually are at such get-togethers to poison the discussion and thereby cast doubt on Bradshaw's motives, and the Jews in attendance, their legitimate paranoia thus kindled, will be quick to jump into the fray. With the streamer roaring, wailing, the event promises to be quite a gabfest. Attendees, in keeping with the implicit spirit of the occasion, would do well to wear warm and sturdy clothing, skip the usual and gulp many capitals of strong black coffee instead, and claim a parking lot beforehand. Be prepared to state your opinions loudly and often, and don't be afraid to get others' attention by shouting, stop the dinner tables and chairs.

Altogether

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READER'S GUIDE TO LOCAL EVENTS

The Stomach As Artist

Julie Bozzi Limns
The Great American
Candy Bar

Julie Bozzi, painter and sculptor, can never remember a period when she was not creating art. Her mother had been unable to accept an art scholarship, and to compensate for this deprivation, she saw to it that her daughter Julie went to museums and had stimulating materials. "I became dexterous with my hands from an early age," Bozzi recalls, "and when I was four or six I'd make food facsimiles for my tea parties, or I would fashion entire play dinners out of found objects."

Though she knew she wanted to spend her life with art, Bozzi wasn't quite sure of the direction it would take. She was fascinated by Americana and the way in which people dealt with their regional landscapes. When she entered UCLA, she thought she would focus on painting; instead she was so overcome by restlessness that she dropped out of school and drove across country. She describes this trip as "a revelation."

As she went from state to state,

she made the discovery that all travelers do in America that certain food remains constant regardless of place. Breakfast cereal, for example, and doughnuts, both of which were invented in America, were free of regionalism. So were fast foods such as hot dogs, hamburgers, pizza, popcorn, and packaged candy. In her notebooks, which later served as a guide for a project that spanned more than a decade, Bozzi began to draw foods that could be purchased in any part of the country. To her, each drawing was a still life.

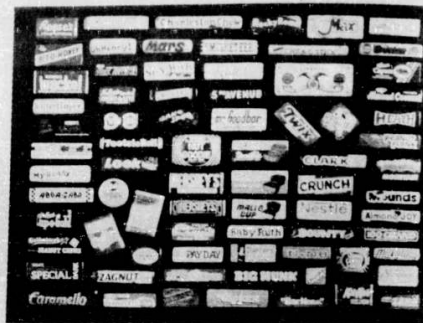
"I felt that the establishment version of a still life had to do with power, fashion, style," she said by phone from Fort Worth, Texas, where she lives. "The vernacular in art, still from everyday life, wasn't getting done." To be sure, she was aware of Warhol and his Campbell's soup cans, but she had an urgent need to go beyond that. "I wanted to create what people eat every day and to do it now, at this time, and not have it dredged up

later as some archaeological dig."

Back in California at UC Davis, a campus with a strong emphasis on agriculture, Bozzi at last found a place where she could submerge herself in translating food into art. Begun in 1980 and completed in 1992, her major work, called "American Food," consists of three parts: the notebooks, started in her cross-country trip; 12 gouache drawings of food; and an oak cabinet with 12 drawers. Each drawer contains a different type or genre of food, with each object painstakingly reproduced in miniature.

Two of these drawers contain breakfast cereals that are the real thing, actual pieces of cold cereal that were wax-coated and mounted on Styrofoam. The first of these drawers, called "Cold Cereal: Traditional," reveals every kind of cold cereal sold commercially, from large bars of shredded wheat to grains of granola. These are displayed in rows as if they were jewels. The contents of "Cold Cereal: (Non-Traditional)" look like colorful objects in a shooting gallery: little ducks, rabbits, bears, the entire alphabet, stars, circles, squares, hearts, half-moons, a line of smiling faces. When assembled, these cereals seem more like found objects than what we eat.

The least successful drawer, from my point of view, shows Chinese-American food, all done in white porcelain. Shrimp on a white dish are easily identifiable, but the rice appears to be crawling maggots, and minuscule breasts turn out to be don't-own-seamed buns.



Julie Bozzi, Candy Bars

The gouache painting of Chinese food succeeds in evoking appetite; the white porcelain puts the viewer off with its deadness.

By far the best rendition of the genuine article is one called "Candy Bars," which has been fashioned from gummi bears and a produced with religious attention to detail. Baby Ruth, Mr. Goodbar, and my favorite, Ghirardelli, chocolate, are perfect facsimiles. So are the packaged candies, such as M&M's, Milk Duds, Jaws, and Bozzi remarks, "I dreamed these candy bars as well as invented them."

I could only do two a day, using acrylic on wood and painting with a fine fine brush. Working every day, the candy bar drawer took me six months."

Apart from its entertainment value, this exhibit of "American Food" raises some serious questions. Is the function of art to imitate life with extraneous details? And, if our universe is shown to us, will these reproductions manage to survive better than their originals? I wondered why and how Bozzi could spend 12 years on 12 drawers

of miniatures. She didn't seem to be able to supply the answer, but after we said good-bye, she said, "My grandparents owned a grocery store."

— Eleanor Walner

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Canine Companions for Independence (CCI) trains dogs to serve as arms, legs and ears for children and adults with physical disabilities.

Our summer graduation is Saturday, July 18th, 4:00 pm at the Marine Corps Recruit Depot (MCRD), Depot Theatre, in San Diego. Just west of Interstate 5, off the Old Town Avenue exit.

Public invited. Admission is free; no reservations are required.

Please come to this special event. And prepare to be moved like you haven't been in years!

For more information, call (619) 599-3371.



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INVADER CRUISES

234-8687

National Puzzlers League

An Eleven-Letter Word For Transubstantiation?

There are different kinds of minds. Some minds create. Some minds analyze. Some minds systematize. Some minds solve. Some minds are verbal. Some minds are spatial. Some minds are sensual. Some minds are serious. Some minds are playful. And all sorts of combinations of these are possible.

Take me. My mind is basically spatial, sensual, creative, and serious. That is why I spend my time making beautiful sculptures of the American presidents out of smooth, lustrous cherrywood. That is why I could never learn to play Scrabble. And that is why I would sooner hang myself than try to do a Doublet C-note.

And that is why no one has ever invited me to become a member of the National Puzzlers' League. These people are self-selected because of the special kind of mind they all have. They are fanatics about solving problems. They are totally verbal, so that they only bother with word problems. And, like puppies or kittens, their minds want to do nothing but play all the time, so that they pay no attention to serious word problems (such as "What is the meaning of meaning?" or "Can a consistent system of signs refer to itself?" or "What is the difference between a Republican and

a Democrat?"). For them, the purpose of having a mind is to play games. Word games.

Words and playfulness are so deeply rooted in their personalities that they play word games even with their identities as members of their organization, the NPL. Every member adopts a pseudonym, which they call a "nom." It is their nom that they are known by, when they submit puzzles to the monthly publication called *The Engine*, or when they submit solutions to those puzzles, or when they gather together for a national convention, the way they are going to do in San Diego this week (it will be their 13th convention).

Since my earliest childhood, I have always hated people like this, people who can do crossword puzzles, people who — off the bat — know 11-letter words for "transubstantiation," people who can accurately read a message in those horrible rebuses with eyes and hearts and toes and echidnas, translating if you are a verbal playful genius into "Ask not what you can do for your country, it tells for thee." Then there are codes to decode and texts that run backwards and upside-down and inside-out at the same time, with the first letters of each sentence spelling out the name of the puzzle-maker and the last letters of each line turning out to be the initials of the puzzle-maker. While I can't even figure out the rules of gin rummy!

I will say one thing for these NPL members: they are not as terrifying as the hideous modern subset of game players who pursue their obsession on computers. Though NPL types devote all their energies to the playing of purposeless games, they do have their code of honor: no machines, nothing but pencil and paper.

The world of puzzle-solvers is divided into aristocrats and not poodles. The aristocrats of the upcoming convention will be the "S" NPL members who have registered, most of them from that hubbub of verbal trivia, the East Coast (there are only 3 or 4 members in San Diego). But the common people are invited too, to watch the masters doing what they do best: solving puzzles. It will no doubt be more fun than siting on a sofa.

You may go if you like — it doesn't cost anything to watch — but will you admit to being a nerd, letting the grain trickle erotically through my fingers, and resolutely keeping even the hint of the sound of a word out of my mind?

Violet Rosenblum
National Puzzlers' League
convention
Today, Thursday, July 16,
through Sunday, July 19
Puzzle-solving sessions open
to the public: Friday, July 17,
after dinner, and all day
Saturday, July 18
San Diego Mission Valley
Hilton (formerly the
Doubledtree Hotel), 901

Camino Del Rio South,
Mission Valley
Free
For further information,
phone Sandy Pasqua at 432-
0468 or 593-2316; or George
T. Laddell (his nom de puzzle
is "Grinsh") at 274-0622.

ANAGRAMS

(National Puzzlers' League Style)

Rearrange the letters in each line to get a familiar — and appropriate — word or phrase. The number of letters in each word of the answer is given in parentheses. An asterisk indicates a capitalized word.

- 1 HINT: HOTEL (3 '6)
- 2 HE RUBS TAN (3)
- 3 IT'S NOW SEEN LIVE (10 '4)
- 4 FACT: I EAT HERE (3 '9)
- 5 SAND TRIBE AREA (7 '6)
- 6 I U.S.-BREWED (3)
- 7 NAME FOR SHIP (11 '1 '1 '8)
- 8 ROLE: HOT PAD (1 '9)
- 9 O, A POPULAR TENOR HOME SITE (12 '5 '5)
- 10 I'M A PENCIL DOT (7 '5)
- 11 SIGNS: POOR (3)
- 12 BENEATH CHOPIN (3 '5)
- 13 OPT, DARE: HIM? HER? (13)
- 14 TASTE HUNAN'S RICE THERE (3 '7 '10)
- 15 I GO SEARCH A LOT (13)
- 16 MY! ATE MUCH? (9)
- 17 ITALY CENTER (7 '4)
- 18 TRUSS NEATLY TO BE SAFE (6 '4 '5)
- 19 O, I HANG FINE DRESS (7 '8)
- 20 A MAIN GOAL: ME (11)
- 21 QEE, TALKER, I'M LOST (21 '3 '5 '22)
- 22 CAN I READ? NO, IS OFF LIMITS (10 '11)
- 23 YOU ALL PERFECT BODY (7 '10)
- 24 CLAIM, "HECK, I SENT IT (HEW)" (3 '5 '2 '3 '4)

- | | |
|--|--|
| 1. HINT: HOTEL (3 '6) | 14. TASTE HUNAN'S RICE THERE (3 '7 '10) |
| 2. HE RUBS TAN (3) | 15. I GO SEARCH A LOT (13) |
| 3. IT'S NOW SEEN LIVE (10 '4) | 16. MY! ATE MUCH? (9) |
| 4. FACT: I EAT HERE (3 '9) | 17. ITALY CENTER (7 '4) |
| 5. SAND TRIBE AREA (7 '6) | 18. TRUSS NEATLY TO BE SAFE (6 '4 '5) |
| 6. I U.S.-BREWED (3) | 19. O, I HANG FINE DRESS (7 '8) |
| 7. NAME FOR SHIP (11 '1 '1 '8) | 20. A MAIN GOAL: ME (11) |
| 8. ROLE: HOT PAD (1 '9) | 21. QEE, TALKER, I'M LOST (21 '3 '5 '22) |
| 9. O, A POPULAR TENOR HOME SITE (12 '5 '5) | 22. CAN I READ? NO, IS OFF LIMITS (10 '11) |
| 10. I'M A PENCIL DOT (7 '5) | 23. YOU ALL PERFECT BODY (7 '10) |
| 11. SIGNS: POOR (3) | 24. CLAIM, "HECK, I SENT IT (HEW)" (3 '5 '2 '3 '4) |
| 12. BENEATH CHOPIN (3 '5) | |
| 13. OPT, DARE: HIM? HER? (13) | |

EVENTS LISTINGS

Contributions to the Reader's Guide to Events must be received no later than the Friday preceding the Thursday issue in order to be considered for publication. Events listed run from Thursday at 8 p.m. to the following Thursday at 8:00 p.m. Do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held (including neighborhood), a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 85803, San Diego, CA 92161-8003.

BAJA

Mexico on the Beach, this volleyball tournament began in 1986 when a group of friends and friends came to Rosarito to escape the summer heat in Mexico. Now, six years later, more than 50 teams from all over northern Baja and Southern California are expected to participate. Men also include basketball, soccer, mechanics bull riding, relay races, live music, and more. Saturday and Sunday, July 14 and 15, starting each day at 8 a.m. For more information, call Tom Mach Fun Productions at 011-52-66-12-13-23.

Expo Fiesta Tecate will combine industrial and cattle exhibits with carnival rides, music, and food through July 26, at Parque Los Arcos in the center of Tecate. A variety of artists also will present concerts in the open air theater.

On Saturday, July 18, a 10K race expected to draw more than 150 participants from the U.S. and Mexico will begin at 8 p.m. from the Parque Los Arcos. For route, registration, and other information about the expo, call the Tecate Tourism Office at 011-52-66-14-10-95.

Summer Mexican Food Fair, including representatives from a number of Tijuana restaurants, will be held Sunday, July 19, beginning at 1 p.m. outside the Tijuana Cultural Center, Paseo de los Heroes and Mission Street. Charge is by individual dish.

Bullfight, Mexico's Torero, David Solis, and a third matador will match their grace and skills against the furious bulls Sunday, July 19, at 4 p.m. at Tijuana's downtown bullring, Boulevard Agua Caliente. Tickets (roughly) \$5 to \$25. For more information, call 011-52-66-85-22-10.

Expo Ensenada '92, this third annual industrial, commercial, and arts and crafts exposition continues through July 26, at Manzana 8 on the Avenida Rivera, Ensenada. Weekday hours are 9 a.m. to midnight; weekends noon to 2 a.m. For more information, call 011-52-66-78-29-88 (dialing).

"Grandfather and Me," a family play based on the Mexican TV show *El abuelo y yo* and starring Jorge Martinez de Hoyos and Ludewika Palata will be presented (in Spanish) Monday through Wednesday, July 20 through 22, at 5 and 7:30 p.m., Tijuana Cultural Center, Paseo de los Heroes and Mission Street. Tickets are \$17. For more information, call 011-52-66-84-11-11 X302.

Art Exhibit, NEWT, Chandel 12, is hosting an exhibition of works by Mexican artists Abasco Blazquez and Rodrigo Pimentel through August. Blazquez works with sand, marble powder, collage materials, and paint in fashioning his mostly abstract, sometimes figurative paintings.

Pimentel paints monkeys, jaguars, giraffes, and birds in a style derived from pre-Columbian styles. The exhibit is mounted at the station, located along Mount San Antonio, Tijuana. For more information (in Spanish), call 011-52-66-84-60-45.

OUTDOORS

Clouds, the insects that sound like tiny buzzers in the brush, have been making a racket around San Diego lately. Occasionally mistaken

for the tail buzz of a rattlesnake, the sound is merely that of male calling to potential mates. Some 30 species of cicadas inhabit San Diego County, but none are of the famous periodic type that emerge en masse every 13 or 17 years to serenade parts of the Eastern United States.

Nature Lilies, such as the Humboldt Lily, are blooming this month in widely scattered locations throughout San Diego County's higher mountains. To find them, take a walk on the Noble Canyon Trail in the Laguna Mountains, or explore the Eastern United States.



They say that Tijuana is a microcosm of Mexico. That must explain all the miniature buildings around here.

San Diego's Most Moving Attraction. Day or Night.

EXPERIENCE ONE OF SAN DIEGO'S THREE BIGGEST ATTRACTIONS.

The ocean liner *Pacific Star* is waiting for you to come aboard for a full day, and night, of fun!

Every Day: relax on our spacious sun deck, try our full casino, go ashore for shopping in Ensenada, Mexico.

Every Night: live entertainment and dancing.

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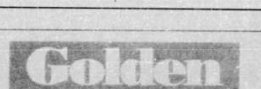
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Family Hours: 7:30-9:30 pm
Banjo player, free Bahia Belle balloons for kids and a special children's beverage menu.

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Sailing: 7:30 pm & every Tuesday
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Free valet parking



Golden

Fashion Careers of California presents the South Annual Golden Fashion Awards and Dinner Show honoring the leaders in San Diego's fashion community and the selected young fashion stars of the future.

Saturday Evening August 1
Ticket: Preferred \$55 General \$45



Call 275-4700

the pine woodlands of Palomar Mountain and Caramaca Rancho state parks. The large nodding flowers of the lily — orange or yellow with brown spots — grow in clusters on stems two to eight feet tall.

Grassland will be active again this weekend. Friday and Saturday nights, July 17 and 18, roughly during the hours of 11 p.m. to 1 a.m. The small silvery grasses tend to sparsely on wide, gently sloping beaches such as Silver Strand, Mission Beach, Pacific Beach, La Jolla Shores, and Miramar. California law allows the taking of grasses in summer (except in those areas classified as ecological preserves) by those possessing a state fishing license. The grasses must be caught by the hands only and should be eaten (not smoked).

Scripps Aquarium Museum is sponsoring a lecture and film about the famous little fish, as well as a beach walk. Friday, July 17, from 10:30 p.m. to 12:30 a.m. Fee is \$7 (adults) and \$3 (13). Reservations are required; call 334-1154.

Birding, Mission Trails Regional Park Ranger Dan Babin will lead bird-watching expeditions to Old Mission Dam Saturday, July 18, from 8:30 a.m. to noon. The group will meet at the Nature Company in Escondido Valley, then drive to the site. Free, but reservations are required. Call 297-0001.

Tree Walk, Offshore Tours will offer a monthly hour-long stroll to some of Balboa Park's most beautiful and exotic trees Saturday, July 18, from 10 a.m. to 11 a.m. and Sunday, July 19, from 10 a.m. to 11 a.m. Starting from the Botanical Building. Free. Call 235-1144 for more information.

Adoré Ranch Tour, a San Diego environmental society member will lead two 45-minute tours of the Rancho Santa Maria de los Periquitos, located in Penagatos Canyon, western, July 18, at 11 a.m. and Sunday, July 19, at 11 a.m. and noon. Take the Metro exit off I-15, then go west to Black Mountain Road. Turn right and make the first U-turn onto Carondelet Park, past the ball fields to the new parking lot for the canyon preserve. Free. Call 424-1219.

Medicinal Plants, the Friends of Los Periquitos Canyon Preserve will take visitors on a walk to examine plants used by Indians, early settlers, and contemporary herbal commissions on Saturday, July 18, beginning at 8:30 p.m. Meet in the parking lot behind the La Cumbre Inn on the north side of Sorrento Valley Boulevard. Sorrento Valley. Free. 404-3219.

Star Party, "night-of-naturalists" John Michaluk will direct his Schmidt-Cassegrain telescope toward nebulae, galaxies, Venus, per Jupiter, Saturn, and Uranus, on Saturday, July 18, from 8:30 p.m. to 10:30 p.m. at the site in the Laguna Mountains. The group will meet at the Nature Company in Horton Plaza, downtown. Free, but reservations are necessary. Call 231-1182.

Torrey Pines State Reserve offers guided nature walks every Saturday and Sunday, 11:30 a.m. to 1:30 p.m. Park entrance is on the old Coast Highway (old Highway 101) just before the Carmel Valley. Call 755-2063.

How Many Mom and Pop Grocery Stores Downloaded? Downtown San Diego's downtown area will lead walkers to five of them on this casual evening. Tuesday, July 21, at 10:45 a.m. Meet at Long's Drugs in Horton Plaza. Free. 293-3480.

A Professional Instructor gives classes in beginning and advanced ballroom dancing, plus technique instruction, sponsored by the San Diego Smooth Dances Association, every Sunday evening from 8 to 9 p.m. at the Salvage Music Lodge, 3799 Club Street, North Park. The charge varies with the number of classes taken. For more information, call 299-8062.

DANCE

Country Dancing, a New England style center and square dance will be held Friday, July 17, at 8 p.m. in the Trinity United Methodist Church, 3030 Thorne Street, North Park. Martha Wild will be the caller, and the Flax in the Hornet string band will provide music. Newcomers are welcome. An introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. Admission is \$4. For other information, call 273-5353.

Ballroom Dancing, the Vista Ballroom Dancers will host a dance Friday, July 17, from 8 to 10:30 p.m. at the Vista Vista Clubhouse, 1375 Club Drive, Vista. Dances include the fox trot, swing, waltz, rumba, and cha-cha. Admission is \$3 per person. For details, call 431-5313 or 728-5768.

New Steps, the Ballroom Dance Club teaches two dances (beginner and intermediate levels) per month, every Friday from 7 to 10:30 p.m., and every Sunday from 9:30 to 10:30 p.m. in the War Memorial Building, on Zoo Drive off Park Boulevard. Balboa Park. Coughlin and singles are welcome. Admission \$3. Call 483-4460.

"Summer Dance Collaborative", an event featuring workshops and dance performances by local choreographers from July 18 to 20, at the Vista Vista Clubhouse, 1375 Club Drive, Vista. Dances include the fox trot, swing, waltz, rumba, and cha-cha. Admission is \$3 per person. For details, call 431-5313 or 728-5768.

Serbian Dance Concert, 13 folk dancing groups from around the U.S. and Canada will perform dances from Serbia, Yugoslavia, Macedonia, and other parts of that region Saturday, July 18, at 8 p.m. Tickets are \$10 for adults, \$7 for students, and \$5 for children under 12. Sponsor is the Moravia Folklore Group of St. George Serbian Church, which is also sponsoring dances open to the public. Friday, July 17, beginning around 7 p.m. and Saturday, July 18, beginning around 8 p.m., at the church, 8025 Denver Street. Children \$5 per person. For more information, call 726-9427.

Pearl Dancers, Al of the Pearl, the unique figure on the La Jolla cultural scene, will give a one-man dance recital Sunday, July 19, at 8 p.m. at the site of his former restaurant at 4004 First Street, La Jolla. He will perform the music of Schubert, Alkan, Chopin, and Liszt. Tickets are \$10 for adults, \$7 for students, and \$5 for children under 12. Sponsor is the Moravia Folklore Group of St. George Serbian Church, which is also sponsoring dances open to the public. Friday, July 17, beginning around 7 p.m. and Saturday, July 18, beginning around 8 p.m., at the church, 8025 Denver Street. Children \$5 per person. For more information, call 726-9427.

The Family Squares square dance club is offering intermediate-level instruction Sunday, July 18, from 1:30 to 3 p.m. at the Horton Plaza. Free. Call 231-1182.

Torrey Pines State Reserve offers guided nature walks every Saturday and Sunday, 11:30 a.m. to 1:30 p.m. Park entrance is on the old Coast Highway (old Highway 101) just before the Carmel Valley. Call 755-2063.

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Girls Nite Out

ALL MALE DANCE REVUE

5 NITES A WEEK - TUES-SAT.
Jammin' 'Z-90 Nite
Wednesday, July 29
with special guest host Kristi Knight

FREE DINNER
(preselected seating) with purchase of another dinner Tuesday thru Thursday. Hot spots with any other offer. Open to all women 18+.

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Every Saturday Night
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Every Tuesday • 8:00-10:30 pm
16 years & older • ID required
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Buy one adult admission and skate rental and receive 2nd admission and skate rental FREE. Expires 8-4-92 w/this coupon.

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Angels and Comets are featured in the program of international folk dancing from 7:30 to 10 p.m. every Monday night in the Rectory Hall, Balboa Park. Admission is \$1. For more information, call 460-8473.

Yacht Dancing, open sessions are held every Monday beginning at 7:30 p.m. at the Mission Hills First Congregational Church, 40475 Jackson Street, Mission Hills, and every Friday beginning at 7:30 p.m. at the Old Carlsbad Church, 250 Birmingham Drive, Cardiff. Admission is by donation. Call 293-9677 for more information.

International Folk Dances, a series of classes for beginners interested in ethnic dances from around the world is being offered by the Cabrillo International Folk Dance Club, Thursdays from 7:30 to 10 p.m. Recital Hall across from the Federal Building, Balboa Park. No partners are needed. The group also hosts intermediate classes every Tuesday from 7 to 10 p.m. Admission \$1.25. For more information, call 443-5965.

FILM

Outdoor Cinema, films will be screened under the stars in a new series called the Garden Cinema, opening today, Thursday, July 16, at 4040 Goldfinch Street, Mission Hills. Tonight at 8 p.m. the program features *Shogun*, a film about the life of a samurai warrior. The film is a cinematic effort, an Academy Award-winning special of *Shogun* by James Cameron. The film is a powerful comedy, called *Flash and His Friends*, a comedy about a group of friends. The same program will also be shown at 8:30 p.m. Friday, July 17. Admission \$5. Call 293-4221 for more information or future Thursday and Friday night programming information.

Animated Students Spike and Mike, "Best of the Festival of Animation," a collection of animated short films spanning 50 years, continues on weekends through September 8 at the Museum of Contemporary Art, San Diego, 700 Prospect Street in La Jolla. Tickets are \$6.50 in advance, \$7 at the door. For exact showtimes, call 551-9274. Through September 26, the Festival of Animation's *Shogun* and *Flash and His Friends* will also screen Fridays and Saturdays at midnight, and some Sundays at 8:45 p.m. Audience members must be over 18.

Library Matinee, the San Diego Public Library's "Summer Afternoon at the Movies" series will present *Lost in Translation*, a 1995 comedy about what happens when a Los Angeles advertising executive and his wife abandon their comfortable urban life to take to the road in a Volkswagen. It stars Brooks and Julie Hagerty and will screen Sunday, July 18, at 2 p.m. in the third-floor auditorium of the library, 820 E. Street, downtown. Admission is free. 236-3800.

"Cinema of the Sea" series continues with *The Piano*, the 1993 musical with Holly Hunter, shown via video-screen video projector Sunday, July 19, 2 p.m., on the boardroom of the San Diego Museum of Art, Balboa Park. General admission is \$4.50; members \$3. Call 232-7931 x182 for more information.

The Funniest Commercials in the world, so the promoters say, compiled from ten years of award winners at Cannes, will be collectively screened Sunday and Monday, July 19 and 20, at the Ken Cinema, 6801 Adams Avenue, Kensington. General admission, \$6.50; seniors and children under 12, \$4. Call 281-3909 for showtimes.

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July 15-19
Hit movie "To Live & Die in L.A."

COMING SOON

CHAS ELSTNER

July 22-26
Showtime's "Comedy Club Network" All Star

LECTURES

"Weeds in the Landscape", both identification of weeds and instruction in how to blow them with their leaf blowers will be the focus of a free seminar being presented Friday, July 17, from 10 to 11 p.m. in room 101 on the Southwestern College campus, 900 Gray Lakes Road, Chula Vista. The college's landscape and nursery technology instructors, as well as local industry experts, will speak. For more information, call 421-5700 x3371.

Cycling and Hiking Kites, Kathleen Bennett, who has her home in La Jolla, will travel through small African villages on bicycle and on foot, with show slides and lecture about her adventures on Friday, July 17, at 6:30 p.m. at the Woodbury Inn, 1000 Woodbury Avenue, Suite 151, Solana Beach. Free. 481-4158.

