

THE BACK PAGE

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NEXT ISSUE - WEDNESDAY, DECEMBER 23

SAN DIEGO'S WEEKLY

Reader

Volume 33 / Number 48 / December 17, 1992



roomful
of egos

roomful of blues

august 13, 1992. The dead heart of
San Diego's dog days. Full moon, sun-
set, humidity, and wary dogs. The
sweat-and-beer-damp Spirit Club on Morena
Boulevard, Robin Henkel, at a front table, is wear-
ing one of those caps that make him look like a
gnomish New York cab driver. He is hunched over
the National Steel guitar on his lap. His glasses
travel down a perspiring nose. He blinks sweat
out of his eyes as he picks out slide riffs in the
darkened club before opening. (continued on page 28)

by john brizzolara
photographs by randy hoffman

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If you're still hoping to meet the person of your dreams by chance at a bar, supermarket, gym or carwash, then keep dreaming. At Great Expectations we provide an exclusive environment where you can meet hundreds of eligible singles who share a common goal. Not staying single. What we do best is take the guesswork and the awkwardness out of dating. Through up-close and personal videos, you have an opportunity to get to know the person before you ever meet face to face.

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About The Person You Are Seeking

Age ☐ From ☐ To ☐

Smoke ☐ Yes ☐ No ☐ Does not matter

When They Live ☐ Within 5 miles ☐ Within 10 miles ☐ Does not matter

Education ☐ Advanced degree ☐ Masters ☐ B.S. ☐ High School ☐ High School ☐ College ☐ Professional ☐ Managerial ☐ Technical ☐ Self-employed ☐ Other

Appearance ☐ Very Attractive ☐ Attractive ☐ Average ☐ Unattractive ☐ Does not matter

Religion ☐ Protestant ☐ Catholic ☐ Jewish ☐ Other (Please specify)

Children ☐ None ☐ Does not have children ☐ Does not matter

Marital Status ☐ Never married ☐ Divorced ☐ Widowed ☐ Married ☐ Does not matter

Cultural Interests ☐ Theater ☐ Dance ☐ Music ☐ Visual Arts ☐ Other

About Yourself—Preliminary Profile

My Social Situation Is As Follows ☐ I am new to this area ☐ I do not meet enough quality people ☐ I am too busy to look for people ☐ I have not been dating in _____ months

I Have Heard About GREAT EXPECTATIONS ☐ A great deal because (please specify)

My Education Level is ☐ A little bit ☐ Not until now

☐ High School ☐ College ☐ Masters Degree ☐ Technical Degree ☐ Self-employed

I am ☐ Not dating anyone I would consider for a long-term relationship ☐ Dating someone who does not want what I want in a relationship

My Primary Social Goal is ☐ I am a lot ☐ I am a little ☐ I am a lot

☐ I am a lot ☐ I am a little ☐ I am a lot

My Annual Income Is ☐ Under \$12,000 ☐ \$12,000 to \$15,000 ☐ \$15,000 to \$20,000 ☐ \$20,000 to \$25,000 ☐ \$25,000 to \$30,000 ☐ \$30,000 to \$35,000 ☐ \$35,000 to \$40,000 ☐ \$40,000 to \$45,000 ☐ \$45,000 to \$50,000 ☐ \$50,000 to \$55,000 ☐ \$55,000 to \$60,000 ☐ \$60,000 to \$65,000 ☐ \$65,000 to \$70,000 ☐ \$70,000 to \$75,000 ☐ \$75,000 to \$80,000 ☐ \$80,000 to \$85,000 ☐ \$85,000 to \$90,000 ☐ \$90,000 to \$95,000 ☐ \$95,000 to \$100,000 ☐ Over \$100,000

Are You Planning To Move In The Next Six Months? ☐ Yes ☐ No ☐ I'm not sure

Name _____ Age _____ Sex _____ Male _____ Female _____

Phone _____ Home _____ Work _____

Address _____

City _____ State _____ Zip _____

Occupation _____

Height _____ Weight _____

My typical work week is ☐ 34 ☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50 ☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66 ☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82 ☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98 ☐ 99 ☐ 100

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Confidential

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3015, address them to Letters to the Editor, Box 85803, San Diego CA 92186-5803, or fax them to 231-0489. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Critic Accused Of Safe Equestrianism, Advised To Visit Coffee Shops

Mr. Saville — Matisse, Eisenstein, Life, NYC, V.I. Day at Times Square, Circle Gallery, 1963, 1945, 1954, "Camel Sign," Henry Luce, 1936, "Children at the Puppet Theater, 1963," ("Life is Busting Out All Over," December 1963). Get a clue! You are obsessed with the historical, the famous, the out of town, and the safe. Get off your high horse and review more local art. I'm talking downtown, storefront galleries, coffee shops, studios. Hey, at least Pincus reviewed Barbara Sexton's show at the David Zapf gallery. I think he has one up on you, buddy. So wake up before you put us all to sleep.

Dan "Zero" O'Brien
Downtown

They Degrade Us Or Portray Us As Criminals Or Servants

I'm appalled by Duncan Shepherd's review of *Malcolm X*, the movie (December 3). What gives him the gall to say, "The movie didn't have to run that long"? In my opinion it was not long enough to go into depth about Malcolm X. How could anyone be that impudent? Malcolm X was a remarkable man with the guts to stand up for our rights by any means necessary. Give Spike Lee a break. Not only was it his right saying only a black director should do the movie but he was correct. Why should a white man get the opportunity to do a movie on Malcolm X or any black man for that fact? So they claim, I guess, get another chance to belittle us. All they ever do is degrade us or portray us as criminals or servants. In my opinion it was the greatest movie I've seen since *Boyz n the Hood*, and I wouldn't care if it was 12 hours long. I would have sat there and savored the moment.

Deborah Rose
San Diego

You Frost Me
I have only lived in San Diego for six months. One universal truth, I have discovered, is that most folks know who Duncan Shepherd is. They know about his long-continuing dislike for almost every movie one reads a review for in your publica-

tion. It is so annoying to constantly come upon his all-knowing, self-righteous, and condescending attitude. So much so that I skip right over them. Why, Reader? Why is he on your staff — edit? There are so many unemployed people in San Diego. Do something creative. Have a "write-in." Use some high school writing classes. Variety is the spice of life. I mean, you read his reviews, which I usually don't, and quickly negate them. Why? Because he doesn't like anything.

I was compelled to write when I read his review of *Malcolm X*. Spike Lee is an artist. He tries new things. Who in the hell is Duncan Shepherd to say it's "too long"? They told Mozart his music had too many notes. Too many notes for what? Too long for what? You — Duncan Shepherd! You frost me — even here in Southern California.

Karen D. Thomas
San Diego

Thanks Reader For Lessons In Violent Insurgency

Thanks for the excellent piece on San Diego's underground press, "Notes From Underground," November 23. I learned a lot from the story, and I always appreciate the lessons others teach me. Keep up the good work. Vival sequens.

L.A. Rippe
Publisher, the Express

Implies Jane Fonda Burned Down His Family's Apartment Buildings

I read with great interest the puff piece about San Diego's underground press movement, but the story lacked balance as there was no attempt to interview any of the many victims of the underground press's reckless reporting.

We need to bear in mind that many allegations made by such newspapers were, in numerous cases, later proven to be false and merely the creation of paranoid fantasies who spent their time weaving grand conspiracy theories about the CIA, the Military Industrial Complex, etc.

A case in point is my own family's experience with the "progressive" papers. In 1971, we purchased a condemned Salvation Army building adjoining Collier Park and proceeded to build affordable apartment buildings upon it. And for this crime against humanity, the Jane Fonda crowd organized the Collier Park riot the Reader article referred to.

Not only did a policeman lose an eye at that event, but for weeks beforehand, our family received death threats and endured endless harassment as a result of outrageous "alternative" press stories about my father having connections to oil people in Texas.