"Patagonia Today and Tomorrow", the San Diego chapter of the Sierra Club will present a lecture slide show by Terry Powers, who explored the Patagonian wilderness by mountain

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Live music for everyone
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READER'S GUIDE TO LOCAL EVENTS

biking, riding, kayaking, hiking, and horsepacking. Friday, July 17, at 7:30 p.m. in the auditorium at Marston Middle School, Claremont Drive and Ute Street, Claremont. A live combo also will play traditional Andean folk music instruments. Free. 299-1743.

National Space Week 1992 has inspired the Robert H. Fleet Space Theater & Science Center to schedule a special series of lectures on the topic of space exploration. They began Friday, July 17, with a 7:30 p.m. presentation by Robert B. Gaultney, a member of the Galileo Orbiter Engineering Team at the Jet Propulsion Laboratory, speaking on "The Galileo Odyssey: A Long Road to Jupiter."

A simulated family journey into space — complete with weightlessness, simulated shuttle takeoff, and "no-flight" scientific experiments — will be evoked by Allyn Evans, education specialist at the Fleet Center on Monday, July 20, and Wednesday, July 22, at 11 a.m. both days.

"Space, Vision, and the Future of America" will be the topic of Bruce Cordell, educator, consultant, and president of the Lunar Power System Coalition, on Monday, July 20, 7 p.m. Cynthia Miller, a professor of mathematics at Georgia State University and PPL NASA Summer Faculty member, will give a brief history of the Magellan spacecraft, prior U.S. and U.S.S.R. Venus explorations, and related mapping activities Tuesday, July 21, at 10:30 a.m. and 12:30 p.m.

That evening Fleet Center astronomer Dennis Mammana will give a 7 p.m. presentation inside the space theater, discussing what will be visible in the night sky. Afterward participants will be able to look through telescopes at up outside by the Fleet Center staff and the San Diego Astronomical Association (weather permitting).

"Are We Alone Looking for Life in the Galaxies" will be discussed by Seth Shostak, a public programs scientist for the SETI Institute, Wednesday, July 22, at 7 p.m.

Dennis Mammana will also offer tips on successful astronomical photography Thursday, July 23, at 7 p.m.

All the lectures are free, except for Mammana's Tuesday evening presentation inside the space theater.

That costs \$2.25 for adults, \$1 for children. All the other lectures will be held in the 132-seat Grayson Bohm Lecture Hall. For more information, call 298-1233.

"Native and Newcomer's Challenge of the Environment," UNO professor Eric Ingstrand will give a lecture based on the journal of Jose Longinos Martinez, a naturalist with the Royal Scientific Expedition to New Spain who described the natural history in the New World as well as the missions and Indian life and customs, on Sunday, July 19, 3 p.m., in the auditorium at Cabrillo National Monument Auditorium, Point Loma. The program is free with the park entrance fee of \$3 per vehicle. Refreshments will be served. For more information, call 537-9430.

"The U.S. and Latin America and the New World Order" will be discussed by history professor Thomas M. Davies, director for Latin American Studies at SDSU, at the Humanities Division lounge meeting Sunday, July 19, a potluck will begin at 6:15 p.m., with the program scheduled for 7:30 p.m. in the lounge of the First Lutheran Church of San Diego, 4190 Frost Street, Hillcrest. Admission is by donation: 222-9477.

"A Critique of the Israel Aid Lobby" will be presented by local attorney Carl Bradshaw at the next meeting of the Libertarian Support Club, Monday, July 20, 8 p.m., at the Casa Machado Restaurant, above the office at Montgomery Field, 1790 John I. Montgomery Drive, Kearny Mesa. A 7 p.m. dinner precedes the program. Call 578-1776 for reservations (not required, but appreciated).

Men's Movement Leader Tom Owen-Towle, author of *Brother Spirit: Men Joining Together in the Quest for Intimacy and Community*, will give a lecture Wednesday, July 22, 7:30 p.m., at the Blue Door Book Store, 3823 Fifth Avenue, Hillcrest. Free. 298-8610.

"Supporting Truth Were a Woman?" will be addressed by SDSU women's studies professor Kathy Jones as part of a lecture series exploring human knowledge. Wednesday, July 22, at 7:30 p.m., in Hepler Hall 221, SDSU campus. The series is free and open to the public without enrollment. For more information, call 594-3152 or 594-4421.

"Egyptian Art in Context," Getty Center Scott Hill, curator of ancient art at the San Antonio Museum of Art in San Antonio, Texas, will talk about the meaning behind Egyptian art forms and designs on Thursday, July 23, at 7 p.m. in the Administration Building of the San Diego Museum of Man, 1350 El Prado, Balboa Park. Admission is \$5. For more information, call 296-2061.

IN PERSON

The Headliner at Comedy Night will be Jack Coen tonight, Thursday, July 19, through Sunday, July 21, along with Steve Kelly and Holly Hansen. Marty Polla will perform on Tuesday and Wednesday, July 21, and 22. Rodney Conner and Mike Gabriella open. Comedy Night is located at 2216 El Camino Real, Suite

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Storyteller Harlynn Geisler, whose work is directed at adult listeners, will present an evening of tales Tuesday, July 21, at the Better World Gallery, 4010 Goldfinch Street, Mission Hills. Admission is by donation. 800-307-3007.

Ice Cream Social, this annual event sponsored by the North Park Community Association will be held next Sunday, July 23, at 7 p.m., in the vergate Masque Temple, 3795 Ash Street, North Park. Admission: \$2 per person.

"Butterfly Extravaganza," the San Diego Wild Animal Park's new greenhouse exhibit continues through September 7, presenting hundreds of tropical butterflies, as well as giant Atlas moths, and oriental green dragonaids, all in a free-flight environment. Admission is included in admission to the park (adults \$18.95, 3-18 \$10.95), located on Via Rancho Parkway, off I-15. Hours are 9 a.m. to 5 p.m. daily. For more information, call 234-6541.

FOR KIDS

More Summer Science classes being offered by the education department of UCSD's Scripps Institution of Oceanography. The "Wetland Wonders," in which fourth through sixth graders study marsh life Friday, July 17, from 9-30 a.m. to 12-30 p.m. Fee: \$50. For more information about this and other classes, call 534-8065.

"The Bremen Town Musicians" will be presented by the Family Tree Puppets Friday, July 17, at 10:30 a.m.; and Saturday and Sunday, July 18 and 19, at 11 a.m. and 2:30 p.m. in the Marie Hitchcock Puppet Theater, located near the Aerospace Center in Balboa Park.

"Peter Pan," a production of the Carlisbad Youth Theater and the Patrons of the Arts Foundation, continues on the stage of the Carlisbad Cultural Arts Center Friday, July 17, at 7:30 p.m.; Saturday, July 18, at 2 and 7:30 p.m.; and Sunday, July 19.

2 p.m. Adults \$10; students, seniors, and military \$7. 931-8709. The center is located at 3537 Monroe Street, Carlsbad.

"42nd Street," the San Diego Junior Theatre is presenting this quintessential Broadway musical about an underdog who rises on for the love

and becomes an overnight star. Friday, July 17, at 7 p.m., and Saturday and Sunday, July 18 and 19, at 2 p.m. The theater is located in Village Place, off Park Boulevard in Balboa Park. Tickets are \$5 to \$7. For more information, call 239-1311.

"Things That Grow," Alex and Lori's Children's Show will present stories and songs and direct audience participation activities Saturday, July 18, 11 a.m., at the Better World Galeria, 4010 Goldfinch Street, Mission Hills. Admission is by donation. 260-8007.

Paper Airplane Aerodynamics, fifth and sixth graders will have a chance to make, fly, and race paper airplanes Saturday, July 18, at the Reuben H. Fleet Space Theater & Science Center. Other classes being held this week include "Water Wonders," "Skyward Ho!" and "Origami Geometry."

READER'S GUIDE TO **LOCAL EVENTS**

For fee and other information about these and other science-oriented programs offered this summer, call 238-1233 x847 or x853. The center is located in Balboa Park.

Make 'A' Circus, the free, participatory circus group will be visiting San Diego County locations in the coming week. Events begin with a professional circus show, followed by workshops in clowning, juggling, tumbling, and stiltwalking, followed by a second, full-length performance

The San Francisco-based group will visit Carlsbad on Sunday, July 19, from noon to 4 p.m., at Stagecoach Park, 3420 Camino Los

Fish School fishes and other marine life forms will be examined in a class for second and third graders entitled

"From Snails to Whales," being offered Monday through Friday, July 20 to 24, at Sea World. Cost is \$43 for non-members; \$38 for pass holders. The park is located at 1720 South Shores Road, on Mission Bay. For more information about this and other summer classes, call 226-3903.

Art and Writing Classes, a crayon batik class will be given at the White Rabbit bookstore Tuesday, July 21, from 9:30 to 11 a.m. for children 5 to 7, and from 11:30 a.m. to 1 p.m. for those 8 to 12. A session for younger writers aged 9 to 12 will be given Wednesday, July 22, from 10 to

The Juggling Fun Show of Brad Freisch will be presented Wednesday, July 22, in the Children's Room of the downtown branch of the San Diego Public Library, 820 E Street. Free. Call 236-5838 for more information.

A Pajama Story Time Series for three- to five-year-olds begins Wednesday, July 22, 7 p.m., at the University Community Branch Library, 4155 Governor Drive, University City. The activity will continue every succeeding Wednesday through September 2. Children may come in their pajamas and bring their favorite stuffed toys. Free. 552-1655.

Wild Watchamacallits and other zoological topics are being explored in one-, three-, and five-day classes for both grade school and high school-aged children at the San Diego Zoo and San Diego Wild Animal Park this summer. For a detailed brochure and registration form, call 740-9383 or 236-0163.

"Hansel and Gretel" will be presented by the Family Tree Puppets Wednesday and Thursday, July 22 and 23, at the Marie Hitchcock Puppet Theater, Balboa Park. Adults \$1.50; children, \$1. For more information, call 466-7128.

MUSEUMS

Junipero Serra Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1846" is the name

The Magic B

WORKSHOPS

Thursday, July 16, 93, 30 (consonants), 74
"Course in Miracles" - Marianne Aron

Friday, July 17, 7, 9 pm
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July 16, and running through September 5. Through a variety of images, maps, and artifacts, the exhibit illustrates how local native and San Diego's first Spanish settlers viewed the land in very different ways. Items on display include richly embroidered vestments worn by

The museum is located at 2722 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the mission's history and the

ookstore

Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$3, children under 13 are free. 232-6203.

San Diego Automotive Museum
more than 60 automobiles and

to future prototypes are included in the museum's permanent collection. Currently featured are town cars ranging from a 1914 Mercedes to a 1949 Lincoln. Located in Balboa Park near the Starlight Bowl, the museum is open from 10 a.m. to 4:30 p.m. daily. Adults \$4; military, seniors and students, \$3; children 13-17 \$2.50; 6-12 \$1. 231-2886.

BUNGE

Villa Monteruma, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and a cultural center. Hours are Friday through Sunday, noon to 4:30 p.m. at 1925 K Street, downtown. Adults \$4, kids \$2. www.villamonteruma.org

San Diego Model Railroad Museum. "Women and the American Railroad" is the newest exhibit featuring historical and contemporary photographs, posters, and graphics dating back to 1855. It examines the work women did with the railroads during World War I.

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READER'S GUIDE TO

LOCAL EVENTS

located at 1649 El Prado. Balboa Park is open 11 a.m. to 4 p.m. Wednesday through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$3, children 13 and under, one free.

San Diego Hall of Champions Sports Museum is presenting "Sportsmen '92," photographs by Thom Vollenweider of San Diego athletes both yesterday and today, through September 30. The museum is located at 1649 El Prado. Balboa Park hours are 11 a.m. to 4 p.m. daily. Adults \$3, children 13 and under, one free.

San Diego Museum of Man, 136 and 140th on the Nile, San Diego and Mammals in "Ancient Egypt" includes coffins and mummy masks, scarab amulets, falcon amulets, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1860 to 1850 B.C.

Also on view through Jan. 31, 1993, is "Welcome to California, Mom," featuring masks and sculptures by Gerard Rando. Tunes and, his wife, Yoko Kato, Wapita, aka, Akemi Rando from Quebec, Canada. The exhibition consists of over 50 works including textile, sculpture, and ceramic sculpture, dressed bone and antler carvings, and wooden masks.

"The Land Was Our Land" is an exhibition of photographs and taped interviews in which local Indians' sentiments about their heritage and relationship to the land are described.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$3, teens 13-18 \$1.50, children 12 and under, one free. Tuesday, the museum is closed.

George White and Anna Gunn Marston House, noted San Diego architect William Hebbard and Irving Gill designed this outstanding example of turn of the century architectural style and design, with an emphasis on the decorative arts and the Arts and Crafts movement. Currently on exhibit are American Arts and Crafts furniture and decorative arts made by the Russell shops of East Aurora, New York. The museum is located at 2325 Seventh Avenue. Hours: Tuesday through Sunday, noon to 4:30 p.m. Adults \$3, children under 13 free. 238-1141.

International Aerospace Hall of Fame, through September 20, the museum is presenting "The View from Space," a special exhibition of approximately 80 color and black and white photographs taken by American astronauts. Organized by the Smithsonian Institution, the exhibit presents the work of 19 NASA astronaut photographers. Museum hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, children under 12 \$1. 232-8522.

San Diego Natural History Museum, real fossil dinosaur eggs, babies, and juveniles, as well as nearly life-sized robotic dinosaurs are presented together in the "Dinosaur Eggs Hunt," continuing through November 1. The real dinosaurs represented include Protoceratops, Stegosaurus, Maiasaura, Diplodocus, and others. Information about the world's three major dinosaur egg-hunting sites is described and interferences about dinosaur parental care drawn.

The 11 robotic dinosaurs were manufactured by the Kokoro Company, competitors of the company that made the Wild Animal Park's "Dino to Rhinoceros" and feature life-like movements and vocalizations. The museum's permanent exhibits include the Josephine L. Scripps Hall of Mineralogy and the Hall of Desert Ecology. The museum, located in Balboa Park, is open daily through Labor Day from 9:30 a.m. to 6:30 p.m. Adults \$6, seniors \$5, children 13 and under, one free. For half price Thursdays from 9 a.m. to 2 p.m. 232-3821.

Museum of San Diego History, Science and His Men: A Portrait of World War II from through August 2. It features the work of Edward Steichen, who was commissioned by the Navy to document its involvement in World War II. 60 images take the viewer from the home front, to aviation training, carrier warfare, life between battles, and the great advance across the Pacific Ocean. Also on view is a traveling exhibition from the Henry Ford Museum in Michigan tracing how aviation evolved from an elite status to a symbol of "the good life" for all. Featured objects range from luggage and travel kits to 1930s fishing gear and a 1960s surfboard. Also included in the exhibit is a 19th-century turn-of-the-century, a Model T Ford, and 13-18 \$1.50, children 12 and under, one free. Tuesday, the museum is closed.

Brooks H. Hunt Science Center presents a variety of hands-on exhibits illustrating scientific principles of the home of the upcoming Fall State Game, the featured exhibit of this month "Reaction Time II," which measures the time it takes for the body to recognize and react to visual and auditory signals in various situations.

San Diego Aerospace Museum offers exhibits of approximately 85 aircraft, 1400 scale models, 10,000 aviation-related items, and memorabilia from the Mangrove but air-balloons era to the space age and includes an International Aerospace Hall of Fame. The museum's latest acquisition (freed from the front of the museum) is the Blackbird, a four-engine of the airplane that held the world's altitude and speed records for over 20 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays). Adults \$2.25, 5-17 \$1. The museum is located in Balboa Park. For other information, call 238-1231.

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HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

It is no secret that all of metropolitan Los Angeles has been established as an unofficial outdoor target range. A couple of times a year, on New Year's Eve and Independence Day, LAPD rather lamely plays its service to the dangers of mass ballistic discharge by posting billboards warning of accidental injury.

For those more interested in using pistol rather than human targets, it pays to visit one of several indoor shooting ranges. The Los Angeles Gun Club, located conveniently near even-sustaining ski row, is a facility favored by the ethnic group that Crisps/Bloods refer to as "Buddha Heads," rather words, Koreans, currently enjoying parity with the venerable Japanese as most heated recipient of African American retribution.

When trouble brews, Korean merchants employ the mercenary services of fresh-faced, Kimchee eating teenagers. Many of the battle-ready young ones take their goggling and grinning cues to the Gun Club and romance them to the sound of sniffling. One swain, swelling with tragicomic, takes off his protective eyewear and underwear, squeezing off one-handed shots with his Imiti Glock automatic. Nearly all his shots miss the target. It's easy to imagine the number of accidental casualties this hotshot will inflict deflecting his uncle's electronic goods emporium during the next uprising.

Oriental Gun Club clerks pack sidewalks, roaring in front of Dirty Harry posters and signs warning of certain death for any customer who disobeys the range rules. Inside the double door soundproof range, 11651 "The Grizzly," a seven-round .45 magnum automatic, the largest round available in a handgun. The blast booms, a six-foot-long tongue of fire shoots from the barrel and the expected brass hits the square in the borehole. All heads turn toward the shattering sound. A chorus, in Korean, "WHAT WAS THAT?" each demanding their turn at the Grizzly. Unfortunately, not one can pronounce its name or piece the target at 25 yards. A Vietnam vet beside me shakes his head and pronounces, "Anyone who can be intimidated with dental Ross oughtn't be given a gun or a driver's license."

Los Angeles Gun Club, 13773 East Lake Street (213) 622-0931.



From Los Angeles Gun Club floor

There are also natural exhibits, dog "pennies," model building, ships in bottles, wood carvers, and a complete free-of-charge. This museum is a unique working on the local side of the Los Angeles (or surrounding) area. The museum is located along the Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 5 p.m. daily. Adults \$5-\$8-\$12-\$24-\$40-\$55.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas. Located in Encinitas, California, San Diego, Pe, Solana Beach, and Del Mar, it's located in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 10 a.m. to 4 p.m. Call 632-3111 for admission and other information.

America's Cup Museum, through September 13, the museum will continue to house historical displays that reflect the sea era history of the America's Cup photography and scale models of every challenger and defender since the first America's Cup in 1851.

It's located at the 8th Street Pier inside the Great Terminal, downtown. It's open from 10 a.m. to 6 p.m. daily. Adults \$3, children 12 and under, one free. 445-1413.

The California Surf Museum, the 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 way cool megastar from Hawaii, Duke Kahanamoku. Also featured is a collection of paraphernalia relating to the careers of Ron Drummmond, Mike Dillender, Mickey Munoz, and Phil Edwards. The museum is located at 808 North Pacific Street, Oceanside. Take I-5 and exit at Mission Avenue. Hours are 10 a.m. to 4 p.m. Saturday and Sunday. Admission is free. 761-0670.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast sea, including exhibits concerning the old San Diego Coronado Ferryboat, the tuna fishing industry, and the military. The museum features exhibits of the 1803 bark Star of India, the 1898 San Francisco Fishboat Berkeley, and the 1904 Scottish steam yacht Melica.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily (hours are extended to 10:30 p.m. on Fridays and Saturdays). Adults \$2.25, 5-17 \$1. The museum is located in Balboa Park. For other information, call 238-1231.

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READER'S GUIDE TO

THEATER

Tommy — We Can't Hear You



Tom Hym, Dennis Fox, Jonathan Dokuchitz, Paul Kandel, Marcia Mitzman, Nicky Carr (a 4-year-old Tommy)

REVIEW

I first learned about the who's rock opera Tommy from a friend serving in Vietnam. "It's dumb," he wrote from Saigon. "I've seen so many horrible things I feel like that deaf, dumb, and blind kid." When he finally came home, for months my friend chanted an eight-word mantra: "See me, feel me, touch me, heal me." As part of the promotion for its theatricalized version of the rock opera, the La Jolla Playhouse is calling it "Tommy for a new generation," or words to that effect. And that's fine. But better than just about any other music I can think of from the late '60s, early '70s.

Tommy defines the period when it was written. King and Kennedy assassinated. Altamont, Manson — those years were a lot of offense to the soul. Tommy defines the period when it was written. King and Kennedy assassinated. Altamont, Manson — those years were a lot of offense to the soul.

At home and abroad, the wounded were everywhere, and miracle cures were in short supply. Part of the story's appeal at the time was that, no matter how bad off you thought you were, Tommy had it worse. He became a bottom line. At a young age he witnesses an unthinkable event. It's a kind of reverse-Hamlet situation, in which Tommy's cuckolded father murders his wife's lover. The experience so traumatizes Tommy that he loses the ability to hear, speak, and see. He is actually abused by an uncle, tormented by his peers, and his parents are teased into thinking a miracle cure for the condition exists, be it from medicine, religion, or the spaced-out Acid Queen. Somehow he manages to acquire a skill playing by feel alone. Tommy becomes a "pinball wizard" who racks up phenomenal scores without

continued on page 62

Tommy, composed and written by Pete Townshend, adapted for the stage by Pete Townshend and Decca McAnuff. La Jolla Playhouse, Mandell Weiss Theatre, UCSD Directed by Des McAnuff; choreography, Wayne Clement; scenic design, John Arnone; costume design, David C. Willard; lighting design, Frances Arnone; sound design, Steve Kennedy. Cast: Michael Cervier, Anthony Barille, Cheryl Freeman, Paul Kandel, Marcia Mitzman, Nino Panaman. Playing through August 16, Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

OPINION BY JEFF SMITH

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

Believe The Theatre in Old Town is presenting an exciting production of a very popular show that played earlier this year. The title of this in-musical musical revue, based on the female groups and vocalists of the '60s, is a misnomer. "Believe" were monstrous turban of human hair that flourished in the early '60s. The revue, however, traces the fads, styles, and changes of the entire decade. It has few major points to make, but along the way it indirectly shows the evolution of consciousness-raising about women's issues and social justice in general. Also follows the choreographic changes of the decade from those horrifying dances of the early '60s — the jerk, madman, points, point, and swim (all part of a CIA plot, headed by overt operative Dick Clark, to tear the heart out of rock 'n' roll) — to the un-dancing, at the end of the decade, in concerts at the Fillmore East and West. And, most ambitious of all, the revue attempts to replicate the song of such performers as Diana Ross, Tina Turner, Aretha, and many of the "girl groups" that gave life meaning back then — the Shirelles, Chiffons, Crystals, etc. The Old Town production, directed by Paula Kaloupek, has some trouble with the scope of the revue. Many of the "girl groups" names lacked the Phil Spector sheen that made them great. Act two, however, is solid all the way, especially Lisa Parter's hot version of Tina Turner and Yolanda Kellar's Aretha singing "Do Right Woman." As while the singers are better as soloists than support groups, but each — including Tanya Radek, Colleen Sallado, Laura Lamm, and Rachel Lynn — earns well when given the spotlight. Not to be out of a galaxy of 45 records listed reasonably well by Craig Wolf, is serviceable, but 122 American's cutlines are first-rate, and the wigs, by Granada Wigs, are always a kick.

Worth a try. The Theatre in Old Town, opened on Tuesday through Saturday at 8:00 p.m. For information call 688-2404.

Heart-walk Melody Hour Murders Written and directed by Tom Chiodo. This is one of the most effectively thought-out of the inter-active murder mysteries. Unlike a majority of these shows, which have a penchant for red herrings or elaborate, there is a single motive (usability as a weapon). That happens and yet, at the same time, the mystery remains twisting as until the end. The audience participation dinner theater piece is set at Atlantic City's Imperial Ballroom, on the boardwalk, where 1930s radio host Sunny "Pretty Boy" Bambino is making her popular live show. On this night, Miss Ruby Devine — that's right, the Miss Ruby Devine — is making her singing debut, a fact that fails to please some of the ballroom's employees. But prior to Ruby's appearance, a stranger in a raincoat

kidnaps Sunny and wife Tricia's adopted baby, a suspect is shot by mistake, and the audience, armed with bribe money, becomes entangled in intrigue. Everyone, even Sister Gaudy Grimaldi (a G-man disguised as a nun), merits severe scrutiny. Just who did the security police-person, Quenne Masque, fire so many shots at the suspect? Why did someone fire at Bunny "Bunny" Berringer, blonde bombshell? What was Sunny up to at the state pen? And what does the nefarious "Lucky" Larry Lane, the DA, know that we don't? Clues abound, even in the program, which has parts waded up for revelations down the line. It's a fun show. What also makes the Mystery Cafe's production so reasonable is it is one of the best cast seen in this genre that I've seen. Robert Dilettante, as Gaudy, handles the narrator-detective function admirably, and with some pizazz at 100, Dana Hooley, Kevin S. Mann (another called as lobbyist), Diane Thrasher, Thelma Lane, and the very funny Jennifer Barlick all do their work — marked by manic gung chewing and crotch. New Jersey accents. On the right I see the show, suddenly Scott McCall filled in for Harry Zimmerman as Sunny without missing a beat. Walter R. Smith's scenic design is rhodod but effective, and John Bryan Davis costumes, each exaggerated almost to the point of cartooning the characters, are among his best. Davis is also credited, rightfully, for the wigs worn by the women (and by the men playing women as well).

Worth a try. Lake San Marcos Resort, 1121 La Boma Drive, San Marcos, opened runs Friday and Saturday at 8:00 p.m. For information call 544-1600.

Breaking Up Michael Christopher's comedy about the end of a relationship that refuses to end has several funny moments. But overall, this is one thin piece of theater. Steve and Alice are in an emotional limbo. They are torn between making a genuine commitment to each other and letting go. For 13 interminable minutes, the two sweat back and forth. What's odd is in those scenes less noted to nothing about them. She teaches French. He photographs. That's it. (Cue a bit of a speech and an act, in effect, a genre, couple. Obviously the playwright has avoided specific details so the audience can plug in its own memories of breakups past. The gimmick is in the past, the lightweight, however, that it's hard to care for them, let alone take them seriously in order to build his play. Christopher remains a gratuitous piece of nonsense in the limbo. Mary, who is blamed for the relationship of the 20th Century — and thus for couple's inability to commit. Yeah, right! Stuart Ross has directed the show, sunny-side up, taking every opportunity to curdly. A slow pace and lightening production piece is set at Atlantic City's Imperial Ballroom, on the boardwalk, where 1930s radio host Sunny "Pretty Boy" Bambino is making her popular live show. On this night, Miss Ruby Devine — that's right, the Miss Ruby Devine — is making her singing debut, a fact that fails to please some of the ballroom's employees. But prior to Ruby's appearance, a stranger in a raincoat

"ENCHANTMENT"

...Soars Magnificently!"
Nancy Charnes, Los Angeles Times

"A Deliciously Staged Confection!"
Neil Morgan, San Diego Union-Tribune

THE TWO GENTLEMEN OF VERONA

BY WILLIAM SHAKESPEARE
DIRECTED BY LAIRD WILLIAMSON

Final 3 Weeks!
Great Seats Still Available.

AND

INTERIOR DECORATION

By Michael Christopher
Directed by Jack O'Brien
through August 23

BREAKING UP

By Michael Christopher
Directed by Stuart Ross
through August 23

THE GLOBE

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CHAIN REPAIR only \$6.50

RING SIZING from \$12.50

Custom designs from your old jewelry

Rings from \$60.00

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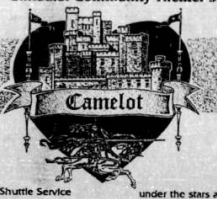
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2725 Congress Street,
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GOLD & DIAMONDS

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Parking in rear - Open 7 days

Christian Community Theater's



Free Shuttle Service
Reserve your
tickets today!

under the stars at the
amphitheater on top
of Mt. Helix

July 23-August 8, 1992, at 8:00 PM

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MAY COMPANY
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Don't miss CCT's
Seven Brides for Seven Brothers
August 20-September 5

Hilarity At The Lyceum

"Wall-to-wall hilarity,
a laugh feast triumph
for Lamb's Players."