continued on page 19

Reader

SAN DIEGO'S WEEKLY



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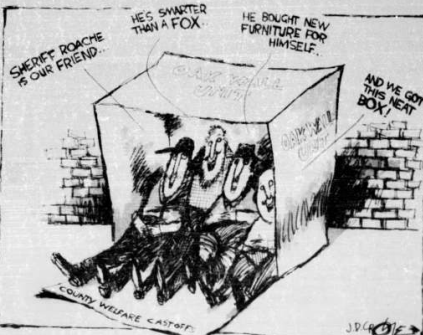
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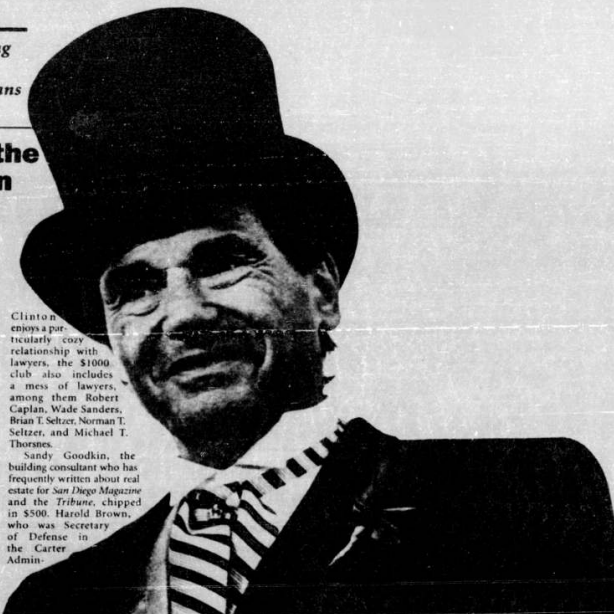
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Four years later, a U.S. Justice Department indictment said they "did acquire and maintain an undisclosed interest in the gaming interests of Allen Glick," related to violations of Nevada gaming laws. Glick became a government witness in the case. In his 1990 book, *War of the Godfathers*, William F. Roemer writes, "Allen Glick is living in La Jolla, California, under heavy protection after testifying for the government."

Glick gave Clinton \$975. So did his wife, Tamara. Other husband-and-wife donors include Sid and Jenny Craig, the First Couple of weight control (\$2000 between them); car dealer Lawrence Cushman and his arts patron wife, Junko (\$2000); Dr. Charles C. Edwards, who headed the Food and Drug Administration under President Nixon, and wife Sue (\$2000); Democratic Assemblyman Steve Peace and wife Cheryl (\$1800); orthopedic surgeon Dr. Raymond M. Vance and wife Donna (\$2000); disarmament expert Herbert York and wife Sybil (\$1000); attorney James Dawe and wife Mary (\$1700); and banker Murray Galinson and wife Elaine (\$2000). Galinson's kids, Laura Jo and Richard, each gave an additional \$250; his mom, Kay, chipped in \$850.

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man for the Chicago mob. In 1979, the Nevada Gaming Commission found that Glick had failed to prevent a \$12 million slot-machine skimming operation at his casinos and revoked his license.



Clinton enjoys a particularly cozy relationship with lawyers, the \$1000 club also includes a mess of lawyers among them Robert Caplan, Wade Sanders, Brian T. Selzer, Norman T. Selzer, and Michael T. Thornes.

Sandy Goodkin, the building consultant who has frequently written about real estate for *San Diego Magazine* and the *Tribune*, chipped in \$500. Harold Brown, who was Secretary of Defense in the Carter Admin-

istration and now lives in Rancho Santa Fe, gave \$250. So

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Dr. Charles C. Edwards, the former Nixon Administration official and wife Sue were also among the guests. "I don't know how we arrived on the Lawrence's guest list, but we



Susan Goldberg

were there and we enjoyed it," Edwards says. "My wife has been a great supporter of Clinton for some time, and I'm an ex-Republican, and I enjoyed

continued on page 12

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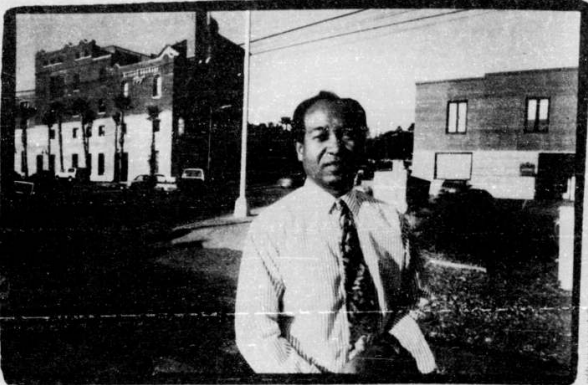
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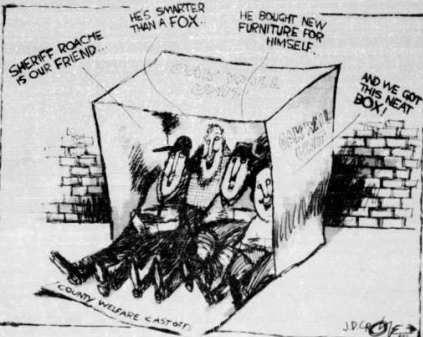
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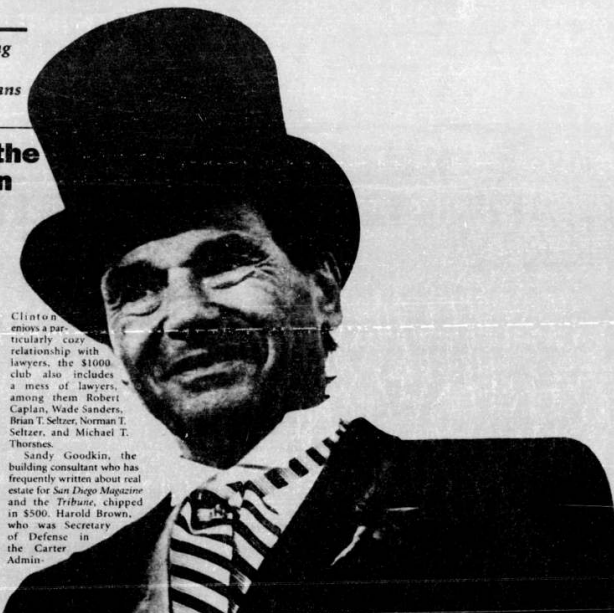
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M. Larry Lawrence steps out