—The SD Union-Tribune

The Nerd

One of the most fun
evenings you'll spend
all summer — one of
the most memorable
characters you'll ever
meet! Don't miss this
hilarious comedy by
Larry Shue.

AT THE LYCEUM,
Horton Plaza
Directed by Robert Smith
Through July 26
Tues.-Fri., 8 p.m.
Sat.-Sun. Mat., 2 p.m.

474-4542

A Production Of
**LAMB'S
& PLAYERS
THEATRE**

READER'S GUIDE TO

THEATER

verts the Casius Carter into three
local as easily one overlooks the
architectural wizardry involved.
Michael Kraus's costumes are rap-
idly approved. And Ashley York
Kennedy's lighting includes a snap-
shot like flash at the end of each
scene. As far as this film's play is
concerned, nothing was out of film.
Casius Carter Centre Stage, Simon
Edison Centre for the Performing
Arts, through August 23; Tuesday
through Sunday at 8:00 p.m. Mat-
inee Saturday and Sunday at
2:00 p.m.

Casa
The Starlight Musical Theatre pre-
sents the San Diego premiere of
Tim Rice's musical about a Hun-
garian-born American woman who
works for a United States chess
master but falls for his Russian op-
ponent.
Starlight Bowl, through July 19;
Thursday through Sunday at
8:00 p.m.

A Chorus Line
Michael Bennett's breakthrough
musical of 1973 — which he dedi-
cated "to anyone who danced in a
chorus or matched in step — any-
where" — is receiving an eerie
rejuvenation at the Lawrenceville
Resort Theatre. In order to appease
the World's most senior citizen
audience, director Frank Wayne
has staged *A Chorus Line* as if it
were a 1973 production musical at
all. Wayne has eliminated all four-
letter words and, in the process,
much of the pain of the audition-
ing dancers as well. At the core of
this musical are the huge amounts
of suffering the dancers experience
just to perform. "Simon,"
dancing in a show, at the World,
the music is so saturated and di-
luted it doesn't come near to the
fire, force, and urgency of the origi-
nal. It is a rubbered so clean it al-
most squeals. I must report, how-
ever, that the audience seemed to
enjoy the show when I was there
and also report that they may be
more open to "modern" musicals
that the World administration gives
them credit for, for example, a re-
ference to taking good a big, big
knowing, or at least where I was
sitting. In interviews, Wayne has
said he wants the World to do more
contemporary musicals. And he's
certainly capable of doing them
well, having introduced "Fanny"
from the energy that musical direc-
tor Jerry Fenwick and his band
have given Marvin Hamilton's
score. It's clear that Fenwick would
gladly second Wayne's motion. If
one overlooks the production's
showing, doesn't mean, like I am
unable to do, one would see mostly
competent work among the cast,
with no one sticking out as either
outstanding or awful. The one ex-
ception is Paul E. Nolan's per-
formance as the director, Zeke. He's
strong, he believes in the music, he
isn't afraid. All told, if you're inter-
ested in seeing a watered-down
version of *A Chorus Line*, one is
available at the World. If not, then,
Don't bother.

Headin' Out
The Diversement Theatre is staging
Mary F. Casey and Pamela Gray's
country & western musical comedy,
in which four women from diverse
backgrounds attempt to break into
country & western singing careers.
Mary L. Smith has directed.
Diversement Theatre, through Au-
gust 19; Friday and Saturday at
8:00 p.m.

Interior Decoration
The Old Globe Theatre presents
William Hamilton's comedy
drama about an extremely success-
ful woman, her interior decorator,
and the man who wants to father
her child — but not wed.
Old Globe Theatre, Simon Edison
Centre for the Performing Arts,
through August 23; Tuesday
through Sunday at 8:00 p.m. Mat-
inee Saturday and Sunday at
2:00 p.m.

King Lear
For its third annual All-City Chi-
cago Shakespeare Festival, the Naked
Shakespeare Festival is staging the
Bard's powerful tragedy.
Christopher H. has directed.
Zoo Gardens, Balboa Park, Sunday
at 4:00 p.m. For information call
295-3604.

Kismet
Yanagisawa presents this "musical
Arabian nights" — book by Charles
Leiderer and Luther Davis, music
and lyrics by Robert F. Kennedy.
George Fennell (based on themes
from Alexander Borodin) Mike
Tatler has directed.
Westminster Theatre, Catoen at
Tabor Street, Point Loma, through
July 26; Thursday through Sunday
at 8:00 p.m. Sunday at 7:00 p.m.
For information call 224-6263.

Let's Love
San Diego Players presents Julie
Harris and Barbara Maxwell in a

comedian. Scott Kinney has di-
rected.
Pine Hills Lodge Dinner Theatre,
through August 8; Friday and Sat-
urday dinner at 7:00 p.m., curtain
at 8:00 p.m.

Dear Liar
Octad One Productions presents
Jerome Klotz's drama based on the
letters of George Bernard Shaw and
Mrs. Patrick Campbell. Bill Far-
mham has directed this "strange and
intriguing romance."
Octad One Productions, through
July 19; Friday and Saturday at
8:00 p.m. Matinee Sunday at
2:00 p.m.

42nd Street
The San Diego Junior Theatre con-
tinues its 1992 season with Michael
Stewart and Mark Bramble's
musical recreation of the 1933 movie
about backstage life on Broadway.
Casa del Prado Theatre, Balboa
Park, through July 19; Thursday,
through Sunday at 7:00 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

A Good Man Is Hard to Find
The Sprinkles Theatre is housing a
touring production of David Tay-
lor's "gospel musical about the
weakness, strength and the black
family" and "the diminishing popu-
lation of black males." Whenever
it goes, the production has re-
ceived knockout reviews.
Sprinkles Theatre, through July 19;
Wednesday through Saturday at
8:00 p.m. Sunday at 7:30 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

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continued from page 61
tilting the main line. The shattering of a mirror liberates him
from catatonia at age 23, and his peers, sensing it was a mir-
acle, want to elevate him from the bottom straight to the top
and make him a messiah. But Tommy refuses (the bottom and
the top are both forms of confinement) and claims that the real
miracle is what we take for granted: the myriad epiphanies the
five senses give us a thousand times a second.

Tommy was produced as a double album in 1969, and
until this year Pete Townshend has never authorized a
theatrical production — nor did he authorize Ken Russell's gaudy
1975 film, which was more concerned with filling rooms with
baked bean than with the story. Townshend and Des McAnuff,
artistic director of the La Jolla Playhouse, have collaborated on
a Tommy that, technically, couldn't have been produced in
1969, or maybe even '79. Adorned by computers and excellent design
work, this show is spectacular, a tempo rapping with visual
energy. On John Aronson's set,
nothing stands still for long.
Furniture zooms in, apparently
of its own accord. Tommy flits
around, and Wendell Har-
rington's projections change
almost constantly with the show's
3-D effects with projections on both the rear wall and a down-
stage scrim, which last ten seconds, max. McAnuff's stagings also
run at Mach 10. The movement is incessant, which is
essential given the thinness of the storyline, with the kinds of
quick cuts and flashes you see on MTV, only they're real. This
is the La Jolla Playhouse's great achievement. In effect, McAnuff
and his designers have created live MTV.

The Playhouse's Tommy is definitely worth seeing. But
parts of the show still need work. For example, the emphasis
on speed, the anti-stopwatcher approach, has one drawback:
Everything moves so quickly there are few pauses where the
audience can connect with the actors. Staid theatergoers may
be reluctant to do this. Tommy is a hybrid, however, attempt-
ing to appeal to a hybrid audience of theatergoers and rock fans,
and the latter love to show their appreciation before, during,
and after a performance. On opening night the show seemed
reluctant to let them. In fact, the opposite seemed the case. The
performance, so technically and theatrically splendid, felt dis-
tant, almost like watching a movie. Tommy could potentially
fill the theater with an energy it's never known: down home,
freewheeling rock 'n' rollers filling the place with irrepressible
emotion. The production would be wise to tap into that energy,
rather than turn it off, even if it means stopping the show for
a short while to give the audience the chance to let it.

"I'd like to give more of the music were closer to the origi-
nal. The Who have several suggestions: Dabny swinging the
mike like a Yo-Yo. Townshend windmilling his right arm like
a softball pitcher; the destruction of instruments (when Jimi
Hendrix set his guitar on fire at the Monterey Pop Festival, I
saw it; saw a light bulb switch on above Townshend's head).
To me the signature of the Who is in the first few bars of "Pin-
ball Wizard," when that guitar cuts like a buzz saw. It's rude,
snarly, and dripping with attitude. And it's completely absent
from the Playhouse's Tommy." Steve Margoshes's orchestra-
tions are faithful to the notes of the original, but Joseph Chubb's
musical direction has toned down the emphases so much that
the music is snail-free. In a word, it's tasteless. Now I always
believed that rock 'n' roll was best when played real loud. Hey!
This is Tommy, guys. GUN IT!"

The extremely talented 22-person cast, at present more
energetic than the music, could easily handle the change.
Dressed in David C. Woodard's splendid period costumes,
the cast — '63 being the year, incidentally, the Who first
surfaced, calling themselves the "The Who" — are just as
headed by Michael Cerveris as the oldest Tommy, Marcia Mit-
man as his mother, and Jonathan Dokuchitz as his father. All
three have powerful voices and obvious acting skills. Cerveris
also blends well with New Panaman and Carly Jane Stapp,
who play younger Tommys and who, in an eerily effective, appear
ghostlike in a mirror. Another star — Anthony Barrie as
Cousin Kevin, Paul Kandel as the evil Uncle Ernie, and Cheryl
Freeman as the oceanic Acid Queen — do knockout work, giv-
ing the show much-needed edges. Barrie, in particular, is one
of the few people in the cast who behaves as if he could actu-
ally play for the Who. He's got their swagger down to a T. The
La Jolla Playhouse production, in many ways quite fine indeed,
would do well to follow Barrie's lead.

READER'S GUIDE TO

THEATER

national touring production of Pe-
ter Shaffer's Broadway and London
comedy hit about two women who
crusade against all that is ugly in
today's world. Michael Blakemore
has directed.
San Diego Civic Theatre, through
July 19; Thursday through Sunday
at 8:00 p.m. Sunday at 7:30 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

Little Shop of Horrors
Maricopa College presents the
popular musical about Seymour, a
florist's assistant, his love for Au-
drey, a co-worker, and Audrey II,
the plant that last rose yet Brook-
lyn. Larry Jorgensen has directed.
Maricopa College Theatre, Thun-
day, July 16, through August 15; Fri-
day and Saturday at 7:30 p.m.
Matinee Sunday at 2:00 p.m.

House
The Moonlight Amphitheatre is
opening its summer season with
the Jerry Herman musical about
the world's biggest artist, Jerry
Herman wrote the music and
lyrics.
Moonlight Amphitheatre, through
July 19; Thursday through Sunday
at 8:30 p.m.

Measure for Measure
For years Octad One Productions
has presented condensed versions
of Shakespeare's plays, free, at the
El Capon Plaza Amphitheatre. This
summer's choice — the Bard's
dark, problematic study of the
ways the acquisition of power can
"change purpose" in the
recipient — was a rocky opening.
The show marked the directing de-
but of Betty Matthews. It was
nicely booked, had some imagin-
ative business, and gave signs of
coming together, with time. At
least half the cast, however, was
stiff and tentative with their lines
and characterizations, which pre-
sented the story from getting told
effectively. Jeff Anthony Miller, for
example, was only partly toward
the complexities of Angelo, the im-
pure Puritan. And Jeff Thurman
had to decide which of Duke
Vincent's many attributed mot-
tos he was going to play. There
are some acoustical problems with
the playing space (the audience
hears both the late afternoon sun
and breeze), and others in the cast,
especially Eric J. Rice's Claudio,
compounded them by speaking in-
coherently on quickly. *Measure for Mea-*
sure is, as quickly, *Measure for Mea-*
sure is, as quickly, a "problem
comedy," and yet in the Octad
One production there were no
problems with the comic char-
acters. Quite the contrary. Tim West,
who also served as the production's
dramaturg, was a terrific Lucio. In
"Antisocial," given to antiseptical
tones, Wayne Alan Ervica and
Janae Jacobs, as Pompey and Mi-
striss Overdone, also kept the com-
edy rolling. Bonnie Carson's con-
science was period all right. And
Don Fugle's wound design included
some well chosen musical se-
quences, when one could hear them.
The show opened on the fifth of
July. In a few weeks time, it could
be.

El Capon Plaza Amphitheatre
El Capon, through August 30; Sat-
urday and Sunday at 8:00 p.m. For
information call 406-3987.

The Nerd
The Lamb's Players Theatre is of-
fering Larry Shue's comic about
William, whose peculiar life in

Terre Haute, Indiana, is about to
be invaded by an old Army buddy.
Robert Smith has directed.
Lyceum Plaza, 79 Horton Plaza,
downtown, through July 19; Thurs-
day through Saturday at 8:00 p.m.
Matinee Saturday and Sunday at
2:00 p.m.

Nonsense
Onstage Productions presents this
musical about five men from the
Little Sisters of Hoboken, who are
trying to raise funds to bury their
four dead sisters.
Onstage Productions, through Au-
gust 29; Thursday through Sat-
urday at 8:00 p.m.

**The Pincushion Phenomenon of the
Opera**
The Coronado Playhouse is pre-
sented NOT the Andrew Lloyd
Webber musical *Phantom of the
Opera*. This is Dave Reiser and Jack
Shaffer's musical about the
same material. It features music
from several operas and is directed
by J. Sherwood Montgomery.
Coronado Playhouse, through Au-
gust 22; Thursday through Sat-
urday at 8:00 p.m. Sunday at
7:00 p.m.

The Pursuit of Happiness
For its summer show, the Palomar
College Performing Arts Depart-
ment presents Lawrence and
Armin Langner's melodrama
about Producers Kirkland and her
husband Max, who resort to the time-
honored tradition of "bundling."
Vanderbilt acts follow the play.
Howard Brooks Theatre, Palomar
College, through July 26; Friday
and Saturday at 8:00 p.m. Matinee
Sunday at 2:00 p.m.

Rio Can Be Murder
This is easily the least mysterious
of the Mystery Cafe's interactive
dinner-theater offerings thus far. It
is also, however, by far the fun-
niest. Author Byron LaDue takes us
to Rio de Janeiro's Hotel Ipanema.
It is 1946. The war is over,
though a German U-boat was spot-
ted off shore loaded with would be
war criminals. Speaking of loaded,
the owner of the hotel, Fritz (I call
him Uncle Fritz), Wright, likes to
get high on the venom of po-
isonous snakes, especially during
Carnaval. South America's four-
day celebration marking the arrival
of Lent. In preparation for the
festivities of the hotel break re-
sponsibly. In fact, the audience
is invited to join a samba line
during the proceedings. Playwright
LaDue has penned a paean of sus-
pense types: there's a Nero Wolfe
figure (Henric Wozniak), in Rio
there's a homicide Captain Jack
Leggins (Michael Boland).
There's a Greek (Ronald
Christopher Jones), who, not
despite his name, is a light, fun,
truth, justice, and the Brazilian
Way. Or does he? There's also the
headstrong Rita Sorensen (Anna
Rosenow), who has eyes, and feet
that fit, for Orpheus. And Roscoe
Carroll (William Brooks), a cor-
poral clearly up to little good —
who also has a striking resem-
blance to Ricardo Montalva, local
fascist icon. There are also "the
Black Widows" (Patricia Harris Smith,
Ranchera (Patricia Harris Smith),
and, of course, Uncle Fritz (the re-
presentable James Packer), who
even though he calls what he does
even though he calls what he does

"managing" in his bio, nonetheless
does it beautifully. Everyone in
the cast, ably directed by Will
Robertson, makes valuable con-
tributions — scripted and
improvised — to the show. As with
all Mystery Cafe productions, the
evening also includes a four-course
meal — homemade potato leak
soup, Caesar salad, chicken piccata
(vegetarian entrée is also avail-
able), and German chocolate
cake — served by the cast in char-
acter. John Bryan Davis's costumes
are as witty as LaDue's lines (a fa-
vorite being war hero Jack's "I'll
deck anyone who says Americans
are intolerant"). And in Mystery
Cafe shows, one shouldn't over-
look the contributions of the audi-
ence, 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,
and that's when the show becomes
truly spirited.
Worth a try.

Imperial House Restaurant, 505
Kalmia Street, downtown, open-
ended run; Friday at 8:00 p.m. Sat-
urday at 5:00 p.m. and 8:30 p.m.
For information call 544-1600.

Bummers
Neil Simon's sly and witty
farce — about a freak accident and
attempts to cover it up — has been
given a knockout production by
the North Coast Repertory The-
atre. Director Daniel Yerganian has
done a terrific job with his per-
sonal cast. They perform a frantic,
shilly, two-hour track meet, speed-
ing around the stage, slamming
doors, and doing physical harm to
themselves and others (Simon is
never above milking human pain
for laughs). The play takes place at
a tenth wedding anniversary party,
at which there is no host, no host-
ess, and no prepared food. The
host — the Deputy Mayor of New
York — shot and wounded him-
self. Accidentally? The guests,
all prominent New Yorkers, try to
watergate the deed with accounts
that conceal what they fear is the
truth: it was a suicide attempt.
Which is practically what Yerganian
has cast doing enough, they
are there as to burlesque. The per-
formances range from fair to out-
standing. At the latter extreme is
Brian Salzman as Leroy Gans, a
role he was born to play. Gans en-
courages every rule of acting to be
broken. This allows Salzman to
mug, ham it up, play as broadly as
possible, and be absolutely lar-
ry. One all the while. Tim Irving earns
his share of deep laughter as Ken
Gorman, one of the world's most
horrified human beings. Lynn Al-
son and Karen Lust shine through-
out as well. *Bummers* requires the
cast to behave like children at a
black-tie affair, and costume de-
signer John Bryan Davis — the
harsh John Bryan Davis who al-
ways makes a production look like
his budget was far more than it
actually was — has outdone him-
self with utter elegant enough for
an actual New York party. Stylen-
dized work, as in Barney Burt's
scene design. The plush interior of
the Deputy Mayor's home, the
has the six doors the play demands.
And thanks to the stardom with
which Burt designs sets, the
doors will hold up under the con-
stant slamming they'll inevitably
have to endure because this fight.

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ROCKETTE!**
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PIA ZADORA

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Emmy Awards

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SUN-SENTINEL, Bill von Maurer

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THE MIAMI HERALD, Christine Dolen

"Don't miss Pia Zadora in
'Too Short To Be A Rockette!'"
THE HALLANDALE DIGEST, Dona Kay

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— Los Angeles Times

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STARLIGHT

READER'S GUIDE TO ART

Contributions to the 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 Art, P.O. Box 65801, San Diego, CA 92166-5801.

GALLERIES

Oriental Brush Painters Sherry Kendrick and Nancy Bupp open an educational art show titled "Ish, I Think," today, Thursday, July 16, at the Art in the Rough Gallery, 4150 Mission Avenue, Suite 256 (Pacific Beach Promenade). Both award-winning artists have studied at the Zhejiang Academy of Fine Arts in China. They will give continuous demonstrations and present 15 workshops, and more than 100 of their works. The opening reception

will be Saturday, July 18, from 3 to 9 p.m., then the show continues through July 31. Gallery hours are weekdays noon to 5 p.m., Saturday, 10 a.m. to 5 p.m., and Sunday 11 a.m. to 5 p.m. For more information about the classes, call 753-4577 or 468-4562.

"Gallery Reva," the Porter Randall Gallery is marking the end of its first season by exhibiting works by artists shown during this past year and offering a sneak preview of artists to be exhibited in the future. Featured artists include Grimesa Amoros, Jose Belia, Edouard Duval-Carrrie, Albert Chong, Emilio Cruz, Arturo Cuenca, Oliver Jackson, Roberto Margueta, Mary Lovelace O'Neal, Hala Scanga, Juan Quispe-Beher-Smith, Luis Stand, and Roger Vail. Opening reception is Friday, July 17, from 7 to 9 p.m. The gallery is located at 5624 La Jolla Boulevard. La Jolla. Hours are Tuesdays through Saturdays, 10 a.m. to 5 p.m., and by appointment. 551-8884.

"New Wave/Random Selections: A Regenerated View of Modern Art, 1967-1992," by David Levy, will open with a reception for the artist Friday, July 17, from 6 to 8 p.m., at the Gallery Store, 724 Broadway, downtown, continuing through August 15. Gallery hours are Tuesdays through Fridays, 10 a.m. to 5:30 p.m., and Saturdays from 10 a.m. to 4:30 p.m. and by appointment. 551-8884.

"North Journey," Al Franklin, whose work has taken him to more than 30 countries, will display some of his portrait and landscape photographs at the Artists in Action Gallery, 466

North Highway 101, Encinitas, beginning with a reception Friday, July 17, from 8 to 10 p.m., and continuing Saturday and Sunday, July 18 and 19, from 10 a.m. to 5 p.m. 942-0325.

"An Inevitable Approach," an exhibit of 100 works by Spanish sculptor Andres Nagel, opens Saturday, July 18, and continues through September 19 at the Tawndee Gallery, 820 Prospect Street, La Jolla. The expressive works are executed in polyester and fiberglass with oil and mixed media. Gallery hours are Tuesdays through Saturday, from 10 a.m. to 5 p.m. 454-5091.

"Summer Relations," arylic works on canvas by Reggie Hager will be presented Saturday, July 18, from noon to 5 p.m., and Sunday, July 19, from noon to 5 p.m., and by appointment through July 31, at Phantom Arts, located in the International Bazaar Building, 402 Market Street, downtown. An artist's reception and musical performance by Carol Lee is scheduled for 4 to 9 p.m. Saturday, and Linda Kufel will provide music from 2 to 4 p.m. Sunday. 239-9220.

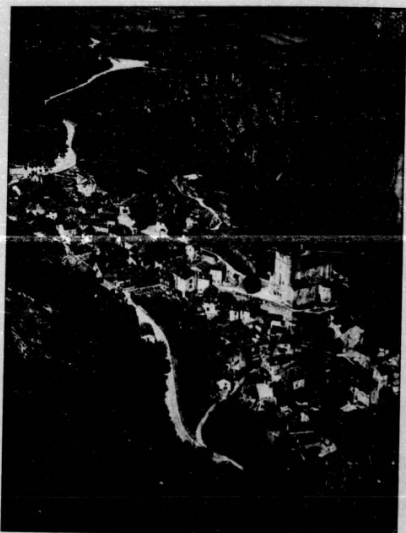
"Faces of America," paintings, etchings, and other works by Dallas artist Malcolm Furrow, who focuses on the collision between Indian and white man's culture, will be exhibited Saturday, July 18, through August 2, at Contemporary Southwest Galleries, 7663 Grand Avenue, #206, La Jolla. Furrow will be on hand to sign posters from 2 to 4 p.m. Saturday, and a reception will be held from 6 to 9 p.m. that evening. Gallery hours are Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 5 p.m. 459-7971.

Survivalist Rick Garcia, known for his work for the Miami Vice television show and the Absolut Vodka company, will exhibit various pieces, Saturday, July 18, through the end of July at Hannon Galleries, 1227 Prospect Avenue, La Jolla. An opening reception will be given Saturday, July 18, from 7 to 9 p.m. Gallery hours are Monday through Friday, 10 a.m. to 7 p.m., and weekends from noon to 5 p.m. 454-9799.

Retrospective, works by painter Francine Gallo dating back to 1941, many of which are in private collections, as well as new works for sale, will be exhibited by Riggs Galleries, 7563 Grand Avenue, La Jolla, Saturday, July 18, through August 5. On Saturday, July 18, the gallery also is hosting a TMECA-sponsored benefit for abused children and troubled youth, from 7 to 10 p.m. A champagne reception and auction of items related to various aspects of the arts are planned. Tickets are \$35 per person. For reservations and other information, call 292-4034. Regular gallery hours are Monday through Friday, 9 a.m. to 5 p.m., and Saturday from 11 a.m. to 5 p.m.

"Palace of View: Five San Diego Artists," including works by Poupee Boccassani, Eugene Galt, Nancy Kitzinger, Lynn Schutte, and Barbara Sexton, will be displayed at the Diego Repertory Theatre and the Horton Plaza, downtown, beginning with an opening reception Sunday, July 19, from 5 to 7 p.m., and continuing through August 2. Gallery hours are Monday through Friday from 9 a.m. to 5 p.m., and on weekends during theater performances. The exhibition is co-sponsored by the San Diego Repertory Theatre and the David Zapf Gallery, 231-3586 or 232-5004.

Who Can Take Credit for the Prettiest Village in France?



Saint-Cirq-Lapoppe

RUMINATION

The most stimulating aspect of travel is the way it plunges you so unmistakably into the unpredictable. A set of utterly diverse events fall randomly together, for the first time and the only time. You may have planned the itinerary, but no one could possibly have planned the chance happenings that give the trip its particular flavor: the vagaries of the weather, the breakdown of the car on the country road, the encounter with the woman at the next table in the restaurant, the luck of finding in an obscure shop just the postage stamp you need for your collection, the loss of your credit card, its recovery by the boy who happens to be passing on his bicycle, the peculiarly apt story in the newspaper that day, the specific moment when intestinal trouble strikes.

Out of the randomness comes a comprehensive event that is absolutely unique—and if you have a certain kind of mind, you may be able to draw from that unique comprehensive event a meaning all the rest of your experience might not have made you aware of. Is there nothing new under the sun? Perhaps, but I am pretty confident that nobody before me, in the entire history of life on earth, has had his understanding of reality shaped by the fortuitous meeting of a wild boar, a Southern French village named Saint-Cirq-Lapoppe, and biochemist Jacques Monod.

To explain this, I must begin with a run I took one hot morning from that enchanting hamlet. Saint-Cirq-Lapoppe declares itself to be the prettiest village in France, and although (France being what it is) there is naturally a lot of competition for the title, few visitors are likely to dis-

continued on next page

Saint-Cirq-Lapoppe
Southern France
On permanent display

BY JONATHAN SAVILE

READER'S GUIDE TO ART

continued from previous page

pute Saint-Cirq's claim. Clinging to the almost vertical limestone cliffs overlooking the peaceful meanders of the Lot River, surrounded by the lush greenery of the Quercy region, its medieval stone houses clamber this way and that by the escarpment, the narrow lanes twisting and turning according to the precipitous shape of the land. Rising among the brown-tiled roofs, the 15th-century fortresslike church dominates the town from its terrace high above the river. Still higher, at the peak of the beetling crag, there are the remains of the castle of Lapoppe, from which you can see the whole wonderful village, the narrow river valley, and the checkerboard of red, yellow, and green cultivated fields spreading out from it.

Heartbreakingly beautiful as it is, Saint-Cirq does not provide an ideal venue for jogging. Its serpentine, forty-degree streets, paved with rough cobblestones, in fact make it a jogger's nightmare. For my run on that sunny morning I therefore fastened on my fanny pack (supplied with bread, water, a map, and—in case I decided to idle somewhere—a book to read) and climbed out of the town, following the switchbacks of the road and the ever grander views to the top of the cliff. From there, I trotted southward along comfortable little roads over the fairly level and virtually deserted plateau known as the Causse de Limogne. Several miles through woods and pastures, under a continually more aggressive sun, then a magnificently restorative coffee in a tiny cluster of houses identified on the map as Concoits (where the amiable but skeptical barman found it hard to understand why the devil I was running at all, an activity he seemed—in his French way—to consider quite irrational), then back over the Causse, along a different route; until, a couple of hours later, soaked in sweat, tired in every muscle, and feeling good, I found myself once again near Saint-Cirq, jogging at the upper edge of the thick, steep forest that lies just above it. It was there, unexpectedly, that I saw the boar.

He was a bit lower on the cliffside, rooting in the tangle of vegetation on the forest floor, a fairly big animal of his kind, lean muscular body, long piggyish snout, yellow tusks. The sight, in the wild, of this outlandish creature filled me with happiness. What miraculous luck, that the boar and I should be at that spot at exactly the same instant! If I had started my run a few minutes earlier that morning, or if I had lingered a few minutes longer over the coffee in Concoits, I would have missed him. Yet there he was, to busy with his own concerns (and making so much noise with his rooting and snorting) that for a while he remained unaware of his audience, and I could simply stand there, delighting in his beauty, his vigor, his naturalness, his uncompromising integrity as a wild boar.

Finally, he became aware of me. Suddenly quiet, he turned his fierce, cunning face to look up at me on the road above him. For a moment, two creatures on different rungs of the evolutionary ladder contemplated each other. Then, in an explosion of energy, he crashed off through the underbrush; and I, in one of those states of exaltation that sometimes crown a perfect run, jogged down to my hotel and a supremely pleasurable shower.

The language about the evolutionary ladder, which might seem a bit odd here, was inspired by the book I had been carrying with me. It was Jacques Monod's *Chance and Necessity*, which was originally published over 20 years ago, but which I had casually picked up for the first time in a use bookstore only a few days previously.

Monod's book is about how there can be such a thing as a wild boar, how such a "miracle" should be possible. Of course, from the point of view of a scientist hoping to decode the molecular mechanisms at the foundation of life, there is no miracle involved. It is nothing but stereospecific arrangements of atoms in molecular chains, replication and translation of the genetic code, the manufacture of proteins by the microscopic chemical machines we call cells—and all this dictated by the inherent laws of matter (that is the "necessity" of Monod's title). Along with that, random errors in the replication or translation of the genetic code, produced by chemical mishaps at the molecular level or accidental encounters with cosmic rays, give rise to variations in the organisms manufactured according to the molecular instructions. The intervention of "chance," finally, the operation of natural selection among the variants so produced once again follows deterministic natural laws, although now on the level of actual living creatures striving to survive in their environments.

The deterministic molecular process results in the perpetuation of life: the random errors result in the development and elaboration of different forms of life; and the evolutionary process determines which species will survive and which will perish. Hence, the wild boar; and hence myself, looking at it, reflecting on it, and writing about it.

You will notice that in this account there is no mention of purpose. The replication and elaboration of life, out of which has come the immense and fascinating diversity of living forms that so excited me when I saw the wild boar, is not driven by a mind, a spirit, a creator, a *Geist*, a plan, or anything remotely like any of these. The apparent order of the biosphere is not intended. There is not even an impersonal but upward-aspiring evolutionary force implied in the history of life, a "creative evolutionism." There is nothing but a deterministic process (natural selection) responding to random events (mutations) in the operation of biochemical laws.

It should already be evident that *Chance and Necessity* is not merely a book of popular science about molecular biology and evolution. It is an inclusive philosophical statement about the status of human beings in the universe—under the rubric of "the animist project," a remnant of that excited me when I saw the wild boar, is not driven by a mind, a spirit, a creator, a *Geist*, a plan, or anything remotely like any of these. The apparent order of the biosphere is not intended. There is not even an impersonal but upward-aspiring evolutionary force implied in the history of life, a "creative evolutionism." There is nothing but a deterministic process (natural selection) responding to random events (mutations) in the operation of biochemical laws.

Monod classes all such projections—Judeo-Christianity and all religious thought, the dialectical idealism of Hegel, the dialectical materialism of Marx, the notions of creative evolution in Bergson or Teilhard de Chardin—under the rubric of "the animist project," a remnant of primitive or infantile thinking that insists on seeing a purposeful soul in the universe when

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Multimedia, a joint exhibition of varied works by members of the Artists Guild of the San Diego Museum of Art will be on view through Friday, July 17, at the Museum Theater Gallery in Horton Plaza, downtown San Diego. Hours are 9 a.m. to 5 p.m. Monday through Friday. Call 231-3586.

Handed Vetro Folk Art, a display of work by Timothy Hinchliff, an interpreter of the Mexican Indian folk art of pressing fine color yarns into beehives, is running through Friday, July 17, at the Santa Ysabel Art Gallery, 21879 Highway 79, Santa Ysabel. Call 765-1676 for more information.

Sculpture Exhibit, ceramic plates, tiles, and antique cover beans created by Italian artist Hala Scanga will be on view at the Athenaeum Museum and Arts Library, 1008 Wall Street, La Jolla, through Saturday, July 18. 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 decorated plates in this show have the names of musicians based on them. Mozart, Wagner, Copland, and Pergolesi. Viewing hours are 10 a.m. to 5:30 p.m. Tuesday through Saturday. 454-5872.

Border Stories, members of the seventh annual Border Art Workshop have collected stories of migration from around the world and are presenting them in the form of video, audio-tape recordings, paintings, personal artifacts, and mixed-media installations through Sunday, July 19, at the Centro Cultural de la Raza, Pan American Plaza, Balboa Park. Gallery hours are Wednesday through Sunday, from noon to 5 p.m. For more information, call 235-6135.

Watercolor Dreams, 122 Dowell's watercolors having to do with the theme of individualism will be displayed through July 24 at the Friends of Jung Center, 3523 Front Street, San Diego. For more information, call 297-5031.

"Local Production: San Diego Area Painters," works ranging from paintings to wall collages to free-standing sculptures by 13 regional artists may be seen in the Center for the Arts annual exhibition through July 25, at the center's gallery, 247 South Kalma Street, Escondido. Participating artists include David Hare, Jay Johnson, Ellen Salt, Nancy Matridge, Lucinda Luviano, Leslie Nemour, Greg Kene, Rick Roberts, John Moore, and Richard Allen Morris. Richard Baker, Harry Blum, and Poupee Boccassani. Gallery hours are 10 a.m. to 4 p.m. Monday through Sunday. 743-3322.

"Shower Series," large oil canvases featuring nude figures in the shower, as well as acrylic and mixed media works, by veteran local artist W. Hase Waisley, will be on view through July 26 at the San Diego Art Institute, 1449 El Prado, Balboa Park.

The Art Institute is also exhibiting constructions by Kenneth Martin, including a series of works incorporating both natural and man-made "found" objects, through July 26, as well as a small mixed-media awards show.

The Art Institute is located at 1449 El Prado, Balboa Park. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m. and 12:30 to 5 p.m. Sunday. 234-2946.

"183 Degrees Out" is the name of an exhibit of work by Dale Blanchard running through July 26, at the Art Site Gallery, 921 E Street, downtown. Gallery hours are noon to 4 p.m. Thursday through Sunday. For more information, call 754-7487.

"Peters Three Views," handmade paper works, quilts, and one-of-a-kind garments by Barbara Gleim, Patie France, and Marlene McKenney will be exhibited at the Martin Wagner Gallery at the East County Jewish Community Center, 4079 54th Street, East San Diego, through July 26. Hours are 10 a.m. to 4 p.m. 583-3300.

Boundaries is the theme of works by Alison Marie Perreault being exhibited through July 30 at the Krugak Gallery in the student center at Mira Costa College's Oceanside campus. On Barnard Drive. Gallery hours are Monday through Thursday, from 10 a.m. to 1 p.m., and Tuesday and Wednesday from 8:30 to 8 p.m. Call 755-2121 x504 for more information.

San Diego Postscript is the theme for Irma Radcliffe's show of oils and watercolors featured through July 26, at the Cottage Gallery, 2523 San

Diego Avenue, Old Town. Hours are 10 a.m. to 5 p.m. July 26-29, 1993.

Memorial Exhibit of oil paintings by the late Dean Myers, who painted scenes from Fallbrook and the surrounding countryside, will be displayed through July 31 at the Brandon Gallery, 119 N. Main Street, Fallbrook. Hours are Monday through Saturday from 10 a.m. to 5 p.m. 723-1350.

Abstract Collage Paintings, the Emerald Shapers Center is presenting recent works by Philip Green through July 31 in the band's Artium Lounge, 400 West Broadway, downtown. 239-7000.

Graphic, works by Joan Miro including lithographs, aquatints, etchings, drypoints, and rare early double-sided lithographs will be shown at the Prospect Place Fine Art Gallery, 1298 Prospect Street, Suite 25, La Jolla, through July 31. Gallery hours are Tuesday through Thursday and Sunday from noon to 6 p.m., and Friday and Saturday, noon to 10 p.m. 459-9578.

Abstract Images by Albuquerque artist Terry Carr, including works in oil, enamel, photographs, and print

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READER'S GUIDE TO ART

maior on canvas, will be exhibited through July 31, at Addi Galleries, 1201 First Street, Suite 111, Coronado. Hours are Sunday through Thursday from 9:30 a.m. to 9 p.m., and Friday and Saturday from 9:30 a.m. to 11 p.m. 239-5882.

"Sculptural Canvases," a showcase of original works in acrylic on canvas by local artist Robin Bauman will be shown throughout the month of July at the B Street Gallery, 441 B Street, downtown. Hours are Monday through Friday from 10 a.m. to 6 p.m. 239-5882.

Handmade Paper Works by artist Madeline de Joly will be exhibited throughout July at the Art Collector, 4131 Taylor Street, Old Town. Hours are Tuesday through Friday, 9 a.m. to 5:30 p.m., and Saturday from 10 a.m. to 3 p.m. 239-5232.

"On the Edge," Gallery Vista is showing mixed media works by Loretta Bazzani, nautical sculptures and oil paintings by Victoria Rabbitt, free-standing sculptural pieces and oil works on paper by Charlotte Schmid, prints and watercolor by Dorothy Modakoff, and character landscapes by Phyllis 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 8 p.m. Thursday. The gallery is located at 226 East Broadway, Vista. 758-3558.

Nature Works by local artist Jerry Mitchell are being featured at the Old Ramona Art Gallery, 1024 Main Street, Ramona. Call 799-3682 for details.

Photographer Michael Seiwald will display his works through July at the San Diego Art Guild Gallery, 1024 Main Street, Ramona. Call 799-3682 for details.

Richings by the late artist Barney Reid will be presented in a solo exhibition running through August 1 at

the David Zaslav Gallery, 2400 Kettner Boulevard, downtown. The show includes desert landscapes, figurative works, and Reid's series of skeleton figures. Gallery hours are Friday and Saturday, noon to 5 p.m., and by appointment. 332-9084.

Works by members of the North County Artist Co-op are being shown through August 1 at the Co-op Gallery, 218 E. Grand Avenue, Escondido. Hours are noon to 5 p.m. Thursday through Sunday. For more information, call 741-0622.

From the Garden, artists whose works are linked with gardens are represented in an exhibition running through August 1 at Gallery Eight, 7684 Girard Avenue, La Jolla. The works include ceramics shaped as fruits and vegetables, benches and ward designed for outdoor use, baskets formed with spun metals, painted birdhouses, and more. Gallery hours are Monday through Saturday, 10 a.m. to 5 p.m.; Sunday, 10 a.m. to 4 p.m. 454-9781.

Out of the Mainstream is the name of the show running through August 1 at the Robert Horne Fine Art gallery, 2400 Kettner Boulevard. It features works by Arturo Secunda, Archie Horowitz, and Sandra Wobke. Gallery hours are Tuesday through Saturday from noon to 5 p.m., and by appointment. 544-1575.

"Peripheral Visions," a collection of contemporary photography by Grant Bloodgood, Kevin Connors, Tony J. Matres, P. Gregory Newman, and Satoru Yoshikawa will run through August 31 at the Adelle Gallery, 640 Alta Vista Way, Vista. Gallery hours are Wednesday through Sunday, 10 a.m. to 5 p.m. 726-3499.

"Northern Lights," featuring the work of artists and artisans from the Pacific Northwest and Canada, will run through August 15 at the Signs

Gallery, 1695 Fifth Avenue, Hillcrest. Watercolors, weavings, hot glass creations, jewelry, wearable art, ceramics, and other media will be represented. The gallery is open Tuesday through Saturday from 11 a.m. to 6 p.m. For more information, call 297-0430.

Edkins Art, original stone sculptures by local artists Shorty Killicky, Temida, and Paula Suda, all of Baffin Island, Canada, will be displayed through August 20 at the Northern Reflections Art Gallery, 444 Bonai Street, La Jolla. Hours are Tuesday through Sunday, noon to 6:30 p.m. Call 459-1700.

Weatherwax, Whirligigs, and other wind toys created by artists from all over the United States will be exhibited through August 23 at the International Gallery, 643 G Street, downtown. Also on display are ancient Roman, Byzantine, Islamic, and Afghan oil lamps. The gallery is located at 643 G Street, downtown. Hours are 10 a.m. to 6 p.m. Monday through Saturday, and 11:30 a.m. through 4:30 p.m. Sunday. 235-8253.

Cosmoquest, William Schickel's large works on canvas as well as smaller works on paper, in both enamel and acrylic paint, will be displayed through August 31 at the Cable Gallery, 1111 E. Fort Stockton Drive, Golden Hills. Gallery hours are Tuesday through Saturday, 11 a.m. to 7 p.m. 497-0866.

"Imaginary Landscapes," paintings in mixed media and collage by Ursula Frey will be on display through August 31 at the Intarsia Gallery, 1555 Camino Del Mar, #308, Del Mar. Hours are Monday through Saturday, 10 a.m. to 6 p.m., and Sunday, 11 a.m. to 6 p.m. For more information, call 792-5000.

North County Artists, abstract collages by Mary Lou Zimdars and Claudia Brown, watercolors by Phyllis Swanson and Edith Eaton, and paintings by Betty Steadman will be featured through the end of August at the Inland Gallery, 835 North Valjean Avenue, Leucadia. Hours are 10 a.m. to 5 p.m. Tuesday through Friday, 11 a.m. to 5 p.m. Monday, and 11 a.m. to 3 p.m. Sunday. 653-1851.

Rich Color School, oil and acrylic paintings from mainland China will be displayed through August at the Calhoun Gallery, in the Studio Building at 2400 Kettner Boulevard, downtown. San Diego Artists' Lui Bingzhang and Zhang Shi Yang came from China's easternmost Yunnan province but traveled to Europe in 1976 and began experimenting with different styles. New Raku vessels from Rick Del Oro also are being exhibited. Gallery hours are Tuesday through Saturday from 11 a.m. to 5 p.m. For more information, call 544-1550.

Old Paintings by Stephen Curry, several of which will travel to Yokohama, Japan, for the San Diego street art exhibition, will be on view at LAVA Coffeehouse Gallery, 813 G Street, downtown, through September 6. Hours are Monday through Friday, 8 a.m. to 2 a.m., weekends, 10 a.m. to 2 a.m. 235-4012.

Tripnet Time Again, Gallery Alexander is presenting its third annual review of contemporary art through September 7. The collection includes traditional Chinese Yixing vessels,

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there is really none there. Only living creatures have intentions; only human beings make things to realize their intentions; the universe as a whole — splendid and complex as it is — is the result of the interplay of chance and necessity, nothing more.

This brings me back to Saint-Cirq-Lapoppe, which, as a splendid and complex aesthetic object to be appreciated by a viewing mind, is very definitely the result of chance and necessity, nothing more. There were indeed planned towns in medieval France; they were called *bastides*, and they were built from scratch according to the explicit intentions of feudal lords. One of the most perfect examples, about a hundred miles west of Saint-Cirq, is the *Azande* of Montparier, founded on January 7, 1284, by King Edward I of England (who was also Duke of Aquitaine). The town, built on flat land, is rectangular in shape, enclosed by a wall. Its streets, absolutely rectilinear, form a flawless grid pattern. At the very center is the town square, which is in fact square. Long before the ideal geometrical cities of the Italian Renaissance imagination, here is a town that at every point reflects the systematic mind of a single planner. Neat, orderly, balanced, symmetrical, unified, Montparier is an aesthetic delight.



So, however, is Saint-Cirq-Lapoppe, without exhibiting a single one of these aesthetic traits commonly expected (though not always to such an extreme degree) in works of art. No one knows exactly when Saint-Cirq was founded, or by whom. There was probably already a town on that site during the Gallo-Roman era, perhaps in the First Century. From then on, it just grew. The Lapoppe family built their castle there. Their retainers built houses. In the Eighth Century, Pepin the Short besieged the town, so did Richard the Lion-Hearted at the end of the Twelfth. In peaceful times, Saint-Cirq became famous for its wood-turners, who established homes and shops there. The French and the English fought over the town in the Hundred Years War; so did the Catholics and the Protestants during the Wars of Religion. The castle was demolished, first by Louis XI, then by Henri IV. Building, destruction, rebuilding, by hundreds of different people, over many centuries — this is what gradually gave Saint-Cirq the shape we now see, not the flat of a single will on January 7, 1284.

This is not to say that human will played no part in the shaping of Saint-Cirq-Lapoppe. Individual goal-directed wills, embodied in stone, are the motive forces that created the town: ancient their continuation in offerings, given specific focus by the specific impulses of the most complex kind of living beings, people. Knights, merchants, and artisans built houses to live in and to leave to their children. The Lapoppe built the castle to protect themselves from the destructive impulses of their fellow human beings. The townsfolk built the church to help extend their personal lives to eternity. Yet there was never anyone who had the goal of building Saint-Cirq as a whole, no Edward I who imagined the completed town and then gave instructions for his imaginative vision to be realized.

Nevertheless, Saint-Cirq is undeniably, thrillingly beautiful, with its rich, diverse disorderliness, its wholeness in spite of its lack of formal unity, its unpredictable, spontaneous sprawling up and down the green cliffs. Something, somehow, has coordinated the chaotic individual wills, the asymmetries, the contingencies, making a breathtaking work of art out of it all. But if it is not a mind, an intention, then what can it be?

Let it be — to use Monod's language — something analogous to the basic molecular-biological reality, a reality, translated into the construction of proteins, a process that produces a reality so marvelous, rich, intricate, complex, interesting, and beautiful (a solid body, the range of living things, the whole biosphere) out of the operation of necessity on chance? In the case of Saint-Cirq, chance is represented by the countless accidents of human history, the unpredictable interactions of individual life-lives (just like my meeting with the wild boar on that same hillside), the arbitrary events that make a certain piece of property available at a certain moment to a certain buyer, the wars, the personalities, the clashes of wills, the personal tastes of this ruler that rich man, this wood-turner, that parish priest.

But necessity is there too. Whatever the accidents of human history or the whims of nature, there is a certain order, a certain logic, a certain pattern, a certain regularity in the way of its site: the rocky escarpment, the paucity of buildable land, the steepness of the hillside, the governed by laws of nature — that shaped the valley of the Lot, the qualities of limestone, and the mechanics of gravity, the ontological reality of space, of up and down, of the very essence of shelter, and the fact, given not chosen, that human beings live in communities, and the funda-

continued on next page

READER'S GUIDE TO ART

continued from previous page

mental factor of human history, utterly independent of wills and personalities and ideologies and cultures: the ineluctable change of generations through the biological events of birth and death.

Even the stylistic characteristics of Saint-Cirq, which play so prominent a role in the beauty we perceive in the town, belong in large part to the realm of necessity. When an affluent Saint-Cyriac in the 13th Century decided to build a house, how much free personal choice could have been involved in the architectural elements of the finished building? He could not have built it of glass and steel, for the techniques to build such a building did not yet exist. But in an almost equally determined way, he could not have built a Greek temple or a Chinese pagoda or the Palazzo Farnese or the Taj Mahal, for style, like technology, is given to us from without. However individualistic he might have wanted his house to be (in his traditional culture, actually, he would probably not have wanted that), he would wind up with, of course, windows and projecting half-burned second stories, just like everybody else.

The overriding influence of chance and necessity — both of them impersonal and inhuman — in the composition of Saint-Cirq-Lapoppe has not made the town any the less beautiful. I found myself perfectly happy to enjoy "the prettiest village in France" as a work of art not intended by any one mind, a work whose wonderfully complex spontaneity of form is precisely the result of what is unintentional in it. This is a different aesthetic effect from that of a work of art by a single artist, but it is an equally valid effect; in fact, it is an effect a single artist could not successfully attain even if he were to try (as modern "happenings" or "action paintings" sadly demonstrate).

There is undoubtedly an awesome grandeur in the very existence of creative artists. A work of art so created, with a single mind behind and within it, has an irrefragable claim of coherence and meaning deriving from its intentionality. Michelangelo, a very great architect, designed Rome's Palazzo Farnese, and it is an exquisite building. But Michelangelo could not have given Saint-Cirq-Lapoppe, and it is exquisite too, in its own way, with a special power, beauty, and aesthetic excitement inseparable from the absence of a single creating mind.

Similarly, to look at the universe and to intuit a mind behind it, an intention, a plan, a will or force driving it toward fulfillment — and to believe that we are part of that plan and intimately connected with the fulfillment of that will — that is something amazing, inspiring, glorious, even if (as Monod asserts) the belief is at bottom only the primitive or infantile "animist project." But if such a mind or will or meaning is not there, if all reality — the living and the non-living, the conscious and the non-conscious — has fallen together through the necessary nature of matter and energy in conjunction with pure undetermined randomness, then there is something amazing and inspiring about that too. With that change in your point of view, you will be looking at the same object — the universe, or Saint-Cirq-Lapoppe, or a wild boar, or your own reflection in a mirror — in a very different way than if someone had made it. But that way can also result in awe, in reverence, and in joy.

Corot, Alphonse Maillol, Claude Monet, Amedeo Modigliani, Pablo Picasso, Mel Ramos, Frederic Remington, Pierre-Auguste Renoir, August Rodin, Tom Westelman, and Grant Wood, as well as native American textiles and objects and a grouping of maritime paintings.

On view with the Koch collection will be two contemporary exhibitions. "Julie Reiss: American Folk" consists of an oak cabinet with 12 drawers and an index tray. The drawers house 12 major genres of uniquely American folk products, which Reiss uses as a metaphor to identify various cultural phenomena. Japanese artist Noboru Tsukuba has contributed two large-scale sculptures that present a terrifying view of nature and suggest the ongoing decay created by rampant pollution. Tsukuba also will create drawings directly onto the gallery walls as part of his artist's residency in La Jolla.

Buzzi will give a walk-through of her exhibition on Saturday, July 18, at 10:30 a.m. Tsukuba will make a similar presentation at 11:30 a.m. Both events are free with museum admission, which is \$4 for adults, \$2 for students and seniors, and \$1 for children under 12. For more information, call 454-3541.

San Diego Museum of Art, artist Jasper Johns's six-year preoccupation with the theme of the four seasons is reflected in an exhibition running through August 9. Approximately 90 works taken largely from Johns's personal collection are included.

Through October 11, the museum will continue to present *The Great Age of Sail: Treasures from the Maritime Museum*, comprising 100 major nautical-themed paintings and nautical objects, including charts, globes, navigational instruments, and ship models spanning the 16th through the 19th centuries. Particularly noteworthy is J.M.W. Turner's enormous canvas *The Battle of Trafalgar*, 21 October 1805, which depicts the final encounter between Admiral Lord Nelson and Napoleon.

The museum's permanent collection includes Italian Renaissance paintings, Spanish Old Masters paintings, American art, 19th-century European paintings, Asian art, 20th-century paintings and sculpture, and the Weisman Gallery of contemporary California art. The gallery, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Admission is \$5 for adults, \$2 for children 18 or under on the third Tuesday of the month (for viewing the museum's collection of permanent paintings, not special exhibitions). 232-7951.

Miguel International Museum of World Folk Art, on exhibit through August 2 is "Arrows of the Spirit," a cross-section of American Indian arts presented as part of our 50th anniversary celebration. Included in the show are masks and woodcarvings from the Northwest

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 4405 La Jolla Village Drive, La Jolla. University Town Center, La Jolla. Adults \$3, children 5-12 \$1, 453-3300.

Museum of Photographic Arts, an exhibition of about 100 black and white photographs by Stephen Shames collectively entitled "Outside the Dream: Child Poverty in America" will be on view through August 23. Shames traveled the country from 1964 to 1969 photographing children of impoverished families. The images record families living in cities, sleeping on park benches, and existing in welfare hotels and abandoned buildings.

Located in Balboa Park, the museum is open daily from 10 a.m. to 5 p.m. Thursdays to 9 p.m. Discount hours are available on weekends at 2 p.m. and 3 p.m. and are included in the price of admission (adults \$3, 239-5262).

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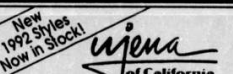


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CLASSICAL MUSIC

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Flute Recital, music of Bach, Handel, Wagner, Telemann, Gluck, and Schubert will be performed by classical flutist Nora Giannelli Sunday, July 19, from 1 to 3 p.m. in the Frick Memorial Gallery, San Diego Museum of Art, Balboa Park. The concert is included in museum admission (adults \$5, children 6 to 14 \$2). For more information, call 232-7931 x 370.

Organ at Fresco, civic organist Robert Thompson will present music of Crullman, Handel, Bachmanoff, and others Sunday, July 19, 2 p.m. at the Spreckels Organ Pavilion, Balboa Park. Free. 228-0819.

Cedar and Rosewood, a.k.a. Brian Kilmer and Gary Tunk, both of San Diego State University's music department, will perform classical guitar selections on Sunday, July 19, 4 p.m. at the Better World Center, 4010 Goldfinch Street, Mission Hills. Admission is by donation. 248-8007.

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William Kanengiser

REVIEW

The La Jolla Chamber Music Society's "Young Artists of Excellence" series has been devoted to showcasing relatively little-known musicians (at least in San Diego) whose talents make them worthy of a wider audience. The rarely underway title has been changed, for next season's installment, to the "Discovery" series, which says the same thing more compactly and gracefully. Certainly, all one can hope for in next year's artists (pianist Jeffrey Biegel, flautist Marina Piccinini, classical saxophonist Gary Louie, and the Borromeo String Quartet) is that they be at the same level of excellence as the young artist whose concert concluded the 1991-92 series, the fabulous guitarist William Kanengiser, who was without doubt an authentic discovery.

What was revelatory about Kanengiser's playing was not so much his consummately easy-going technical mastery of his very challenging instrument as his wonderfully lively and varied spirit, a spirit of such luminous musicality that it made each of the items on his program radiate an impulsive and absolutely convincing world of thought and expression. This is saying a lot, for it is a rare occasion, in any concert, for any instrument or combination of instruments, when we hear a program so remarkably varied.