inate, but it was very tastefully done."

How did he get invited? "As I recall, it was a phone call from Larry," he says.

Dr. Charles C. Edwards, the former Nixon Administration official, and wife Sue were also among the guests. "I don't know how we arrived on the Lawrences' guest list, but we

del owner Lawrence, the king of the local Democrats, and his wife, Sheila. The party was held just before the Democratic Central Committee's annual Jefferson-Jackson dinner at the Hotel del Coronado, afterward, there was a second bash for Clinton, this one a \$50-a-head jazz reception on the hotel's

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Ethnic Diversity

continued from page 4
different perspective on society and race. "There was never any great racial tension or racism," he remembers, "but there was always that unspoken racial line. And you never

crossed it." White says he never sensed any blatant prejudice as a child. "I think it is much worse in this country now than it was then. I attended an all-black school in Arkansas as a kid, and I was the only one there who had light skin and straight hair. I was kind of an oddity there, but I was never

treated badly." But he remembers that blacks were forced to use a separate doorway in the back and sit in the balcony of the movie theater. "We had fun shooting spit wads on the Anglo-Saxons below," he says, smiling.

White eventually returned to San Diego. He graduated with honors from Mount Miguel High School in 1969 and enrolled at Cal Poly in San Luis Obispo. At that point, he never dreamed he'd get involved in politics. But while in college, he developed an interest in politics, serving on

the student courts as a clerk and a judge, and then running — unsuccessfully — for ASB president. At that time, he says, Cal Poly had adopted a two-party system for its student governors. When asked if it was Democrat-Republican, he laughingly replies, "No, it

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continued from page 10
"San Diego is not a small coastal town anymore. It is a thriving metropolis. We have to have growth to keep the economy going. But having a child does change your perspective. Ten years ago, I was build, build, build. Now, when I review a project, I find myself asking such questions as, Are there sufficient parks and playgrounds available? How does this project affect the social fabric of an area? Are there proper educational facilities? I want to make sure that this is the kind of place where my daughter will want to live."

An active member of the black community, White, who belongs to Alpha Phi Alpha, a predominantly black fraternity, assists in putting on the Martin Luther King parade each year. He's also involved in a mentor program for black youth at Morse and Lincoln High Schools. "Genocide isn't the proper word, but the African-American male population is diminishing," he says. "We need more role models in our schools and in our communities, and they need that extra push."

White has contributed to several local campaigns. He worked diligently on former San Diego City Councilman Wes Pratt's re-election campaign. "I don't think anyone thought he would lose," says White, who knows a few city council members personally, including Abbe Wolfshimer and Valerie Stallings. He has a good relationship with former Mayor O'Connor, despite his close association with Thorky, who supported Hedgecock.

"You need those connections, but I believe I was chosen to the Planning Commission because of my abilities and what I have given to the community." As for Mayor Susan Golding, White is a strong supporter; he's given money to her in the past, and he voted for her in the recent mayoral election.

Larry Lawrence

continued from page 5
meeting him and getting to talk to him."

How exactly was the guest list drawn up? "You just contact everyone you can who you think and hope will be interested in your candidate and interested in change," Larry Lawrence says. Regarding the Edwards, he says, "Sue has always been an Iowa Democrat and Charlie, he just came along with Sue. They supported me before when I did fundraisers for people like Gary Hart."