So remarkably interesting and engaging as well. As an example of creative program-building, Kanengiser's Sherwood Auditorium recital was in fact a model of continued on next page

Guitarist William Kanengiser
Music by de Murcia, Hunt, Head, Bogdanovic, Brouwer, Krouse, and Giuliani
La Jolla Chamber Music Society "Young Artists of Excellence" series
Sherwood Auditorium

READER'S GUIDE TO

CLASSICAL MUSIC

continued from previous page
intelligence and ingenuity. The program as a whole was sandwiched between two substantial works of traditional "classical" guitar music, a Sonata in D by the early-18th-century Santiago de Murcia to begin with, and — at the end — one of the early-19th-century Mauro Giuliani's arrangements of arias from Rossini operas, known collectively as *Rossiniane* (Kanengiser's example of the genre was Giuliani's Op. 124). Here, in their fullness, were this superbly gifted guitarist's lovely lyricism, his ability to combine a dignified classical decorum with great spontaneity and personal expressiveness, and — especially in the Giuliani — his brilliant virtuosity, which quite matched the glittering fireworks Rossini expected of his singers.

Between these two works, in familiar styles if not familiar as individual pieces, Kanengiser programmed a series of modern guitar compositions virtually all of which must have come as "discoveries" — and welcome ones — to the audience. Five fairly obscure contemporary composers (most of them obscure because of their youth), working in as many different styles, gave the guitarist an opportunity to demonstrate his own versatility, as well as to provide the listener with experiences of true value and delight.

What all the composers had in common was an explicit and vivid allegiance to folk music as a source of musical styles and

ideas, thereby reminding those of us who might have forgotten it that a very great portion of guitar music (and, for that matter, of all music) has drawn on similar sources: Spanish dances, for example, or the Italian folksongs that lie somewhere — somewhere distantly — in the background of Rossini's delectable tunes. The difference lay in the particular folk traditions Kanengiser's modern composers had chosen, for the closest they came to Europe was the Turkish-influenced Eastern Europe of Dusan Bogdanovic's *Six Ballad Minutiers* and the Hassidic song for guitar, *Dror Yikro*, by Krouse.

The rest had found their folk inspiration outside Europe entirely: the Middle East (Oliver Hunt's Arabic-sounding *The Barber of Baghdad*), Leo Brouwer's *Two Cuban Folk Song Arrangements* (*Afro-Cuban Lullaby* and *Danza Caracatitula*), and Brian Head's whimsical, sassy, quintessentially American pieces, *Sketches for Friends*. Like the other works, but even more pointedly, Head's *33rd Street Ballad*, *Lobster Tale*, *November Song*, and *Brooklyn Boogie* quite transcended any distinctions anyone might feel inclined to make between "classical" music and more popular idioms. What one heard was made-up tunes that nevertheless belong uniquely to our own folk and jazz traditions, treated with an inventiveness and a complexity that one usually associates with more solemn forms of musical art.

Treated, also, with an exceptional understanding of the instrument, intensified by a desire to explore possibilities of sound and articulation that composers like de Murcia or Giuliani had felt no need of. The exploratory impulse and the interest in enriching the guitar's repertoire of sounds were characteristic of all the other contemporary composers as well — which brings us back to the admirable William Kanengiser, who, in addition to choosing this charming and intriguing program, proved himself at every instant exactly the kind of guitarist the composers must have imagined as they were setting their compositions down (the Bogdanovic *Ballad Minutiers* were in fact written for Kanengiser; a brilliant, sensitive, sparkling musician, full of feeling, having his instrument down to the ground, willing to take chances, and using all his gifts to communicate the inner life of each work to the audience. With complete success: as the audience's reaction testified.

Choral Classics, anthems by American composers, folk songs, and Afro-American spirituals will be sung by the Westminster Choir of First Presbyterian Church, Sunday, July 19, 7 p.m., at the church, 320 Date Street, downtown. The choir will be touring England, Scotland, and Wales with this same program. A donation will be requested. 232-7513.

Music at Drusk, this summer's evening musical series sponsored by the John Large Windward Ensemble Monday, July 20, 6:30 p.m., in the church amphitheater, Canon at Talbot Street, Point Loma. Pre-concert picnics are encouraged, and a free-will offering will be taken during intermissions. For more information, call 557-0159.

Summer Organ Festival continues with Marvin Mills, organist of All Saints Episcopal Church in Washington, D.C., playing music by Dupré, Balcom, Vierne, Kern, Elton, and Jean Guillou's transcription of Messiaen's *Pictures at an Exhibition* Monday, July 20 at 4 p.m. in the Spreckels Organ Pavilion, Balboa Park. Free.

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Sunday, July 19, 11 am-5 pm
• FREE Admission both days
• FREE Appraisals by Pacific Book Auction
• Guest speakers both days! Learn how to collect books

Books (General, Rare & Collectible),
Hollywoodiana, Postcards, Maps, Autographs & More!

San Diego Concourse Convention & Performing Arts Center
202 C Street, San Diego
For more information please call (805) 643-3407

Garth Brooks

July 18
Don Peugh/July 17
Alfred Bradley/July 18
Pamela Gifford/July 19
Henry Gifford/July 19
Don Peugh/July 17
Alfred Bradley/July 18
Pamela Gifford/July 19
Henry Gifford/July 19
Don Peugh/July 17
Alfred Bradley/July 18
Pamela Gifford/July 19
Henry Gifford/July 19

ATLAS TICKETS

Eleanor Widmer now recommends restaurants by telephone day or night!

Whether you're longing for a small inexpensive cafe, a splashy 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 in the category codes indicated below and start listening. At any time you can skip forward to the next review by pressing "1," repeat the review by pressing "2" or select another category by pressing "0." Because restaurant hours may change and reservations are often necessary, we encourage you always to 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 recommended.

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, California Cuisine, Cajun/New Orleans.
- 12 Asian: Chinese, Japanese, Thai, Vietnamese, Korean.
- 13 Beef and Steak.
- 14 French, Continental and Belgian.
- 15 Ethiopian and African.
- 16 Indian and Italian.
- 17 Middle Eastern: Lebanese, Greek and Turkish.
- 18 Slavic: Russian, Polish, Czech and Armenian.
- 19 Old World European: German, Hungarian and Romanian.
- 20 Italian.
- 21 Seafood and Fish.
- 22 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian.
- 23 Mexican.
- 24 Jewish.
- 25 Spanish, Basque, Portuguese and Vegetarian.
- 26 Irish, 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 an outing 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 Claremont and Kearny Mesa.
- 18 Beaches.
- 19 Central San Diego.
- 20 South Bay and Coronado.

Breakfasts and brunches

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

Pizzas with pizzazz!

Almost everyone has a favorite pizza parlor, but if you want to try individual gourmet pizzas, or those with outrageous toppings, or pizza take-outs available late at night, press 19.

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 dinners early and save money. Press 14 to hear the early-bird list-up.

Restaurants with a view

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

Low-fat, low-cal restaurants

For great restaurants where you can order healthful meals, press 23.

Late-night restaurants

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

Themed-area restaurants

Many restaurants have been constructed in Tierras 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. Press 17.

Best of its kind

Here you'll find the very best in food, service or ambience. Simply press 25.

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 many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

Coffeehouses and breweries

For a gourmet coffee or a special beer with light fare, press 28.

Romantic restaurants

For a small, intimate cafe, a room with a sweeping ocean view, or a patio lit with candles, 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

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

Holiday dining

For ideas on where to dine during holidays and special occasions, press 24. An outdoor dining selection is currently listed.

Best of its kind

Here you'll find the very best in food, service or ambience. Simply press 25.

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 many courses you'll get and the cost won't surprise you. Press 27 on your touch-tone phone.

Coffeehouses and breweries

For a gourmet coffee or a special beer with light fare, press 28.

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 Tierras 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. Lower below \$8 moderate \$8 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NORTH COASTAL

DEL MAR PIZZA 211 15th Street, Del Mar 481-8088. If you've heard about the pizza here, you'll be amazed. 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. Lower below \$8 moderate \$8 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

EPAZOTE'S 1555 Camino Del Mar, Del Mar Plaza, Del Mar 226-9966. Epazote's is the water restaurant of Del Mar. If you've heard about the pizza here, you'll be amazed. 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. Lower below \$8 moderate \$8 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

FREDERICK'S MISTO RESTAURANT 128 S. Astoria, Solana Beach 755-2422. Fried pizza. California-style pizzas. 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. Lower below \$8 moderate \$8 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

KIM'S RESTAURANT 401 First Street, Encinitas 942-4816. For low cost and high quality, Kim's is the best Vietnamese restaurant in North County. From the overhanging, extensive menu, try spring rolls, stuffed grape leaves, stuffed peppers, whole roasted chicken, braised beef, and more. 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. Lower below \$8 moderate \$8 to \$15, expensive more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

NEUMAN AT THE TWIN DENS 379 Carlsbad Boulevard, Carlsbad 729-4131. If you have nostalgia for the chicken diners that used to be served at The Twin Dens, you may enjoy them in the main dining room for Sunday brunch, which also includes large buffet. During the week, complete American cuisine is available for dinner only, nightly. The high peaked room with its turrets does much to enhance the proceedings. The Cafe in the bar offers a more limited menu, lunch and dinner. Moderate to expensive.

PACIFICA DEL MAR 1555 Pacific Coast Highway, Del Mar Plaza, Del Mar 942-4816. Patented by the owners of Cafe Pacifica and Pacifica.

Fat Wallets, Painted Faces



REVIEW

Often as I drift into sleep, I visualize my ideal spot for a retreat. The sun shines only on alternate days when I do little but swim in warm, shallow, blue waters. The day following is filled with torrential rains, allowing me to stay in bed and read. The hideaway has to be isolated with no phones or high-tech toys. Yet the food is exquisite, prepared in great variety and served elegantly. For this reason my attic consists of beach wear, oversized T-shirts, or designer evening clothes.

Half a dozen guests are in residence, and they rarely make an appearance. Occasionally, they gather in front of a roaring fireplace and are outrageously witty and urbane. During this fantasy I always realize that I'm in a dream state; I never jump up the next morning resolved to find the singular place that will reconcile all opposites.

The owners of El Circo Barcelona must have been sitting around late one night, just shooting the breeze, throwing out ideas for a restaurant. The food would be Catalan because that's their place of origin in Spain. Walls would display original artwork or tiles in bright colors. Furniture would appear as they remembered it from home, rough-hewn but with curves, sturdy but seeming weightless.

One of them might have said, "We'll always have fiestas at our restaurant." The other, given to theatricality, might have added, "All the waiters will paint their faces, wear matador pants and ruffled shirts. It will be like a masked ball, and only the very rich will attend, people who don't care about money." Ironically, the very next day, instead of laughing it off, they scoured the downtown area for a site.

I don't wish to imply that El Circo Barcelona is a joke. It's handsome, filled with original paintings and tiles. The food is beautifully prepared, and the restaurant would make a fine contribution to our dining scene, except for the fact that the fantasies of the owners conflict with our realities.

All of us now know tapas are small portions of food that are relatively low in price. The whole point of tapas is to

continue on page 74

THE RESTAURANT: El Circo Barcelona
Location: 905 Fourth Avenue (entrance at E Street), downtown (233-7227)
Type of Food: Spanish from Catalonia
Price Range: All items a la carte, \$4.90 to \$16.95
Hours: Lunch 11:30 a.m. to 2:30 p.m.; dinner, Monday through Thursday, 5 p.m. to 10 p.m.; Friday and Saturday to midnight.

5786 La Jolla Blvd., Reservations 459-7311
Ocean view and outdoor patio dining
Complimentary valet parking
To-go orders welcome
All specials served in addition to our regular menu.

What's Rocky up to now! He's roping in the finest, and the only "prime" prime rib served in San Diego for a Milligan's feast that can't be beat.



USDA "PRIME" PRIME RIB DINNER

Includes salad tossed table side or homemade soup. Served with mashed potatoes or shoestring fries, creamed corn, fresh vegetables, and Milligan's homemade bread pudding with whiskey sauce.

DAILY BLUE PLATE LUNCH SPECIAL:

A delicious chef's creation served Monday through Friday 11:00 am-3:30 pm for only

\$4.99

SUNDAYS

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 3 Eggs cooked any style, Hash Browns and Homemade Buttermilk Biscuits. Special includes country gravy and a visit from our roaming pastry 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

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 served with our rich, Southwestern BBQ sauce, coleslaw, shoestring fries or mashed potatoes, corn on the cob, corn sticks and bread pudding with whiskey sauce.

\$12.99

Reg. \$18.95

SUNDAYS & THURSDAYS

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... old fashioned Southern pan fried chicken. Served family style with all the trimmings: tossed tableside or soup, mashed potatoes, country gravy, creamed corn, biscuits and honey and Milligan's famous bread pudding with whiskey sauce for dessert. Children's orders 1/2 price. Takeout orders welcome.

\$9.95

Reg. \$12.95

SATURDAY & MONDAY

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

Served 11:00 am-5:00 pm
One-half pound of juicy ground beef broiled or fried with melted cheddar or a sesame seed bun, lettuce, tomato, onion and mayonnaise, served with crispy shoestring fries. Or get a chicken breast seasoned with our special sauce atop a bed of oriental vegetables and served with Chinese noodles.

\$4.95

Reg. \$7.95

FRESH CATCH OF THE DAY

Samples of our chef's lunch & dinner creations!
• Poached king salmon with Dijon mustard hollandaise.
• Large East Coast sea scallops with blueberry beurre blanc.
• Local white sea bass baked and topped with citrus butter.
• High-high sautéed in crushed almonds with soy sesame glaze.
Call Milligan's " hotline" for fresh catch of the day. 459-7311

MONDAY-FRIDAY

HAPPY HOUR:

4:00-7:00 pm
ALL MIXED WELL DRINKS
\$1.50
All week long in the bar.
Our drinks are made in the "Milligan's Manner."
Complimentary hot & cold hors d'oeuvres.

\$4.95

Reg. \$7.95

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
• Ask about our new light "Fitness with Flavor" entrees for summer.

Milligan's BAR & GRILL

• Sunset Dinners served upstairs at our Ocean View "Top of the Rock."
• Piano bar nightly
• Reserve "Top of the Rock" for your private parties
• Ask about our new light "Fitness with Flavor" entrees for summer.

READER'S GUIDE TO RESTAURANTS

pare glorious dishes. When possible, try every appetizer on the menu (you may make a meal from them) or just the appetizer like stuffed pasta and tomato filled with potatoes or beef. Interesting entrees are rice cooked with lamb, Monday through Friday; dinner. Most diners include soup or salad. A very low-cost lunch special is available daily. Very fine vegetarian plates, romantic atmosphere and table or floor setting. Great stuff. Cloud Sunday. Open lunch and dinner Monday through Saturday. Low to low moderate.

PIZZA 457 La Jolla Village Drive, Vista Building, Golden Triangle, La Jolla, 453-6630. Owned and operated by Paul Dobson, this stylish gourmet restaurant provides a menu that changes daily. All items are a la carte, although there's an excellent fixed price dinner Monday through Thursday which includes soup or salad, entree with vegetables and dessert. Among the best entrees are lamb chops, daily fresh fish, and Maine lobster served with lobster. The menu also includes a high price menu with one of their salads makes a perfect meal. A high bar menu is available with continuous service from 100 p.m. to 11:00 p.m. Excellent place for lunch, the best lunch served in the area is prepared here. Late nights. Cloud Sunday lunch, Monday through Friday; dinner, Monday through Saturday. Moderate to expensive.

STAR OF INDIA 1225 Prospect Street, 459-3395. It's one of the most romantic rooms in the city. The menu has also been revised, and the fixed price dinner at \$18.50 includes appetizers, soup and salad, plus entrees with vegetables. For appetizers don't miss the great roasted scallops. Best entrees are roasted salmon, file magro, Dover sole fish, John Dory fish, lobster, and

scallops. Desserts cost \$4.75 each, but one is enough for your table. Don't miss a seasonal fish main, chocolate martini, and cream brulee. Support wine and service. Cloud Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Expensive.

ST. JAMES BAR 4170 La Jolla Village Drive, Vista Building, Golden Triangle, La Jolla, 453-6630. Owned and operated by Paul Dobson, this stylish gourmet restaurant provides a menu that changes daily. All items are a la carte, although there's an excellent fixed price dinner Monday through Thursday which includes soup or salad, entree with vegetables and dessert. Among the best entrees are lamb chops, daily fresh fish, and Maine lobster served with lobster. The menu also includes a high price menu with one of their salads makes a perfect meal. A high bar menu is available with continuous service from 100 p.m. to 11:00 p.m. Excellent place for lunch, the best lunch served in the area is prepared here. Late nights. Cloud Sunday lunch, Monday through Friday; dinner, Monday through Saturday. Moderate to expensive.

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and tarty. Cloud Sunday. Lunch and dinner, Monday through Saturday. Low to low moderate.

HIDEYOSHI JAPANESE RESTAURANT Hazard Village, 4340-B Claremont Mesa Boulevard, Kearny Mesa, 449-9395. A delightful restaurant tucked away at the far end of a small shopping center is operated by two women whose product is fresh, scrumptious and generous. In addition to the fine sushi bar, try the unusual appetizers. For entrees, select yakitori, broiled salmon, or yellowtail, the chicken katsu, or the trout named "Take special," for beer or more. Usually and gastronomically true. Cloud Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Low to moderate.

LORNA'S ITALIAN KITCHEN 3414 Governor Drive, Vista Shopping Center, University City, 452-6611. Although this small restaurant is located in a shopping center, it serves innovative, gourmet food at very reasonable costs. The cuisine is outstanding and the "Chicken Chianti" cooked in Marsala wine is not to be missed. Twenty pasta dishes, all prepared from scratch, are served, and so are hot sandwiches, pizza, chicken, and veal. This restaurant is a treasure. All food available for takeout. No smoking allowed. Open daily. Lunch, Monday through Friday; dinner, Monday through Saturday. Low to moderate.

MC CAVE VETERINARIAN RESTAURANT 7904 Canyon Street, 248-4444

The premises have been expanded to 2 dining rooms, the service is attentive and the menu offers over 100 items. Best here are whole steamed fish, chicken or cornish hen with fresh herbs, charbroiled grape leaves and shrimp on sugar cane, and the trout named "Take special," for beer or more. Usually and gastronomically true. Cloud Sunday. Lunch, Monday through Friday; dinner, Monday through Saturday. Low to moderate.

SORRENTINO'S RISTORANTE ITALIANO 4724 Claremont Mesa Boulevard, Vista Shopping Center, 443-1811. Excellent gourmet pizza, wide selections of bread with toppings, and outstanding soups are some of the hallmarks of this southern Italian restaurant. Best here are dishes with fresh tomato sauce, such as spaghetti pasta or fettuccine with fresh sauce and chicken. Ask for light fresh sauce if you prefer it to be Italian style. Good shrimp dishes. The banana pizza is a knock-out. Please note the deli to the rear, called Pizzeria and More, which offers pasta by the bucket to go. Italian sandwiches, and pizza. Cloud Mondays. Diners only. Moderate.

SACCHINI RESTAURANT 4177 Claremont Drive, 447-0251. In its new, two-story location, dining rooms are available both upstairs and down — the one upstairs is prettier. The menu has been expanded to 120 items. Among the most successful are

the Peking duck, Imperial whole fish, ginger beef, string bean sauté with meat sauce, and Corned Two Chicken. The seafood in hotel's menu is a wonder. The rest, prepared from fresh ingredients that are shipped into a bucket and deep fried, is filled with scallops, shrimp, and squid. It's one of the best seafood buffets in the city. Congratulate surroundings, scrumptious waters, Monday through Friday; dinner only. Saturday and Sunday. Open to 11:00 p.m. Friday and Saturday. Moderate.

TAI HOON CHINESE 4225 Crown Street, Kearny Mesa, 278-1800. Not to be confused with that House in Point Loma, this attractive and well-decorated Thai restaurant serves Thai food prepared individually, you may have your meal or snack as you like. The menu includes appetizers, soups, salads, rice and noodle dishes, curries, house specialties and other fish preparations, and an extensive list of vegetarian offerings. Avoid dishes where tofu, stamped out in various forms, takes the place of seafood or duck. But do try the Thai beef filled with seafood, or chicken with basil, either sweet or hot. The appetizer prepared from ground shrimp and chicken is a delight. Top price for an individual dish is \$10.95. Open Monday through Saturday for lunch, dinner, Sunday and from 5:00 p.m. to 11:00 p.m. Nightly. Low to moderate to expensive.

make you forget the crowded street outside. You can make a meal from the extensive list of appetizers, which include sushi, sashimi, or do it right with beef, meat and fish, as well as deep-fried available nightly. Individual gourmet plates are available, more than half of which are fish and seafood in a variety of season. Don't overlook the lamb stew or the fish la marmite with lemon sauce. All diners arrive with soup and salad. Open Wednesday through Sunday; diners only. Moderate to expensive.

QUINN'S BAR & GRILL 5081 Santa Monica Avenue, Ocean Beach, 222-1101. A splendid ocean view, a good center bar, scrumptious salads, and fresh fish are the main attractions here. Stay with the fresh items, avoid fish and chips. Friendly service. Long flight to the dining room, with an elevator for wheelchair access. Lunch, Monday through Friday; dinner, Tuesday through Sunday. Moderate.

GAULINO'S 809 Thomas Avenue, Pacific Beach, 483-7728. Noted for its pasta, dishes prepared from scratch, the outstanding ones are tortellini with cauliflower, gnocchetti, and for seafood lovers, mussels with clams, shrimp,

mussels, and calamari. Diners include soup or salad, plus pasta, and of these the creamy alla Grillo and lentils are topnotch. For an excellent sushi bar, try the sushi bar. Cuts can mount quickly if you abandon yourself. The menu here is not as extensive as the one at Nishi in Solana Beach, but the food is excellent. Open daily. Lunch, Monday through Friday; dinner, Tuesday through Sunday. Low to moderate.

THE VENETIAN 3401 Village Street, Loma Portal, 222-8157. For bargain

California Style Pizza and Pasta

"A very palatable product at prices we can afford" — Eleanor Widmer, S.D. Reader "I like it as a restaurant that lives up to its name" — Unknown Eater

California Wood Fired Pizzas

Individual Pizzas • Sliced Entrees • Pappas • Chicken • Shrimp Pizzas • Cakes • Over 20 varieties • \$4.95-\$9.95

Large & Fresh Salads

• Caesar Salad • Warm Spanish Salad • Chicken Salad • \$3.95-\$9.95

Pastas

Wedge Fresh Daily • Linguine Bolognaise • Black Pasta Pappas • Alfredo Supreme • Tiramisu Chicken Penne • \$5.95-\$9.95 • Over 20 varieties

We use only the freshest ingredients. No preservatives or additives. Ask about lunch prices.

D'Lish 4150 Mission Blvd., Pacific Beach (at the Promenade) (662-4910)

\$2.00 OFF ONE PASTA OR PIZZA With this ad, no money per month. There's only one rule: no other special offers. Expires 7/31/92

Adults \$13.95 Kids \$6.95

Come Get Personal with Our Sunday Brunch Chefs!

Have a memorable dining experience visiting with our European chefs. As they make their rounds, you'll enjoy a sumptuous fare of buffet brunch delights including:

- Breakfast Bar • Made to Order Omelette • Appetizer Bar
- Soups & Salads • Fresh Pasta Special • Chef's Seafood Selection
- Corned Leg of Lamb • Roast Top Sirloin with Yorkshire Pudding
- Heavy Creamed Potatoes • Assorted Desserts

Complimentary Champagne

RAMADA HOTEL BAY VIEW 6601 K Street • 696-8234

Willy's American Bistro

in Mission Valley
911 Camino del Rio South

Lobster & Carne Asada Combo ...

served with all the rice, beans & tortillas you can eat!

And Margarita! Only \$9.95

6690 Mission Gorge Road (at Friars Road)
Dial LOB-STER (562-7837)

STEAK & SHRIMP

TWO DINNERS FOR \$11.95

Choose Tasty Steak or Broiled Shrimp or a combination of both. Each dinner is served with Soup or Salad, Fresh Vegetables, Baked Potato or Rice Pilaf, plus Warm Sautéed Bread.

Jolly Roger

SOLANA BEACH 10000 Camino del Mar, Suite 100 (at the Promenade) (755-1271)

OCEANSIDE 10000 Camino del Mar, Suite 100 (at the Promenade) (755-1271)

KEARNY MESA 10000 Camino del Mar, Suite 100 (at the Promenade) (755-1271)

TWO DINNERS FOR \$11.95 Choose Tasty Steak or Broiled Shrimp or a combination of both. Each dinner is served with Soup or Salad, Fresh Vegetables, Baked Potato or Rice Pilaf, plus Warm Sautéed Bread.

Jolly Roger 10000 Camino del Mar, Suite 100 (at the Promenade) (755-1271)

Saspar

STEAK & SEAFOOD

FREE 10 OZ. SASKA STEAK DINNER*

(\$12.00 value)

San Diego's legendary top sirloin steak for over 41 years.

*With purchase of any entrée of equal or greater value. Valid through 8-1-92 with coupon. Not valid with any other offer. 15% gratuity will be added to the total before discount. One coupon per couple.

WEEKENDS 8 AM LUNCH SERVED DAILY WINE • BEER • COCKTAILS

MUSIC: THURSDAY, FRIDAY, SATURDAY EVENINGS GEORGE FARRES JAZZ TRIO

3768 Mission Blvd., Mission Beach
Reservations accepted
488-7311

THE NEW VENICE CAFE/BAR OPEN FOR COFFEES, EUROPEAN BREAKFAST & LUNCH

Old Venice

RESTAURANT / CAFE / BAR
2914 CAÑON STREET
POINT LOMA

COFFEES, EUROPEAN BREAKFAST 7 AM
WEEKENDS 8 AM
LUNCH SERVED DAILY
WINE • BEER • COCKTAILS

MUSIC: THURSDAY, FRIDAY, SATURDAY EVENINGS GEORGE FARRES JAZZ TRIO

FOR INFORMATION TELE: 223-6547
• SMOKE-FREE ENVIRONMENT •

LAI LAI FUJI

9070 Hilbert Street, Marshall's Place
578-1886
115 to 116 West Blvd. cost in first driveway on right to Marshall's Place

Open 7 days
Mon.-Sat. 11 a.m.-2:30 p.m. / 5:30 p.m.-9 p.m.
Sun. 11 a.m.-2:30 p.m. / 5:30 p.m.-9 p.m.

DINNER BUFFET INCLUDES: all of the above and... Barbecue ribs • Crab legs • Oysters • Fried fish • Fried shrimp • Teriyaki chicken • Beef w/ broccoli • Garlic shrimp

Not everyone is excited about our \$12.95 all-you-can-eat Prime Rib Buffet.

Includes tender aged beef slowly cooked to perfection, vegetable medley, roasted potatoes, fresh pasta, salad bar and fresh fruit. Or choose our chef's special fish of the day. Buffet is served Friday and Saturday 5-9 p.m. Adults \$12.95. Seniors \$10.95. Children \$6.95.

SAN DIEGO Marriott.

MISSION VALLEY
8767 Rio San Diego Drive, San Diego, CA 92108 • (619) 495-3800

READER'S GUIDE TO RESTAURANTS

hunters who like manna-moon parties and home-style Italian cooking, try this family restaurant. The pizza is a must-value. For entrees, try shrimp scampi over linguine or eggplant parmigiana. One dining room is partially outdoor. Complete menu to p. 10. Open daily. Lunch, Monday through Friday; dinner, nightly. Low-moderate.

MIDWAY, OLD TOWN & MISSION VALLEY

CAPT COVATTE 2461 San Diego Avenue, Old Town, 291-4995. Here's a good spot for a light meal with cuisine that's modestly southwestern. Good buys here is a large car the black bean chili. Sauté peaches in chicken soup with hominy; the quesadilla with mango relish. Breakfast daily includes blue corn pancakes and American dishes. The best seller is fajitas of chicken, beef, or even vegetables which arrive in a sizzling black skillet and is accompanied by black bean chili, sour cream, salsa and tortillas. Young adults gather here. Interesting southwestern interior includes pink plaster corners hawking the menu. Open daily, breakfast, lunch and dinner. Low to low-moderate.

FAIRDOZ CAPANO GALLERY 3166 Midway Drive, 222-0386. Seek out this family-owned and operated restaurant for wonderful Lebanese and Greek food served in a light, airy, surroundings. The owner, a noted artist, displays his paintings. The new extensive menu of fine excellent lunch dishes, stuffed cabbage and sautéed green beans and a wide selection of exotic vegetarian meals. Complete all-day cafe buffet available at lunch or dinner in addition to the regular menu. Given 24 hours, this call will

prepare an astonishing Lebanese feast or low cost. Not to be missed. Open daily, lunch and dinner. Low to low-moderate.

RUSTY PELICAN 5010 Mission Center Road, 291-4975. Since prices here have lowered and the menu revised, this is a very good spot for fish and seafood. The menu is the same as the La Jolla branch, but the bargain dinner for \$9.95 (soup or salad, entrée, potato or rice, vegetable, dessert, tea or coffee), served daily, starts at 4:30 p.m. and ends at 6:00 p.m. Very fresh product. Open daily, lunch and dinner Monday through Saturday. Sunday, dinner only from 4:00 p.m. Low-moderate to moderate.

TRULY TUSCANY AMERICAN CAFE 2304 La Jolla Village Avenue, 291-4966. Low-end use right up, this American-style serves low-cost meals that provide good value for the price. Chicken entrees range from \$5.95 to \$8.50, eggs are served from opening to closing, and such simple dishes as calf liver and braised duck ribs are available. The setting is plain and the restaurant may be filled with tourists. If you stay with fish, chicken or hamburger dishes available with different sauces that are the least expensive, you'll get your money's worth. Open daily, breakfast, lunch and dinner to 10:00 p.m. Saturday and Sunday. Low to low-moderate.

WELLY'S AMERICAN BISTRO 911 Camino del Rio South, Mission Valley, 692-0994. Open daily for breakfast, lunch and dinner, this is a fine spot to remember if you love egg dishes and omelets. The variety is extensive. You may even have an egg white omelet with the filling of your choice. Very pleasant atmosphere and wonderful service. Omelets prepared for breakfast and lunch. California-style dinner entrees include soup or salad. Open daily, breakfast, lunch and dinner. Low to moderate.

EAST COUNTY & STATE COLLEGE

ALPINE INN 2225 Alpine Boulevard, 445-5172. If you're a beef lover, arrive on Sunday only for \$10.95, you'll get huge amounts of good beef, plus hot potatoes, but only on a Sunday. Soup or salad are included, but neither is more than enough. Another good buy is the superbly well and tasty Texas burger served on a Kaiser roll with meat fries. Menu serves just for the burgers. Stay with beef here. Dark interior with red booths. Open daily. Very crowded for both breakfast and dinner on Sunday. Lunch and dinner, Monday through Sunday. Breakfast Saturday and Sunday. Early lunch dinner 4:00 p.m. to 6:00 p.m. Monday through Friday, 2:30 p.m. to 5:00 p.m. Saturday; soup or salad plus entrée \$6.95 to \$7.95. Low-moderate to expensive.

BESSIE'S GARTER 554 Cordell Street (edge of Lemon Grove and Spring Valley), 463-5339. The best Southern food in San Diego is served here. The smooth, open porch, the continental dressing and gravy are mouthwatering. Made-in-the-oven black-eyed peas and collard greens. Chitlins also available and you can't leave without trying the peach cobbler. Tons of wonderful and authentic food. Creole dishes also prepared. Closed Monday. Dinner, Tuesday to Friday, 4:00 p.m. to 9:00 p.m.; Saturday, 11:00 a.m. to 9:00 p.m.; Sunday, 11:00 a.m. to 8:00 p.m. Same menu, lunch and dinner. Low to low-moderate. Call for directions.

THE PEIR MERCHANT 7005 Navajo Road, San Carlos, 682-3811. The new menu makes you an offer you can't

refuse: a choice from eleven fresh fish, plus soup or salad, either rice, baked potato or cornstarch fries for \$9.95. Bake the product is fresh and well prepared and the atmosphere is pleasant; this restaurant provides excellent value at reasonable prices. Not to be missed if you are a fish lover. Diners only, nightly. Low.

LIDO'S ITALIAN RESTAURANT 7235 Boulevard, Lemon Grove, 469-9981. To get the most enjoyment out of this family-style, low-priced restaurant, try the half-order of pizza, especially the sausage "special," lambicci, or the cheese meatballs dinner. The two best chicken dishes are the barbecued and the saucy (the Elmer's recipe) to be sure. You'll be staggered by the amount of food, all of it hearty, not too delicately prepared, but great for the price. Early pizzas are among the most sought-after items. Dinners include soup, salad, entrée, pasta, garlic bread, and coffee. The place is so crowded that the waitresses seem to run, rather than walk. Open daily, continuous service, lunch and dinner. To midnight on Friday and Saturday. Low.

LUNGO'S ITALIAN RESTAURANT 7520 El Camino Boulevard, 468-9980. The pizzas (deep dish, thin crust, created, pizza) are highly satisfying as are the soups and the superior antipasto salad. By day try the hot sandwiches with meatballs or sausage. Many items are obtained from a New York distributor, and the cheeses are especially fine. Closed Sunday. Open continuously, lunch through dining. Low.

MAYO'S AND CYN'S 9755 El Camino Boulevard, La Mesa, 464-7881. The charming menu who appears this restaurant offer authentic Southern specialties. On Friday and Saturday nights, they serve East African platters as well as combinations, half African/half Southern. The premises are immaculate, the service is

immaculate, the service is immaculate, the service is immaculate. The all you can eat lunch for \$4.95 is an especially good buy. Closed Monday. Lunch and dinner, Tuesday through Saturday. Breakfast on Sunday. This restaurant does at roughly \$9.95 p.m. to arrive early. Low.

NIRO'S 3351 Adeline Road, Mission Gorge (off Waring Drive), 287-5757. One of San Diego's favorite family restaurants has re-opened and offers pizzas, antipasto, somewhat like a calzone and pasta dishes. Pasta and tortellini will carry the half-order of pizza, especially the sausage "special," lambicci, or the cheese meatballs dinner. The two best chicken dishes are the barbecued and the saucy (the Elmer's recipe) to be sure. You'll be staggered by the amount of food, all of it hearty, not too delicately prepared, but great for the price. Early pizzas are among the most sought-after items. Dinners include soup, salad, entrée, pasta, garlic bread, and coffee. The place is so crowded that the waitresses seem to run, rather than walk. Open daily, continuous service, lunch and dinner. To midnight on Friday and Saturday. Low.

ORANGE VALLEY 3191 San Marcos Road, El Cajon, 442-3628. Since it's always difficult to find restaurants within striking distance of the fast-growing performing arts center, it's good to remember that Orange Valley is a winner. This family restaurant serves large portions of Japanese standards: tempura, teriyaki, and yakitori as well as very fresh sushi. Entrees include soup and salad, and the menu is highly varied. Open daily, lunch and dinner. Low to low-moderate.

TRANG ANH 7118 University Avenue, La Mesa, 462-0947. Vietnamese dishes sport a French sensibility in this charming, low-cost restaurant that boasts 190 items on its menu. Try the whole crab with vinegar or the squid fried crab, beef in lemon grass, steamed fish with mushrooms, and ginger beef. Shrimp, five-spice chicken, broken rice with barbecued pork, and rice in earthenware pot. Over 25 soups are available. The

premises are immaculate, the service is immaculate, the service is immaculate. The all you can eat lunch for \$4.95 is an especially good buy. Closed Monday. Lunch and dinner, Tuesday through Saturday. Breakfast on Sunday. This restaurant does at roughly \$9.95 p.m. to arrive early. Low.

CANTON SEAFOOD RESTAURANT 4134 University Avenue, 281-4008. Dinner served from 8:00 a.m. to 3:00 p.m. is outstanding. But the variety incursions during the weekends. Be sure to arrive early on Saturday and Sunday for dinner. At dinner, try whole fish in ginger, fresh chicken and scallops. Open daily, breakfast, lunch, and dinner, Monday to moderate.

DOCKERS RESTAURANT 4125 El Camino Boulevard, 283-6381. The slightly messy, dark and cluttered restaurant (it takes a moment for your eyes to adjust) is a haven for hungry sailors who like simple food, large portions and low costs. Open for breakfast, lunch, and dinner, the best bet is the early bird special available Monday through Thursday from 4:00 p.m. to 6:00 p.m. It includes soup or salad, entrée (fish or meat) with baked potatoes and overcooked vegetables, for \$7.95. But you must request it. From the regular menu, try the steak sandwich (served at lunch only) and the bread-crusted fish or select inexpensive entrees. Serves as a house brew. Piano player nightly Friday and Saturday, food to 11:00 p.m. Low to moderate.

MILANO ITALIAN FAMILY RESTAURANT 5231 University Avenue, 287-2790. Low prices that don't change through the years and simple but highly satisfying dishes characterize this family-style dining room, not unlike the Milano di La Jolla. New management, the Milano has consisted of soup or salad, garlic bread, spaghetti, lasagne and cheese pizza. \$10.95 for people, available nightly. The cuisine and eggplant parmigiana are also appealing. Favorable cooking, not service. Unpretentious but dash-

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Clairemont Village
272-2888

Early Bird Special Menu \$3.95, 4-6 pm

ALL YOU CAN EAT LUNCH DINNER \$4.95 \$5.95

COMPLIMENTARY SNOO CRAB OR FRIED SHRIMP*

Over 50 items changing daily including:

- Seafood
- All main dishes
- Chicken
- Beef
- Appetizers
- Soup
- Vegetables
- Fried
- Noodles
- Desserts
- Fruit
- More

Dinners include egg roll, fried shrimp, fried won ton, soup or salad, rice & 2 entrees

2 DINNERS FOR \$11.95

- Szechuan chow mein
- Szechuan chicken
- Szechuan beef
- Szechuan vegetables
- Sweet & sour pork
- Curry rice noodles
- King pao chicken
- Sweet & sour chicken
- Chicken egg foo ying
- Chicken beef or shrimp
- Szechuan chicken
- Vegetables & chicken
- Curry rice noodles
- Sweet & sour chicken
- Over 50 items

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ORANGE VALLEY

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LACOSTA

2.99 SUSHI FOR LUNCH

20 pieces combination with sauce

- Teriyaki Chicken & California Roll \$3.99
- With hot sauce & soy sauce
- Now serving Udon

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Children \$8.95 Under \$8.95

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Friday, July 17 - 8:30 pm - 12:30 am
THE TOMMY GANNON DANCE BAND

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CILANTRO PASTA \$6.95
Thin spaghetti topped with a cilantro meat prepared with pork ribs, tomatoes, cheese and garnished with mushrooms

ENCHILADAS SUIZAS \$7.95
Two corn tortillas rolled and stuffed with beef or chicken smothered with a mild, creamy tomato sauce and topped with melted cheese. Served with rice and beans.

SEABASS MEXICANO \$7.95
Pan-seared sea bass with potatoes and parmesan sautéed in olive oil. Served with rice and beans.

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- Eleanor Widmer, The Reader

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READER'S GUIDE TO RESTAURANTS

your rate is high. The early bird dinner (pork, ribs, corn, and eggs over rice) is available all day. Try the burger restaurant with simple decor. Closed Monday, lunch, Tuesday through Friday, dinner, Tuesday through Friday, 11:30 a.m. to 10:30 p.m. Low to moderate.

DOWNTOWN

CROCK'S 802 Fifth Avenue, downtown, 231-4333. Ray Nakashima, the prize-winning chef, has done wonders with the new menu, and the Swedish wrapped in seaweed, the orange trout, the lamb salad and chicken cake are high. There's a place to remember if it's late, you're done with a full meal, and you want a spot that's lively. Crowded weekends end of midnight late night. Lunch Monday to Friday, 11:00 a.m. to 2:00 p.m.; Saturday, 10:00 a.m. to 2:00 p.m.; Sunday, 10:00 a.m. to 2:00 p.m.; dinner Sunday, 4:30 p.m. to 10:00 p.m. Moderate.

YOSHINO 1790 West Washington Street, 295-2232. If you find a long line of people outside the door just before opening, it's because the low prices haven't changed in years and the Japanese food keeps the place. Try the same chicken, the broiled fish or the

day, and a "pleasant" dish, katsu don (pork, corn, onion, and eggs over rice) all for minimal costs. Try the burger restaurant with simple decor. Closed Monday, lunch, Tuesday through Friday, dinner, Tuesday through Friday, 11:30 a.m. to 10:30 p.m. Low to moderate.

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completely revised and prices scaled down. Among the winners are the pasta (especially the vegetarian casseroles) and the fresh fish. Hot region, beautifully prepared, is about \$13.50. Diners are still among the best in the city. Charming room, attentive service. Excellent fixed price meals, with three courses for \$14.50. Closed Monday, lunch, Tuesday through Friday, dinner, Tuesday through Friday, 11:00 p.m. to 1:00 p.m. and Saturday, Moderate.

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LA GRAN TAPA

234-8272. While the offerings are limited compared to what you find in Spain, eating in one of the two patios will remind you of the traditional menu changes every few weeks, the items to look for are the black bean soup, Greek style shrimp with feta cheese, octopus, and romaine salad. Fatous tapas is available for a low price, and a large bowl of hot soup is available for a low price. Try the same chicken, the broiled fish or the

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666-8666

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Pasha's

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STEAK & SUCH RESTAURANT

Check out our great breakfast specials

Open 5:30 a.m. to 3:00 p.m.

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Open 11:00 a.m. to 10:00 p.m.

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READER'S GUIDE TO

THE MUSIC SCENE

CONCERTS

The Cat in the Hat (San Diego School's Outdoor Amphitheater, tonight, Thursday, July 16, 6 p.m., 940 Carmichael Street, San Diego, 238-4184).

The Notables (Spreckels Organ Pavilion, tonight, Thursday, July 16, 6:15 p.m., Balboa Park, 235-1105).

The Continental (Torrey Pines Christian Church, tonight, Thursday, July 16, 7 p.m., 8320 La Jolla Village Drive, La Jolla, 455-3550).

The Inverness (Oris Hotel, Pacific Beach, tonight, Thursday, July 16, 9 p.m., 355 Union Street, downtown, 236-7642).

Knockout (Real Wood Zee, and Green Lantern, tonight, Thursday, July 16, 9 p.m., 2912 Kettner Boulevard, 234-9031).

"KISS" All-Star Party (featuring George Clinton and Blazin' Betty Up Tavern, tonight, Thursday, July 16, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022).

Blissed (Maga Park, Friday, July 17, 8 p.m., Carlsbad Boulevard and Beech Street, Carlsbad, 434-2903).

Powerhouse (The Cafe, Friday, July 17, 7 p.m., UCSD's campus, La Jolla, 534-2311).

Richard Glick and Ron Harvitz (Chico's Tavern, Friday, July 17, 7 p.m., 10920 North Torrey Pines Road, La Jolla, 490-0000 or 594-3607).

Henry Glass (Vader's & Big O' Decker, and Smain Rodin, Friday, July 17, 8 p.m., 3281 Street, downtown, 236-8988).

"Friends and Lovers III" (a benefit for UCSD's Owen Clinic, featuring Perry Watson, Chris Hensley, and Deborah Liv Johnson, First Christian Church, Friday, July 17, 8 p.m., 4190 Front Street, Hillcrest, 294-6255).

Nine Senses (Hilton Hotel, Friday, July 17, 8 p.m., 17715 East Mission Bay Drive, Mission Bay, 496-9135).

Don Teegleberg and Eliza Gilbey (Open Air Theater, Friday, July 17, 8 p.m., San Diego State University campus, 584-6947 or 278-3335).

The Cafe Quartet (Pamirak Cafe, Friday, July 17, 8 p.m., Flower Hill Shopping Mall, 2630 Via de la Valle, Del Mar).

San Boney with Mike Wolford, Bob Magnusson, and Jim Plank (Horton Grand Hotel, Friday and Saturday, July 17 and 18, 8 p.m., 7111 Island Avenue, downtown, 544-1886).

Jimmy Witherspoon (Jazz Note, Friday through Sunday, July 17 through 19, 9 p.m. and 10 p.m., Sunday, 1 p.m. and 9 p.m., Diego's Restaurant, 801 Carpentier Avenue, Pacific Beach, 272-1832).

Steve Wynn (Big Car, and Del Fx, Carlsbad, Friday, July 17, 9 p.m., 2912 Kettner Boulevard, 294-9033).

King Mother and Lawrence Dean (Savoy, Friday, July 17, 9 p.m., 2228 Bacon Street, Ocean Beach, 462-7247).

They Might Be Giants and Freedy Johnston (Liquors, Friday, July 17, 9 p.m., Pacific Amigos Shopping Center, Vista, 739-1355).

BOF (Jury) and **On One** (Judy Up Tavern, Friday, July 17, 9:15 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022).

"River Valley Rockin' 92" (featuring Naked Earth River Valley Farm, Saturday, July 18, noon, Mission Valley, 294-3445).

World Beat (Chula Vista Center, Saturday, July 18, 1 p.m., 11 Street and 10th Avenue, Chula Vista).

The Royal Crows (Reverend, Saturday, July 18, 8 p.m., 528 J Street, downtown, 236-8988).

Crash Worship
with the
Tacklebox Faces



Crash Worship Bay Area performance

REVIEW

Once I saw a performance by Survival Research Laboratories. It was under the Fourth Street freeway exit off Highway 56 in San Francisco at midnight. We all sat on bleachers against a temporarily storm-fenced-in area and watched an enormous, ominous-looking machine flay an entire skinned cow.

Meanwhile, various other machines of destruction crept along the tarmac, doing damage to carcasses put in their way, all to the grinding sound of Matt Hecker's ear-splitting industrial soundtrack. SRL's Mark Pauline roamed around adjusting and controlling and setting things off, while we grew more frightened at the disturbing images, the spurts of blood and guts, and just plain noise.

"We speak the language of crisis."

The climax came when Pauline shot a 35-foot column of flame out of a hose toward the audience, causing us first to cower back against the fence and then, as the heat intensified and our eyebrows singed, to climb the fence like so many panicked monkeys. I remember having to pull my friend Elizabeth up out of a fetal position she'd retracted into, wondering, if she didn't uncurl soon, if it'd be fair just to leave her like that, terrified and whimpering, just to save my own skin. It was clear that what Pauline was creating was a replica of what it's like to be in a war — the feelings you have, the blood you see, the decisions you make under hideous duress.

I'm repeating this story to emphasize the artistic value of this type of performance — a point that was hotly debated in San Francisco a few months ago, when SRL was invited to open the ground-breaking ceremony for the city's new art museum. San Diego's Crash Worship ADRY (the initials stand for "Adrenaline Dr. Rotors Violence") are not as extreme as SRL, but they are of the same school. Man's inhumanity to man is documented in performance where bands deconstruct sound, reducing an audience's sophistication to a more primitive time and place. "We speak the language of crisis" is one of Crash Worship's earlier slogans, and it's as good a description of what they do as any.

Crash Worship's milieu is musical, however, not mechanical like SRL. The six-piece outfit plays a severely rhythmic, very danceable, extremely loud version of a tribal stomp. Live, its three drums are topped by the siren-like guitar and dueling shrieks of vocalists. Crash Worship has just released a CD (entitled *Experiments*) available through their mail-order company Alarma!, but their art lies more in performance than in recorded work. Like SRL, they are not so much concerned with American taboos such as sexuality and nudity as with primitivism, violence, and catharsis — a trio of concerns that they term

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BEST MAINSTREAM OR PIONEERING JAZZ <input type="checkbox"/> DANIEL JACKSON'S REAL JAZZ BAND <input type="checkbox"/> CHARLES MCPHERSON <input type="checkbox"/> MIKE WOFFORD <input type="checkbox"/> AJ COCKE AND HIS BAND <input type="checkbox"/> PETER SPAGNUE <input type="checkbox"/> (WRITE-IN)	BEST FOLK OR ACQUINTANCE <input type="checkbox"/> DEBORAH LIV JOHNSON <input type="checkbox"/> RECKLESS ARABIAN <input type="checkbox"/> THE ROBBINGS <input type="checkbox"/> CINDY LEE BERRYHILL <input type="checkbox"/> SUE HERTON <input type="checkbox"/> (WRITE-IN)	BEST REGGAE OR WORLD BEAT <input type="checkbox"/> BIVITO <input type="checkbox"/> CANNY REEFERS <input type="checkbox"/> COMMON SENSE <input type="checkbox"/> ROUGHNECK POSSE <input type="checkbox"/> CITIZEN-9 <input type="checkbox"/> (WRITE-IN)	BEST HARD ROCK <input type="checkbox"/> PSYCHOTIC WALT <input type="checkbox"/> BASTILLE <input type="checkbox"/> 68 LOVE GUNS <input type="checkbox"/> VLADIMIR RUDENIN <input type="checkbox"/> ASPHALT BALLET <input type="checkbox"/> (WRITE-IN)	ARTIST OF THE YEAR <input type="checkbox"/> AJ COCKE <input type="checkbox"/> EARL THOMAS <input type="checkbox"/> EDDIE VEDDER (PEARL JAM) <input type="checkbox"/> DANNY CLARK (ASPHALT BALLET) <input type="checkbox"/> CANDICE KANE <input type="checkbox"/> (WRITE-IN)	9IX ROCK 102.1 FMR KIFM BROCK KID FM

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READER'S GUIDE TO THE MUSIC SCENE

"Festival Musical" featuring
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Center, Saturday, July 18, 8 p.m., 111
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278-TIXS.

Garth Brooks 32nd Street Naval Air
Station, Saturday, July 18, 8 p.m.,
278-TIXS.

The Lary Grogan, Lucy's Fur Coat,
and **Katie Jay's Big Of Deven**
Café, Saturday, July 18, 9 p.m.,
2812 Kettner Boulevard, 294-9033.

The Bullies Band and Toots Iguala,
Saturday, July 18, 9 p.m., Pacific
Amp Shopping Center, Tijuana,
Baja California, 278-TIXS.

The Crowl's Kingsmen and the
Bluesmen Holly Up Tavern, Saturday,
July 18, 9:15 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022.

The Chicago Slim Brown
Scraps Park, Sunday, July 19, 2 p.m.,
La Jolla, 434-1314.

The Allman Brothers and Blues
Travelers San Diego Convention
Center (under the sails), Sunday, July
19, 3 p.m., 111 West Harbor Drive,
downtown, 278-TIXS.

Mike Watt and the **Athenians**
Music and Arts Library, Sunday, July
19, 4 p.m., 1088 Wall Street, La Jolla,
434-5672.

Dr. Fogelberg and the Interiors
Lowe Memorial Bowl, Sunday, July
19, 4 p.m., Memorial Park, Third
Avenue and Park Way, Chula Vista,
691-5140.

Manly Mousing and the Three Kids
Katie Jay's Big Of Deven
Café, Sunday, July 19, 7:30
p.m., 2812 Kettner Boulevard,
Solana Beach, 481-9022.

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p.m., 2812 Kettner Boulevard,
Solana Beach, 481-9022.

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"self-defense, health, and spiritual training." Band member
Simon Cheffins has been quoted as saying that they're attempt-
ing to "reassociate" audiences to their more natural, animalistic
state by "carrying" physically to those extremes where con-
sciousness absorbs subtle influences and enters active trans-
states."

Despite these goals, there is nothing pretentious or con-
trived about Crash Worship: they don't use simulated bodily
fluids to shock, nor do they worry too much about subtlety and
the meaning of their act. They just howl at the world at the top
of their lungs and let your imagination do the rest. What I like
best about seeing Crash Worship is its grasp of the elemental
nature of art. Rousseau said, "Everything degenerates in the
hands of man," and he was right. Thus, the closer art gets to
its primal source, I think, the less degenerate it really is.

Crash Worship was formed in 1985 in Encinitas by
Simon Cheffins, Jeff Mattson, Marquis Wolff, and JKL. It was
originally conceived as a musical project but evolved into a
multimedia one early on. "We actually have the ability to play
music, believe it or not," admits vocalist Jeff Mattson. "Unfor-
tunately, it sometimes takes a back seat to the show. Some
nights are musically really bad but also really fun."

According to Mattson, the band is currently working on
becoming more self-sufficient, finding a permanent sound
man, and, frankly, leaving hometown San Diego. As it is, Crash
Worship doesn't perform locally very often. Their perfor-
mances generally occur in found spaces—warehouses, railroad
yards—but members have trouble getting the correct num-
ber of permits, and when they do, they run the risk of being
shut down the day of show. The date and venue of their most
recent San Diego performance six months ago had to be altered;
when the show finally came down, Worship themselves ended
up canceling due to a band member's injury.

In cities like San Francisco, however, there's no such
problem. Nightclubs routinely book the band, for the simple
reason that they have quite a draw amongst what my crowd
likes to call the "tickleback faces"—you know, pierced peo-
ple, neo-pagan types with rings through lips, nose, and eyebrow.



Last month, Crash Worship played two shows in the Bay Area:
one at San Francisco's relatively staid Kennel Club and the
other across the bay at the Paradigm Studios in Oakland.

The Kennel Club show was opened by Idaho's Scorched
Earth Policy, a metallic, thrashing band with no dynamics and a
little pretensions to art or meaning. They reminded me of a
phrase of praise used to describe this type of music in a *Charged
House Productions* pamphlet—"pure concussive." Unlike
the pamphleters, I didn't consider the description a compli-
ment. A 45-minute break between bands featured videos of a
kind that were heavy on blood and buttocks, a series of vio-
lence-ridden cartoons, and most interestingly, a bludgeoning
industrial soundtrack topped by a recording of George Bush's
national address ("Landowners must end!" made on the night
of the L.A. riots. The juxtaposition of his bludgeoning voice
over the passionately angry music was startling.

Eventually, the lights dimmed and the music faded.
Crash Worship entered the house from the back, marching in
single file, beating on drums, blowing on whistles and noise-
makers, spraying the crowd with blasts of electric water. They

continued on next page

READER'S GUIDE TO THE MUSIC SCENE

continued from previous page



Jeff Mattson
were dressed like characters in *Lord of the Rings*, in cloaks or
sleeve silver pants, some of them semi-nude and daubed in
mud or paint. It was a noisy, impressive, circus-like parade, remi-
niscent of pagan mummers or Renaissance Faire pageantry,
but the scene they created, dancing and whooping through
the crowd, was not without an element of fear, especially
when amplified fireworks were set off onstage, and one mem-
ber of the band sprayed the crowd with sparks. During most
of the performance, the darkened stage was illuminated only
by a brain-blistering strobe light. It's a wonder no one had an
epileptic fit.

Additionally, all of the onstage equipment was covered
in what looked like *Sanctus* Wrap, not to mention a veil of smoke
created by the aftermath of fireworks, so the equipment's—
and band members'—shadowy outlines soon resembled some-
thing so much as a cave full of screaming troglodytes. The
music could be described as
shattering polyrhythms topped
by, well, by the language of
crisis itself. Technical difficul-
ties raged, but the band
managed to keep up the thrum-
bling tribal rhythms for almost
an hour anyway, while por-
tions of the audience—the ones who braved the front of the
room—leapt and danced. Druid-like, and the more faithful
(like me) kept well back of the danger zone, staring, absorbed
by the blurry riffs going on in the shade of the stage.

It was all very intense but also kind of amusing. There
wasn't the usual sense of didacticism, opprobrium, and gloom
that most industrial music inspires. Instead, despite the grim
overtones of the music itself, the whole scenario seemed rather
jolly and fun. Perhaps this is because Crash Worship are from
sunny San Diego, rather than from Germany, the super-intel-
lectual, spiritual home of nihilism. By downplaying the cold
and technologically intimidating aspects this music usually
features, and by coarsely mingling with the crowd, Crash Wor-
ship obliterates the barriers between audience and band within
the first few minutes of the show. This tactic is antithetical to
all things avant-garde, which presumes the superiority of the
artist over the audience as its entire raison d'être. Not so Crash
Worship: the band can't seem to escape vestiges of its warm
and friendly background.

In a feeble attempt to create some European-style mys-
tique, Crash Worship does occasionally try to shroud itself in
mystery—giving members weird nicknames, wearing odd
costumes, and discussing satanism and methods of altered states
of consciousness with reporters. But as their popularity in live
performance increases, their pomposity decreases propor-
tionally. "A lot of people like to expose a certain philosophy
around us," Mattson admits. "But the truth is we're just try-
ing to have the best parties possible."

(You can order Crash Worship ADNR videos and CDs
from Amazon, P.O. Box 230404, Encinitas CA 92024.)

The Conduys Las Vegas School's
Outdoor Amphitheatre, Thursday,
July 23, 8 p.m., 4945 Caranosa Street,
San Jose, 258-4184.

A Mixed Bag Synchro Organ,
Pavilion, Thursday, July 23, 9:15 p.m.,
Balboa Park, 235-1100.

Wild At Tanka Sound FX,
Thursday, July 23, 9 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 960-8022 or 278-TIXS.

Coltrane Gangbusters and
Caterpillar, Thursday, July
23, 9 p.m., 2812 Kettner Boulevard,
294-9033.

Kris Kristofferson and Jack
Tompson Holly Up Tavern,
Thursday, July 23, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
481-9022.

Juan Carlos Quintana Mages Park,
Friday, July 24, 8 p.m., Carlsbad
Boulevard and Beach Street, Carlsbad,
434-2904.

Blat, Offspring, and **Grope** Car
Cafe, Friday, July 24, 8 p.m., UCSD's
campus, La Jolla, 534-2311.

The Electric Blue Hops and **Henry**
Glass UCMA, Friday, July 24, 8 p.m.,
355 Union Street, downtown,
239-7462.

Dr. Tusk, **Daddy Long-legs**, and
Frank Son's Bodes, Friday, July 24, 8
p.m., 528 F Street, downtown,
236-8988.

George Strubbe Pannikin Cafe,
Friday, July 24, 8 p.m., Flower Hill
Shopping Mall, 2830 Via de la Valle,
Del Mar.

The Jesus Brothers Tote last
Night, Friday through Sunday, July 24
through 26, 8 p.m. and 10 p.m.,
Sunday, 7 p.m. and 9 p.m., Diego's
Restaurants, 860 Garnet Avenue, Pacific
Beach, 272-1932.

The Tom Little Trio Horton Grand
Hotel, Friday, July 24, 8:30 p.m., 311
Island Avenue, downtown, 544-1886.

Fantasy 7, **Burning Heads**, and
Ghetto Schell Carlsbad, Friday, July
24, 9 p.m., 2812 Kettner Boulevard,
294-9033.

The Masters and the Gin Men
Belly Up Tavern, Friday, July 24, 9:15
p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

The Mick Taylor Band Sound FX,
Friday, July 24, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 960-8022 or 278-TIXS.

"Funderluster for Nook Homes"
featuring **Ellen Lawrence**, Nook
Homes, Saturday, July 25, 7 p.m.,
1528 Camper Road, Jamul, 660-6200.

The David Williams, **Chowhows**,
and **Chickens Farm** UCMA, Saturday,
July 25, 8 p.m., 355 Union Street,
downtown, 239-7462.

Randy Blue, **Joe Brindley**, and
Diablo 8 Bodes, Saturday, July 25,
8 p.m., 528 F Street, downtown,
236-8988.

John Ketcher and **Dave Howard**
Synchro Organ, Saturday, July 25,
9 p.m., 354 Front Street,
747-7054.

John Preston San Diego Folk
Heritage Auditorium, Saturday, July
25, 8 p.m., 215 Ninth Street, Del Mar,
438-8030.

The Jackalords Horton Grand Hotel,
Saturday, July 25, 8:30 p.m., 311
Island Avenue, downtown, 544-1886.

Toni Thomas Ellen Browning
Scraps Park, Sunday, July 26, 2 p.m.,
La Jolla, 434-1314.

Gary Scott and **Art Johnson**
Pannikin Cafe, Sunday, July 26, 7:30
p.m., Flower Hill Shopping Mall, 2830
Via de la Valle, Del Mar.

Spit Emerald City, Sunday, July 26, 9
p.m., Pacific Beach, 481-7925.

Michael Martin Murphy Leo's Little
Bit of Country, Sunday, July 26, 8:40
p.m., San Marcos Boulevard and San
Marcos, 436-8030 or 744-4120.

WASP featuring **Blackie Lawless**
Sound FX, Sunday, July 27, 9:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 960-8022 or 278-TIXS.

Coca-Cola CONCERT SERIES

DAN FOGELBERG
AND HIS BAND
1992 SUMMER TOUR
SPECIAL GUEST
ELIZA GILKYSOON
FRIDAY JULY 17 8PM
Open Air Theatre

STARRING
JIMMY CLIFF
BURNING SPEAR
MAJEK FASHEK
FRIDAY JULY 31 7PM
Open Air Theatre
ON SALE NOW!

CROSBY, STILLS & NASH
with special guest **MARC COHEN**
SUNDAY AUGUST 9 8PM
Open Air Theatre
ON SALE NOW!

k.d. lang
ON SALE NOW!
TUESDAY
AUGUST 11 8PM
SAN DIEGO
SYMPHONY HALL
in concert
Arulon

MADNESS ALL WEEK LONG!

Monday
Live Band -
Call for info
\$1.50 Well,
Wines &
Drafts

Tuesday
Jaw Productions
present
BIG TUESDAYS
\$1.50 Drinks &
Domestic Bottles
60¢ Grape Shooters

Wednesday
Hump Day
BUCK NIGHT
ANY DRINK
\$1.00
All Night!

Thursday
all bands
Tonight
TREVOR
JAMES BAND
Next Week: KU DE TAH

Friday
All-Night
Happy
Hour
Free Mexican
Buffet 6-8 pm
\$1.50
Iced Teas

Saturday
DOLLAR
Drinks
All Night!

Sunday
HOSPITALITY
NIGHT
No cover for
restaurant, hotel &
nightclub employees

4190 Mission Blvd. • Pacific Beach • 581-6164

MONDAYS
LIVE
ENTERTAINMENT
drinks & shots
\$1.00 10 pm

TUESDAYS
102 ROCK NIGHT
\$1.00
wells • drafts • Long Island • shots

WEDNESDAYS
SAFARI SUMMER
BBQ PARTY WITH Q106
beginning 4 pm
Live reggae music with
OBRAH
6-11 pm

50¢ WELL DRINKS
HOUSE WINES AND
DOMESTIC DRAFTS
served 5-7 pm
Sizzling BBQ Happy
Hour food special.

THURSDAYS
LADIES' NIGHT
DANCE PARTY
10 pm
\$1.50 well, house wine
and drafts all night

FRIDAYS & SATURDAYS
PROGRESSIVE
DANCE PARTY
\$1.00
watermelon shots
and Kamikazes all night.
22-oz. Long Island &
E-Bar Lemonade
Specials served
in a glow cup.
You keep the cup.

SUNDAYS
LIVE MUSIC WITH
THE OFFENDERS
10 pm
\$1.00
drafts, sex on the beach
shots and Margaritas

Elephant Bar
8880 VILLA LA JOLLA DR.
587-1993

READER'S GUIDE TO THE MUSIC SCENE

The Gary Scott Quartet: The Amphitheatre at Westminster Presbyterian Church, Monday, July 27, 6:30 p.m., Canon & Talbot Streets, Point Loma.

The Nighttime Breweries: Humphrey's, Monday, July 27, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIKS.

Mickal Emerald City: Monday, July 27, 7 p.m., Pacific Beach, 462-7267.

The Soling Sea Speckles Organ Pavilion: Tuesday, July 28, 6:15 p.m., Balboa Park, 235-1100.

Freddie Cole La Costa's Tournament of Champions Lounge: Tuesday through Saturday, July 28 through August 6, 8:30 p.m., La Costa Resort and Spa, Costa Del Mar Road, Carlsbad, 438-9111.

David Rindler and Rhonda Bell: Tuesday, July 28, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

The San Diego Men's Chorus: Wednesday, July 29, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIKS.

Four of Silence: Wednesday, July 29, 8 p.m., 3717 India Street, 295-5654.

Innovative, Gorgephobia, and Morning: Wednesday, July 29, 9 p.m., 555 Union Street, downtown, 239-7662.

Backman Turner Overdrive: Sound FX, Wednesday, July 29, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Sparks, the Chameleon, and Powerhouse: Wednesday, July 29, 9 p.m., 2812 Ketter Boulevard, 294-9033.

The San Diego Historical District: Thursday, July 30, 6:15 p.m., Balboa Park, 235-1100.

Blues Southern Speckles Organ Pavilion: Thursday, July 30, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Soundwaves and Gorgephobia: Thursday, July 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 461-9022.

Real Thomas and the Blues Ambassadors: Friday, July 31, 6 p.m., Carlsbad Boulevard and Beach Street, Carlsbad, 434-2064.

Henry CBE, Burning House, and Major Punks: Friday, July 31, 7 p.m., San Diego State University campus, 594-0827 or 278-TIKS.

Duane Randall Humphrey's: Friday, July 31, 7 p.m. and 9 p.m., 2241 Shelter Island Drive, Shelter Island, 523-1010 or 278-TIKS.

The Mighty Mighty Soundmen and Daddy Longlegs: Friday, July 31, 8 p.m., 555 Union Street, downtown, 239-7662.

DFA, Solana Servers, and Wilderness: Friday, July 31, 9 p.m., 528 F Street, downtown, 234-8988.

The George Cabot Trio: Saturday, July 31 through Sunday, July 31 through August 1, 8 p.m. and 10 p.m., Sunday, 7 p.m. and 9 p.m., Diego's, San Marcos, 941 Garrett Avenue, Pacific Beach, 272-1882.

Chewbacca, Don Chet Night, and Trunk Water: Saturday, July 31, 8 p.m., 2812 Ketter Boulevard, 294-9033.

Dr. B.: Sunday, July 31, 9 p.m., 2229 Bacon Street, Ocean Beach, 462-7267.

The Charleston UK and the Charleston Whodunnit: Sunday, July 31, 9 p.m., Pacific Amphitheatre, San Diego, 524-1000.

Kudos to the Balding Folkie



James Taylor

REVIEW

James Taylor has always presented a paradox as both a recording artist and a live performer. Those who are not enthralled by the soft folk-rock genre, of which he is a master, find it difficult to explain an admiration for "Sweet Baby James." What is harder for me to reconcile is my disenchantment with a "70s-bred pop-folkie who cultivated an image of the reclusive and my affection for an American singer-songwriter who has accumulated an impressive body of work over the last two decades.

His work habits can be discomfiting in close to 23 years of releasing hit-then-miss albums, no one would dare give Taylor credit for being prolific. His detractors accuse him of obsessive perfectionism: no strum-a-dum-dum "Knockin' On Heaven's Door" or "Penny's on a Bummer" ineptitude for this folkie Bob. Even Stephen Holden, one of the few rock critics who has written kind words about him, remarked that Taylor was the type who would be tempted to "give direction lessons to the blues."

Such fastidiousness has tended to quell excitement, but you don't expect Taylor to do a Rod Stewart-Mick Jagger imitation. Indeed, during his 1979 tour in support of *Flag*, the worst moment I can remember at a J.T. jam was when he tried to rock out to Eddie Cochran's "Summertime Blues" (with Waddy Wachtel churning out hoarse power chords while his employer attempted to do the jerk on the Sports Arena stage).

No, it is not his rock and roll affectations — not "Meeky inbird" with ex-wife Carly or "It's in His Kiss" with Sister — that have made him a success. It's his songs, his melodies, his lyrics, his voice — that have made him a success. It's his songs, his melodies, his lyrics, his voice — that have made him a success.

James Taylor
Convention Center Outdoor Amphitheatre
Tuesday, June 30

READER'S GUIDE TO THE MUSIC SCENE

continued from previous page

Kate — that have made him a important figure in pop music. He may be stolid and cautious about choosing the right couplet, image, and word, but one could say that about such poets as Cormack McCarthy, James Dickey, even Stephen Crane. He may not be on the level of McCarthy's *All the Pretty Horses*, but for the genre in which he excels, songs such as "Highway Song," "Copperline," and his unique revision of "The Man Who Shot Liberty Valance" come damn close. He comes closer to redefining a view of this country than Dylan and Robbie Robertson. I would liken him to Newman and Simon, though I still have my doubts about the latter.

Of course, none of his talent as a lyricist would count if he didn't write such pretty, haunting melodies that do not have the resilient treble tenor; and were not one of the best acoustic guitarists. His skills cover a wide range of folk styles with a nice amount of blues and jazz ornamentation for balance.

The excellent and quickly shelved *One Man Dog*, while not much on the songwriting quotient, showed off his guitar playing to fine measure, even when opposite John McLaughlin. He has never been truly convincing as the honkie bluesman, despite his remarkable chops. Perhaps that's because his blues-styled tunes — "Steamroller Blues" or "Oh, Baby, Don't You Lose Your Lip on Me" or even the semi-convincing "Blues Is Just a Pain" — that have been connected as jockey goods, a chance to show off his unique finger and chording styles. These performances have since become crowd-pleasers, and some have compared them to Son House and Robert Johnson tributes, but they're more reminiscent of the Ralph Macchio character portrayed in Walter Hill's film *Crossroads*.

What I like most about James Taylor are his piquant, picturesque, and moving pages from a torn diary. This is not just evident on the works from his yearbooks but also from what I consider his masterworks: the eponymous *Apple Records* debut, *Mud Slide Slim and the Blue Horizon*, *Walking Man, II*, *Dad Lover*, *His Work*, and his latest, *New Moon Shine*. All of his albums have much to recommend, and even his lesser performances (such as his last show at the SDSU amphitheatre) contain peculiar moments of charm and wonder.



His recent show at the Esplanade Marina Park South revealed the dour and overly reflective side, the gentle campfire appeal, and a heretofore uncomfortable jocular spirit. I would not suggest that his lousy jokes could make anyone at Comedy Central fret about Taylor finding a new career, but it was clear that he's more relaxed now about his rabid followers. (I would hardly go as far as George Garga of the *Union-Tribune* and say that Jimmy quips as the proverbial "class clown.")

Except for a few moments — lame like "Mexico" or "Shower the People" or his blather — my biggest disappointment was the lack of tunes from Dad and the absence of his most poignant tune, "Millworker." Overall, the two-hour show included representative hits from his entire career.

When Taylor is at the top of his bent and his polished band is kicking in with him, there is very little to quibble about. I still long to do away with "You've Got a Friend" and "Sunny Skies," but those are minor complaints. Perhaps playing "That Lonesome Road" or "Her Town Too" is just too painful for him at this point in life. I still give the show a four out of a possible five — isn't that enough?

Blackthorn: Sound FX, Friday, July 31, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Marked Angel and Demons: Saturday, August 1, 8 p.m., 555 Union Street, downtown, 239-7662.

The Forbidden Pipe: Sunday, August 1, 8 p.m., 528 F Street, downtown, 234-8988.

Overviews, the Nightingales, and the House Cabals: Sunday, August 1, 9 p.m., 2812 Ketter Boulevard, 294-9033.

The Lonesome, Julius Hatfield, and Centre George Sound FX: Sunday, August 1, 9:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Casual Communion: Sunday, August 1, 10 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Forthright Memorial Bowl: Sunday, August 2, 4 p.m., Memorial Park, Third Avenue and Park Way, Chula Vista, 941-5948.

The Jerry Garcia Band: Sunday, August 2, 5:30 p.m., Southwestern College campus, Chula Vista, 278-TIKS.

John Kay and Steppenwolf: Sunday, August 2, 8:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Kenny G's Horns: Sunday, August 2, 9 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Mick Fleetwood's Zoo: Sunday, August 2, 10 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 10:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 11 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 11:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 11:45 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 12 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 12:15 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 12:30 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 12:45 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 1:00 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

The Lonesome Quartet: Sunday, August 2, 1:15 p.m., 8022 Clairemont Mesa Boulevard, Clairemont, 560-8022 or 278-TIKS.

Coca-Cola CONCERT SERIES

indigo girls

WITH SPECIAL GUEST **MATTHEW SWEET**

FRIDAY AUGUST 28 8PM *Open Air Theatre*

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Arden

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READER'S GUIDE TO THE MUSIC SCENE

"Hammered Dulcimer Night"
featuring Jeff Brant, Lily Delafolia,
Jim Harris, David Russell, and the
Multi-Hand Hammer Band. Chorus
Restaurant, Friday, August 7, 7 p.m.,
10820 North Torrey Pines Road, La
Jolla, 436-4030 or 554-3663.

**Hubert, Quickwood, and
Hammered SODA, Friday,**
August 7, 8 p.m., 555 Union Street,
downtown, 239-7862.

Cecilio and Kapone Humphrey's,
Friday, August 7, 9 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.

**The Brian Lynch Band
Schoonhoven Quartet:** Horton
Grand Hotel, Friday and Saturday,
August 7 and 8, 8 p.m., 311 Island
Avenue, downtown, 544-1886.

**Gas Huffer, Dely Tuck, and
Sweetheart Cabash,** Friday, August 7,
9 p.m., 2812 Ketter Boulevard,
294-9033.

**Spring Monkey and Girls Against
Boys** (with former members of Seal
Soda), SODA, Saturday, August 8,
9 p.m., 555 Union Street, downtown,
239-7862.

**The Joint Chiefs and the Bluenote
Cabash,** Saturday, August 8, 9 p.m.,
2812 Ketter Boulevard, 294-9033.

**Babylon A.D., Barry Blum, and
Wildside Sound FX,** Saturday,
August 8, 9:30 p.m., 8022 Clairmont
Mesa Boulevard, Clairmont.

**The Mainstream Ellen Browning
Scrpps Park,** Sunday, August 9, 2
p.m., La Jolla, 434-1314.

**The John Harris Latta Jazz
Ensemble Memorial Band,** Sunday,
August 9, 4 p.m., Memorial Park,
Third Avenue and Park Way, Chula
Vista, 691-5140.

**The Adrenaline First Unitarian
Church Band** La Jolla, Sunday, August 9,
6 p.m., 4190 Front Street, Hillcrest,
292-5229.

**Stanley Jordan and George Harwood
Humphrey's,** Sunday, August 9, 6
p.m. and 8:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.

The Heads and the Dragons Bodies,
Sunday, August 9, 8 p.m., 528 F
Street, downtown, 236-8988.

Crosby, Stills, and Nash Open Air
Theater, Sunday, August 9, 8 p.m.,
San Diego State University campus,
594-6947 or 278-TXKS.

The Fleet City Jazz Band Speckels
Organ Pavilion, Tuesday, August 11,
6:15 p.m., Balboa Park, 235-1100.

K. Long Copley Symphony Hall,
Tuesday, August 11, 8 p.m., 1245
Seventh Avenue, downtown.

**Harvey and 52nd Street Jazz
Speckels Organ Pavilion, Wednesday,**
August 12, 6:15 p.m., Balboa Park,
235-1100.

**Halle Quarry Del Mar
Thoroughbred Club,** Wednesday,
August 12, 7 p.m., Pacific Pavilion,
Del Mar, 755-1141.

**The US Navy's Concert Band
Speckels Organ Pavilion, Thursday,**
August 13, 6:15 p.m., Balboa Park,
235-1100.

Earl Klugh's Humphrey's, Thursday,
August 13, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
523-1010 or 278-TXKS.

**Henry Glass, Band, and
Chapman's Cabash,** Thursday,
August 13, 9 p.m., 2812 Ketter
Boulevard, 294-9033.

B. Nazzari Calaveras Hills Park,
Friday, August 14, 6 p.m., 2997
Glenview Drive, Carlsbad, 434-2904.

**Princeton featuring George Jumbala,
Richard Tibbels, and Chris Viton**
Choice Restaurant, Friday, August
14, 7 p.m., 10820 North Torrey Pines
Road, La Jolla, 436-4030 or 554-3663.

**Guns N' Roses, Metallica, and Faith
No More** Jack Murphy Stadium,
Friday, August 14, 7:30 p.m., Mission
Valley Drive, 436-4120.

Front Line Assembly SODA, Friday,
August 14, 8 p.m., 555 Union Street,
downtown, 239-7862.

**Del Mar Thoroughbred
Club, Wednesday, August 15, 7 p.m.,**
Pacific Pavilion, Del Mar, 755-1141.

**Quartet West, featuring Charlie
Haden, Alan Broadbent, Brad
Watts, and Lawrence Markowitz** Horton
Grand Hotel, Friday and Saturday,
August 14 and 15, 8 p.m., 311 Island
Avenue, downtown, 544-1886.

**Clady Lee Berryhill, Bala Yaga, and
Pope Cabash,** Friday, August 14, 9
p.m., 2812 Ketter Boulevard,
294-9033.

Dick Dale and the Dickies, Friday,
August 14, 9 p.m., 143 South Cedeno
Avenue, Solana Beach, 481-9022.

**Del Torno the Rancher Bernardo
Inn, Saturday, August 15, 8 p.m.,**
Rancho Bernardo, 487-5773.

**Three Little Pies, Jimmy, Big
Tomas, and Henry Vegetables**
Cabash, Saturday, August 15, 9 p.m.,
2812 Ketter Boulevard, 294-9033.

**The South Market Street Jazz Band
Ellen Browning Scrpps Park, Sunday,**
August 16, 2 p.m., La Jolla, 434-1314.

**Bill Harris and Island Sounds
Memorial Band, Sunday, August 16,**
6 p.m., Memorial Park, Third Avenue
and Park Way, Chula Vista, 691-5140.

**The Nylons, Al Stewart, and Peter
White** Humphrey's, Sunday, August
16, 7:30 p.m., 2241 Shelter Island
Drive, Shelter Island, 523-1010 or
278-TXKS.

**Vanguard Rising, Deliverance,
Judgment, and The Innocent**
Victims SODA, Monday, August 17,
8 p.m., 555 Union Street, downtown,
239-7862.

**The San Diego City Guard Band,
Speckels Organ Pavilion, Tuesday,**
August 18, 6:15 p.m., Balboa Park,
235-1100.

**Crysal Grylls' Little Bit of
Country,** Tuesday, August 18, 6:00
West San Marcos Boulevard, San
Marcos, 436-4030 or 744-4120.

**The Sweet Adelines Speckels Organ
Pavilion, Wednesday, August 19, 6:15
p.m., Balboa Park, 235-1100.**

**Klifford Del Mar Thoroughbred
Club, Wednesday, August 19, 7 p.m.,**
Pacific Pavilion, Del Mar, 755-1141.

NOTE by Gina Arnold

This might sound unfair, but I
cannot care about a band unless
I care about their words. And so
it is that I cannot like the
Smithereens, cannot see the
point of the Young Gods, cannot
fully enjoy the beautiful music of
cult-rock Nick Drake, simply
because I do not know what the
hell they're going on about.
Admittedly this obsession of
mine about song lyrics is a bit
old-fashioned. Singer-songwriters
of the old school — the Dylan-
Springsteen-Petty-Hart-Coverdale
world of midtempo 4/4-time
songs — are not so much a
rare breed, but rather one whose
appeal is currently going the way
of jazz or opera. In other words,
to Europe.

However, Kansas native
Freedy Johnston has no false
shame about playing Rimsky-Korsakov, and I for one am glad. Johnston's just released a great album
entitled *Can You Fly* that's well worth checking out, as is his two-year-old debut, *Double Tree*. That LP con-
tained (among other fine things) a song entitled "Fun Ride" about waiting up in the morning and deciding
to skip work and going to the beach instead. "Fun Ride" contains some of my favorite lyrics: "Get the
some clothes on for a change, 'cos we're leaving in two minutes. Help me push start the car. There's a ride,
I know you're gonna love it." Does she or doesn't she go home? To find out, you'll just have to go see John-
ston — he's fresh from doing a show at the cancer ward of Slocum Kettering hospital in lieu of a New Music
Seminar showcase. He'll be performing at Iguanas, opening up for **They Might Be Giants**, on Saturday
night.

FREEDY JOHNSTON, Iguanas, Friday, July 17, 9 p.m., 278-TXKS. \$9.95, \$12.95.



FREEDY JOHNSTON

**The American Ballet Federation:
Speckels Organ Pavilion, Thursday,**
August 20, 8 p.m. and 9 p.m.,
2241 Shelter Island Drive,
Shelter Island, 523-1010 or 278-TXKS.

**The Rippingtons Humphrey's,
Thursday, August 20, 7 p.m. and 9
p.m., 2241 Shelter Island Drive,
Shelter Island, 523-1010 or 278-TXKS.**

**Bill Thompson and the Mighty
Puganin and Bob Ellen Calaveras
Hills Park, Friday, August 21, 8 p.m.,
2997 Glenview Drive, Carlsbad,
434-2904.**

READER'S GUIDE TO THE MUSIC SCENE

Emmett Humphrey's, Friday,
August 21, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
523-1010 or 278-TXKS.

**Steve Chase's Restaurant,
Saturday, August 21, 7:30 p.m., 10820
Torrey Pines Road, La Jolla,
436-4030 or 554-3663.**

**Ken Newson Quartet
Concert Band: Speckels Organ
Pavilion, Tuesday, August 25, 6:15
p.m., Balboa Park, 235-1100.**

**Bob Fleck and the Flecktones and
A.J. Croce Humphrey's, Tuesday,**
August 25, 7:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.

**Moan Mayke, Crankshaft, and
the Moon Cabash, Friday,**
August 25, 9 p.m., 2812 Ketter
Boulevard, 294-9033.

Patricia SODA, Saturday,
August 26, 8 p.m., 555 Union Street,
downtown, 239-7862.

**Frank's McDonald Big Band
Lewing Scrpps Park, Sunday,**
August 26, 2 p.m., La Jolla, 434-1314.

**United States Navy Blue Band
Scrpps Park, Sunday, August
26, 2 p.m., Pacific Pavilion,
Del Mar, 755-1141.**

Emmett Humphrey's, Friday,
August 25, 7:30 p.m. and 9 p.m.,
2241 Shelter Island Drive, Shelter
Island, 523-1010 or 278-TXKS.

Neil Sedaka Humphrey's, Monday,
August 26, 8 p.m., 2241 Shelter Island
Drive, Shelter Island, 523-1010 or
278-TXKS.

**The Kenney Mass Community
Concert Band: Speckels Organ
Pavilion, Tuesday, August 25, 6:15
p.m., Balboa Park, 235-1100.**

**Bob Fleck and the Flecktones and
A.J. Croce Humphrey's, Tuesday,**
August 25, 7:30 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.

**Moan Mayke, Crankshaft, and
the Moon Cabash, Friday,**
August 25, 9 p.m., 2812 Ketter
Boulevard, 294-9033.

Patricia SODA, Saturday,
August 26, 8 p.m., 555 Union Street,
downtown, 239-7862.

**Frank's McDonald Big Band
Lewing Scrpps Park, Sunday,**
August 26, 2 p.m., La Jolla, 434-1314.

**United States Navy Blue Band
Scrpps Park, Sunday, August
26, 2 p.m., Pacific Pavilion,
Del Mar, 755-1141.**

**Emerson, Lake, and Palmer Open
Air Theater, Wednesday, August 26,
San Diego State University's campus,
594-6947 or 278-TXKS.**

**Ken Greveland and Phil Shortline,
Sam Hinton, Jackson and Larry
Shelley, and Johnny Walker:**
Chorus Restaurant, Friday, August
28, 7 p.m., 10820 North Torrey Pines
Road, La Jolla, 436-4030 or 554-3663.

**The Countess: The Howard Brubaker
Theater, Friday, August 28, Palmer
College, 1440 West Mission Road, San
Marcos, 744-1130.**

**Daddy Longlegs and Spring
Moaners Cabash, Friday, August 28, 9
p.m., 2812 Ketter Boulevard,
294-9033.**

**Melissa Carey and Christine Nerva:
the Adrenaline Music and Arts
Library, Saturday, August 29, 7:30
p.m., 10800 Wall Street, La Jolla,
434-9772.**

**Vertigo and Chameleon Cabash,
Saturday, August 29, 9 p.m., 2812
Ketter Boulevard, 294-9033.**

**The Kenney Mass Community
Concert Band: Ellen Browning
Scrpps Park, Sunday, September 2,
2 p.m., La Jolla, 434-1314.**

**Danley Hale's "All Star" Big Band:
Ellen Browning Scrpps Park, Sunday,
August 30, 2 p.m., La Jolla, 434-1314.**

**Oregon State University Memorial Band,
Monday and Tuesday, August 31 and
September 1, 8 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.**

**Johnny Mathis Humphrey's,
Monday and Tuesday, August 31 and
September 1, 8 p.m., 2241 Shelter
Island Drive, Shelter Island, 523-1010
or 278-TXKS.**

**Steve Nerve and T. Lavin Sound FX,
Monday, August 31, 8:30 p.m., 8022
Ketter Boulevard, 294-9033.**

**Fatherhood: Del Mar Thoroughbred
Club, Wednesday, September 3, 7
p.m., Pacific Pavilion, Del Mar,
755-1141.**

**The Superheroes Cabash, Saturday,
September 4, 9 p.m., 2812 Ketter
Boulevard, 294-9033.**

**The Kenney Mass Community
Concert Band: Ellen Browning
Scrpps Park, Sunday, September 4,
2 p.m., La Jolla, 434-1314.**

**Earl Thomas and the Blues
Anchorage: Del Mar
Thoroughbred Club, Wednesday,
September 5, 7 p.m., Pacific Pavilion,
Del Mar, 755-1141.**

**Tom Jones Humphrey's, Thursday,
September 5, 8:30 p.m. and 9 p.m.,
2241 Shelter Island Drive, Shelter
Island, 523-1010 or 278-TXKS.**

**Spyro Gyra Humphrey's, Friday,
September 11, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
523-1010 or 278-TXKS.**

**Rocket from the Crypt: Cabash,
Saturday, September 12, 9 p.m., 2812
Ketter Boulevard, 294-9033.**

**David Lane and Michael Tomlinson:
Humphrey's, Sunday, September 13,
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island, 523-1010 or 278-TXKS.**

**George Benson Humphrey's,
Tuesday, September 15, 7 p.m. and 9
p.m., 2241 Shelter Island Drive,
Shelter Island, 523-1010 or 278-TXKS.**

**Neil Diamond San Diego Sports
Arena, Friday and Saturday,
September 25 and 26, 8 p.m.
278-TXKS.**

**Peter, Paul and Mary Embarras:
Marina Park South, Thursday,
September 17, 7:30 p.m., the
Embarras (behind the San Diego
Convention Center), downtown,
278-TXKS.**

**Ray Charles Humphrey's, Thursday
and Friday, September 17 and 18, 7
p.m. and 9 p.m., 2241 Shelter Island
Drive, Shelter Island, 523-1010 or
278-TXKS.**

**The Pacific Coast Concert Band:
Ellen Browning Scrpps Park, Sunday,
September 20, 2 p.m., La Jolla,
434-1314.**

**Take 6 and Kenny Rankin:
Humphrey's, Sunday, September 20,
7:30 p.m., 2241 Shelter Island Drive,
Shelter Island, 523-1010 or 278-TXKS.**

**Dave Koz Humphrey's, Friday,
September 25, 7 p.m. and 9 p.m., 2241
Shelter Island Drive, Shelter Island,
523-1010 or 278-TXKS.**

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San Diego Trust & Securities, Inc. present

HUMPHREY'S CONCERTS by the bay

Sunday, July 19	Manly Moondog & the Three Kool Kats starring Woody Harrelson	7:30 pm
Tuesday, July 21	Every Brothers	7:00 & 9:00 pm
Friday, July 24	Dennis Wolfberg/George Wallace	8:00 pm
Monday, July 27	The Nightmares	8:00 & 9:00 pm
Friday, July 31	David Benoit	7:00 & 9:00 pm
Sunday, August 2	Kenny G	6:00 & 8:30 pm
Thursday, August 6	Lee Ritenour/Phil Perry	6:00 & 8:30 pm
Friday, August 7	Cecilio & Kapone	8:00 pm
Sunday, August 9	Stanley Jordan/George Howard	6:00 & 8:30 pm
Thursday, August 13	Earl Klugh	7:00 & 9:00 pm
Friday, August 14	George Carlin	6:30 & 9:00 pm
Sunday, August 16	The Nylons/Al Stewart & Peter White	7:30 pm

Manly Moondog and the THREE KOOL KATS

A fun-filled evening of
rhythm & blues, folk & rockabilly

starring
WOODY HARRELSON
and his 10-piece band
Sunday, July 19 (one show: 7:30 pm)

Friday, August 21	The Rippingtons	7:00 & 9:00 pm
Sunday, August 22	Tony Bennett	7:00 & 9:00 pm
Monday, August 24	Emmylou Harris	7:00 & 9:00 pm
Tuesday, August 25	Neil Sedaka	8:00 pm
Friday, August 28	Bela Fleck & the Flecktones/A.J. Croce	7:30 pm
Monday, August 31	Paula Poundstone/The Bobs	8:00 pm
Thursday, Sept. 1	Johnny Mathis	8:00 pm
Thursday, Sept. 10	Tom Jones	6:30 & 9:00 pm
Friday, Sept. 11	Spyro Gyra	7:00 & 9:00 pm
Sunday, Sept. 13	David Lanz/ Michael Tomlinson	7:30 pm
Tuesday, Sept. 15	George Benson	7:00 & 9:00 pm
Thursday, Sept. 17	Ray Charles	7:00 & 9:00 pm
Sunday, Sept. 20	Take 6/Kenny Rankin	7:30 pm

EVERY BROTHERS
Tuesday, July 11 (7:00 & 9:00 pm)
Chorus 105.3
KJZZ FM

DAVID BENOIT
Friday, July 11 (7:00 & 9:00 pm)
FM98 KJZZ

STANLEY JORDAN/GEORGE HOWARD
Sunday, August 9 (6:00 & 8:30 pm)
FM98 KJZZ

Dave Koz
Michael Hedges
Friday, Sept. 25
Sunday, Sept. 27

Burt Bacharach
NEW DATE
Friday, Oct. 2
Friday, Oct. 9
Monday, Oct. 12
Mon./Tues. Oct. 12-13
Wednesday, Oct. 14
Thursday, Oct. 15

READER'S GUIDE TO THE MUSIC SCENE

Pala Mesa Resort, 2001 Old Highway 95, Fallbrook. 728-5801: Greg Hartline, contemporary, blues, country, and danceable variety music. 8 p.m. to midnight Thursday, and 9 p.m. to 1 a.m. Friday and Saturday.

Paradise Grill, 1476 Encinitas Boulevard, Encinitas. 943-9997: Ruby and the Red Hots, blues and rhythm and blues. 7 p.m. Saturday.

The Ponderosa Club at the Big Stone Lodge, 12237 Old Pomerado Road, Poway. 746-1135: The Big Stone Band, country music. Thursday: the Savory Brothers, country music. Friday and Saturday: Prairie Fire, country music. Tuesday: Red Lane and Full House, country music. Wednesday.

Pondera's, 125 West Grand Avenue, Escondido. 738-1288: DMS, rock and roll. Wednesday: live music is offered most other nights, call club for information.

Power Music Company, 12375 Poway Road, Poway. 748-7296: Perfect Stranger, rock and roll. Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2889: Live music is offered most nights of the week, call club for information.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-1446: David Daniels and Flashback, contemporary. Tuesday through Saturday: Jim Malone and Craig Magnus share the piano bar entertainment that's offered nightly, call club for information as to who is performing on a given night.

Red Tractor's Restaurant, 550 Via de la Valle, Solana Beach. 755-6400: John LaDuca, piano variety, beginning at 7:30 p.m. Wednesday through Saturday.

Ren's Red Eye Saloon, 1448 South Mission Road, Fallbrook. 728-9906: The Cowboys from Mars, country music. Friday and Saturday.

The Sand Bar and Restaurant, 3878 Carlsbad Boulevard, Carlsbad. 729-1176: Notor to Appear, rock and roll. Thursday: Big Bang, rock and roll. Friday and Saturday: the Fabulous Reno Brothers, rock and roll. 1:30 p.m. Saturday: live band showcase, Sunday, starting at 2 p.m.: the Force, rock and roll. Monday: Cheah, reggae. Tuesday: Notor to Appear, rock and roll. Wednesday.

Sandy's, 581 Westlake Avenue, Encinitas. 632-8001: Two Clocks, jump, rock and roll and rhythm and blues. Friday: Jerry McCann (solo) hosts a jam session on Sunday, from 7 p.m. Karaoke singing. Tuesday: Thursday and Saturday: live band showcase. Wednesday: call club for information.

San Luis Rey Downs Golf and Tennis Resort and Country Club, 3184 Golf Club Drive, Bonita. 758-2762: Tami Thomas and Her Big Band, swing, big band swing. 7 p.m. to 11 p.m. Friday and Saturday.

Scallion Restaurant, 5766 Via De La Valle, Del Mar. 234-9944: Jack Nash, showtunes, classical, and pop tunes performed on the piano, Thursday through Saturday.

Shepherd's Cafe, 1126 First Street, Encinitas. 733-1124: Josiah performs classical music on the piano and flute. Thursday evening and during the Sunday brunch. Hangin' songs and piano keyboard, offering selections of music from the past and original cutting-edge, new jazz ballads. Saturday.

Sin's Downtown, 119 East Broadway, Vista. 724-0510: Hal Fiddle and the Smokehouse Band, country music. 9 p.m. to 2 a.m. Friday and Saturday, and 7 p.m. to 11 p.m. Sunday: karaoke entertainment. 9 p.m. to 1 a.m. Wednesday and Thursday.

TeePee Room, 1270 Main Street, Ramona. 789-3755: Lavette Son, rock and roll. Friday and Saturday.

Tiki 'n' Kiki, 1600 Capulian Road, San Marcos. 744-9700: Live music. Friday and Saturday, call club for information.

The Turkey Inn, 716 Main Street, Ramona. 789-0671: The Hot Heads, rock and roll. Friday and Saturday.

Turtle's Gourmet Coffee and Yogurt, 439 College Boulevard, Oceanside. 758-4781: Dave Howard, variety music. 8 p.m. Friday. Brandon Cronin, original and scat music. 8 p.m. Sunday.

Beaches

Armet's Restaurant, 875 Prospect Street, La Jolla. 454-4286: Armet, European and Brazilian music for dancing. Wednesday through Saturday: Karen Gaeng, originals and classical music on the piano. 8 p.m. to 9:30 p.m., Tuesday through Saturday.

The Robin Ball, at the dock, 990 West Mission Bay Drive, Mission Bay. 458-0551: B Natural, contemporary, Friday and Saturday.

RUBY AND THE RED HOTS
Sat., July 18
No cover with dinner
Paradise Grill
1476 Encinitas Blvd.
Encinitas • 943-9997

10X's Rising Star Presents
From England
WOLFGANG PRESS
with Pain Emission
and Midevil Keneval
plus Guests
July 24 at the Spirit
Auditorium, Encinitas at 8 p.m.
and the Spirit box office \$4.91

RICK GAZLAY
Rock 'n' Roll
Fri. & Sat. 9:00 pm
High Society Jazz Band
Fri. 5:30 pm
Karaoke Sing Along!
Wed. & Sun. 9:00 pm
Tuba Man's
2551 University Ave.
North Park • 295-9436
No Cover

GET CASH NOW
Too Dollar Paid
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NEW DISCOVERIES DISCOVERED
Sex Gang Children
Seductive live
100% live
Friday, July 17, 1992
3094 El Camino Blvd.
In West Hill
\$6.00 entry
at bring your ticket
Bursts open eyes
*842-0811 or *423-1707

TOWER RECORDS VIDEO

ALTERNATIVE PICKS

THE BEARS BLAZING A'S 11.99 CD 7.99 CS	BLAZING A'S 11.99 CD 7.99 CS	WIRE TRAIN NO BONE NO STRAIN 11.99 CD 7.99 CS
SUPPLY SQUADS 11.99 CD 7.99 CS	BLANK BLACKOUT 11.99 CD 7.99 CS	SHOOTY SHOOTY 11.99 CD 7.99 CS
CHINA MARS 11.99 CD 4.99 CS	CRIS JAMES 11.99 CD 7.99 CS	CRIS JAMES 11.99 CD 7.99 CS

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TOWER RECORDS VIDEO

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EL CAJON
740 Pacific Palisades
943-9997

SPORTS ARENA
1801 Sports Arena Blvd.
943-9997

COLLEGE AREA
4001 College Ave.
943-9997

MICHAEL'S

The Golden Triangle's
Place for Blues and Jazz.

BOB LONG TRIO
July 16 - 18
July 23 - 25
July 30 - August 1

Schedule subject to change.
Live entertainment times: Thurs. - Sat. 8 p.m. - Midnight.
Michael's is closed on Sundays.

At the Hyatt Regency La Jolla
in the Aventura complex.
3777 La Jolla Village Drive • 552-1234

No Leo's
5302 Napa St.
542-1462

Every Friday and Saturday
in July
His From
Motown to Chicago
TUNESMITH
695-1461

10787 Camino Ruiz
Friday and Saturday
July 17 & 18
Rock and Top 40
CHAIN REACTION

MUSIC TRADER
Southern California's largest used CD selection

COMPACT DISCS!
30,000 COMPACT DISCS
\$8.99 each
CASSETTES
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(or 4 for \$10)

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will pay top dollar for
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5728 El Cajon Blvd.
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CHULA VISTA
481 Broadway
Near H.V. 6000 from
Kaiser Plaza
565-3472

MIRAMAR
7094 Miramar Rd.
693-1469

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Tickets available at OFF THE RECORD and the BELLY UP 481-9025

Belly Up
143 So. Cedros Ave., Solana Beach
Get the Belly Up magazine free in the mail
each month, 481-9025.

Thursday, July 16, 8:00 pm
1992 Third Annual
Alopp Dance Party
with host
GEORGES COLLINET
Creole/Caribbean food
by Leptispe
and live music by **STYFO**

Friday, July 17, 9:15 pm
Monster butt-beat
dance test
and guests **ON ROOF**

Saturday, July 18, 9:15 pm
Texas Boogie
and guests **THE BLAZERS**

Sunday, July 19, 6:00 pm
CAMPY KANE and THE SWINGIN' ARMADILLOS
THE JOINT CHIEFS 9:00 pm

Monday, July 20, 9:00 pm
In General Public, English Beat
DAVE WAKELING'S
great new band
THE FREE RADICALS
and guests **SWIFT**

Tuesday, July 21, 9:00 pm
Jamaican dancehall rage
U-ROY
BIG YOUTH
MICHAEL TREVOR

Wednesday, July 22, 8:30 pm
FIREHOSE
and guests **HONEYWAG**

Thursday, July 23, 9:00 pm
KRIS KRISTOFFERSON
and
DANNY TIMMS
CRAZY LOVE
and **THE PROPHET**

Friday, July 24, 9:15 pm
THE BLAZERS
and guests **JAMES MCURTREY**
and **CAMPY KANE** and **THE SWINGIN' ARMADILLOS**

Tuesday, July 28, 9:00 pm
Soca leader
DAVID RUDDER

Thursday, July 30, 9:00 pm
BONEDADDYS

Thursday, August 6, 9:00 pm
LOS LOBOS

EARLY EVENING SHOWS
at Reed and the Bluebird Inn, Friday, 5:30-8:00 pm
Chicago 18, Saturday, 5:00-8:00 pm

COMING SOON
The Red Professor, Randall, Sandra Cross, Sister Andrea,
The Jansons, Aug. 4 • Rock Dots, Aug. 14
Robert Collins, Oct. 8

San Diego Reader July 16, 1992 105

1

[illegible]

90 DAYS, NO INTEREST • NO PAYMENT FOR 3 MONTHS

**TUNE-UP
SPECIAL**
\$19.50

SPRING WHEELS, ADJUSTING HEADSET,
FRONT BRAKE, DERAILLEURS, HUBS,
FLUENT 2-PIECE THIMBLES
(\$11.95, OTHERS SLIGHTLY HIGHER)

**FREE
HELMET**

- BOTTLE
- CAGE
- PUMP
- U-LOCK

WITH ANY BIKIE PURCHASE
OVER \$25.00

Performance Bicycles
REPAIR PROFESSIONALS, BIKES, BIKIE SHIRTS • OPEN 7 DAYS

ATTENTION: 6398 DEL CUMBO BLVD.
286-7897

40 DAYS, NO INTEREST • NO PAYMENT FOR 3 MONTHS



San Diego Reader July 10, 1992 \$12

Fashion Val-
room, 1 bath
e new, quiet,
available now

room cond.
ances, pool
adium, \$300
July free with
dum, 2 bed-
ory, view of
the most com-

2 bedroom
and bonds.
room. Con-
dium. \$650/

Large 1 bed-
medial cell-
cuzzi: \$250
463-6678
bedroom, 1

1 bedrm.
1 bath
Near 32nd
4th Street

5

try a
el
KS

• Sales
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100

San Diego Reader July 16, 1992 \$2.50

TO PLACE YOUR AD • CALL 235-8200

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ALLIED GARDENS
For Newly Constructed The "best" interested sales
and shopping. Features are highly modern
shopping. Situated to relocate from. From
\$45,000 up. Cindy Ullrich, 206-3737.

CLAIREMONT
In a new, new other. Excellent shopping
and services. Better living with shopping.
Family income \$12,000. Assume \$10K.
\$6,000. Juan, Century 21 Showcase
7740.

COLLEGE
New location! Walk to U.S.G. 2 bed-
room, 2 bath. Completely remodeled
1965. Over kitchen, studied kitchen,
garage. For Sale \$70,000. Call
206-465-1636.



EL CAJON
 3 bedrooms, 1 bath starter home. Massive
 600 sq. ft. fireplace, solar heating, hot
 or Separate work building. Separate
 age \$149,500. Doug RE/MAX
 2140.

FASHION VALLEY
New corner 1 bedroom, 1-1/2 bath,
walk in closet, Lagoon view. Nice kitchen
pantry, storage room. Luxury com-
plex. \$95,900. Donna Bowman Realty
(360) 382-1111

BAY MO
5 bedrooms. Owner wants out. Bring of here!! Large cul-de-sac lot. Raised first floor, vaulted ceilings, three office. First price. \$288,000. Agent: Syd. 490-3434. S44-0339

CLAIREMONT
Mesa College. Great lot! Beautiful. Corner lot. RV parking. 5 bedrooms. 2 bath. Fireplace. Hardwood. Appliances on island! \$185,000. Agent: John. Century 21 Show. S44-0749

COLLEGE AREA
Top floor bright and unit. 2 bedrooms. 2 bath. Fireplace. A/C air garage. Washer/dryer. \$106,900. Agent: John. Century 21 Show. S44-0822. 492-7749



EL CAJON
Secluded charm. 4/5 bedrooms on large lot above the street. Pick fruit from your own yard. Reduced. \$219,500. Winster Hill Properties, 466-5400.



FASHION VALLEY
View! Delightful 3 bedroom, 2 bath townhouse in popular Friar's Village. Great price at only \$139,900. Call agent, Joanne 506-7210

CLAREMONT
Quaker oak cathedral-ceiling. Granite tile. 3100-sq. room. \$142,500. Needs tender care. Structure's good. Out of state owner wants fast sale. Sybil Agent, 430-3434. See 6236.



ESCONDIDO
Country garden, fenced yard, 2 bed room (approximately 1000'). Knotty pine kitchen. Ample room/ expansion. Perfect for family/ single. Privacy \$119,900. RE/MAX Properties, Kristi, 296-9065.



FASHION VALLEY
Just listed. Fantastic custom condo. Loft, 2 story windows, hardwood floors, marble fireplace, 1-1/2 baths, garage. S in complex. \$99,900. Agent, 254-9475.



CARMEL MTN RANCH
 2,600 sq ft 3 bedrooms, 2 bath, 2 car garage, dog backyard, air fireplace, new tile, \$174,000. RE/MAX, Call: Dave Farmer: 576-3000, 526-0188.



CLAIREMONT
 New listing, 3 bedrooms, 2 bath, 1 car home. Fireplaces in master suite/sunroom. View Golf course! See many upgrades! \$219,000 Mark, agent: 256-5000, 360-3634.



DEL MAR
 Luxury homes, 2 bedrooms, 2 1/2 bath. Totally upgraded Security system 2 car garage, 3 master bedrooms. Call: \$186,000. Call Gloria: 21 Century: 960-3634.



FASHION VALLEY
Quiet top floor view, cathedral ceiling, renovated 2 master bedrooms, air, fireplace, microwave. Enjoy exercise room, sun deck. Reduced: \$129,900. Don & Rosemarie Smith: 291-3609.



GOLDEN HILL
Foreclosure rooms, 5 bedroom, 2 bath, must sell! Beautifully restored. 2200 home with pool. Zoned for more units. \$176,000. Metropolitan Realty, 231-6966. 291-1446

CLAIRESMONT
Mesa College. Unfurnished 4 bedroom
bath home with panoramic views.
Hansquet court-side-sauna. Mar 3 beds
2 bath. \$194,000. Agent: John C.
21 Showcases. 432-7749

CLAIRESMONT
Completely remodeled 4 bedroom
bath home with panoramic views.
Stable canyon rim. Hardwood floor-
tile. \$245,000. RE/MAX, Kevin H.
422-2742

DEL MAR EAST
4 bedrooms, 3 baths. Roman
tiles, expensive decks view
toddler school shopping center.
Showcase. \$379,999. New Vision
422-2742



FASHION VALLEY
Spacious studio with garage! Fireplace, self-cleaning oven, microwave, dishwasher. Luxury complex, pool, spa, exercise room, saunas. \$67,900. Dona Brown



GOLDEN HILL
Huge 2 story, plantation style home. Finished studio, 3 garages. Owner in hurry with financing. Priced right at \$195,000. Max. Metropolitan Realty, 291-3669.

CLAREMONT
Seller pays buyer's closing!
Large Great 3 bedroom, 2 1/2
bath, 1322 square feet. No
RENTAL Properties. Shuart
298-9555.

CLAREMONT
Home near Beaulieu remodels
room, 2 bath. Spacious family
room. Vaulted ceilings. French
kitchen. Call Carol.
REMA 451-2140.

DOWNTOWN
Exclusive 2 bedroom, 2 bath
Newer weather shingle exterior.
price. 2 bedroom. Call
1774-8822. (see Category, The Ad)



FASHION VALLEY
Quiet corner 3 bedroom, 2 bath. New carpet/paint. Fireplace. Privacy. Luxury complex. \$100,000. **Beverly Hills** 291-1311.




GOLDEN HILL
3 level, historic, 2 bedrooms, 1-1/2 bathrooms, home, 2200'. Completely finished, vaulted ceilings, lush landscape. Deck, patio, jacuzzi, fireplace.

MILWAUKEE

 Huge 2 bed + den
 Family Security Rm.
 2nd flr view porch
 Agent: Rose-SAGE

MILWAUKEE

 Spectacular location!
 Clear as a bell
 2 bdrms, bath
 \$179,900 Village

NORMAN

 2 on 1 - Mini-condo
 Both 21' with car
 150, 12-15, 8 hrs
 365-7900



PACIFIC
Incredible view, view
from 3 freeways,
to move! New bath
Properties, Shrub



POINTE-AUX-LIONS
Wonderful three-level vaulted ceilings, a car attached garage. Reduced to \$299,000.

[illegible]

PACIFIC BEACH
Great! 3 bedroom, 2-1/2
bathrooms, 2300'. Priced
at \$399,000. RE/MAX
Boulder 296-9055.



T LOMA
with view of ocean
skylights. Fireplace. 2
baths. Steps to ocean.
\$900. Village Realtors



JAMUL
Newest building lot: 9.34
custom 4 bedroom: 3-1/2
bathrooms 2720 sq. ft. approx.
\$299,900. REXMAX Prop-
erty #005.



K
Wood: 3 bdrms.
chamf. 1800 sq. ft.
hardwood flrs.
\$183,000. Joe
Carpus, Joe



SHON VALLEY
Newest building lot: 9.34
R. 2 bath, fireplace 2 car
garage 2720 sq. ft. approx.
\$299,900. REXMAX Prop-
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chamf. 1800 sq. ft.
hardwood flrs.
\$183,000. Joe
Carpus, Joe



PACIFIC BEACH
New home—Downtown, 10 min. to beach. Modern, clean, well-maintained building. Call to sell. \$175,000. Steve.



WINT LOMA
 com. Oceanic Sea World
 lots. Study New 1900, 4000
 yard, fruit trees, covered
 village Neatons, 224-1967



LENSINGTON
 3 bedrooms, 2 1/2 baths, lots of
 quality fireplace built into
 great, large kitchen. Only
 Great neighborhood! Call
 Mike Carr 596-7210



SSION VALLEY
 4 bedrooms, 3 1/2 baths, both
 built and lower unit is available
 for lease. \$67,000-\$68,000
 only. RE/MAX Properties.



ORTH PARK
 2 bedroom, 2 bath home. New
 California. No rent with main
 lease. \$173,000. Low down
 1991.



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