It wasn't just the Lawrence's guests who gave money to Clinton. The couple themselves contributed a total of \$3000 to the Arkansas governor's campaign, according to financial disclosure forms.

Larry and Sheila each contributed \$1000 in January, for the primary, on May 26, a week after the shindig at their house, Sheila pitched in an additional \$1000 for the general election.

Larry Lawrence also served on Clinton's national finance committee; Sheila was Southern California campaign coordinator and is said to be a close friend of soon-to-be First Lady Hillary Clinton. And the week after the election, they both flew to Little Rock, Arkansas, where, according to an article in the *San Diego Union-Tribune*, they "celebrated the Democrats' return to power with tens of thousands of Clinton supporters from around the country."

Last Friday, Larry flew back to Little Rock to participate in

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continued from page 14
that, I probably wouldn't have approved it (the cash gift) myself, but that's their privilege as American citizens.

"If they feel Duncan and Duke can help them get visitors to San Diego County, they have a perfect right to do anything they want."

Besides, he adds, "it would be against the law for me to interfere."

Clinton wasn't the only Democrat M. Larry and Sheila Lawrence supported in this year's round of elections. They

gave money to two of Clinton's primary opponents, Nebraska Senator Bob Kerrey and Iowa Senator Tom Harkin, to "retire their campaign debts" after they dropped out of the race, Lawrence says. In April, they each gave Kerrey \$1000; in June, they each gave Harkin \$250.

Larry also spread his wealth among various other Democratic candidates. He gave \$500 to Jim Moody's campaign for the U.S. Senate in the Wisconsin primary (Moody lost); \$500 to Wash-

ington Senator Brock Adams' reelection drive (Adams subsequently withdrew from the race after admitting to a number of sexual harassment allegations); \$500 to Jane Harman's successful bid for an open House of Representatives seat from California; \$500 each to two failed Senate candidates in the California primary, Mel Levine and Gray Davis; and \$250 to unsuccessful California Congressional candidate Patricia Garamendi (wife of Insurance Commissioner John Garamendi).

In local races, Lawrence contributed \$500 to Susan Golding's successful campaign for mayor of San Diego. He also backed two Congressional winners, Lynn Schenk (\$1000) and former city councilman Bob Filner (\$1000), and one loser, Janet Gault (\$500), who ran against Republican Duncan Hunter.

Sheila, meanwhile, gave \$500 to Gray Davis and \$1000 to Dianne Feinstein during their respective primary campaigns for the short-term Senate seat from California; \$1000 to Lynn Yeakel, who won the Pennsylvania Senate primary but subsequently lost to Republican Arlen Specter, the incumbent; and \$500 to former vice presidential candidate Geraldine Ferraro

in her unsuccessful primary campaign for the Senate in New York.

In the fall of 1991, both Larry and Sheila Lawrence contributed \$1000 to Harris Wofford's successful race for the Senate in Pennsylvania. He ran against Richard Thornburgh, who had been attorney general in the Bush Administration. Larry also gave \$500 to State Senator Wadie Deddeh's failed bid for a seat in the House.

Going back a few years, Lawrence gave money to most of the Democrats who ran for president in the 1988 primaries, including Richard Gephardt, Al Gore, Gary Hart, Paul Simon, Alan Cranston, Joe Biden, and Bruce Babbitt.

He's also given money to dozens of Democratic Congressional candidates, most of whom won their respective races. Among them: Lloyd Bentsen (U.S. Senate, Texas); J.B. son-in-law Charles Robb (Senate, Virginia); John Chafee (Senate, Ohio); Jay Nixon (Senate, Missouri); Sidney Yates (House of Representatives, Florida); Gary K. Hart (House, California); Wayne Dowdy (Senate and House, Mississippi); Paul Wellstone (Senate, Minnesota); Jeff Bingaman (Senate, New Mexico); Bob Kerrey (Senate, Nebraska); Buddy Mackay (Senate and House, Florida); Richard A. Licht (Senate, Rhode Island); Daniel Akaka (House, Hawaii); J. James Exon (Senate, Nebraska); Alan

continued on page 14

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continued from page 16
Cranston (Senate, California); Howell (Heflin (Senate, Alabama); Mel Levine (House, California); Richard Freeman (House, California); John Vinch (House, Wyoming); Joe Biden (Senate, Delaware); Leo McCarthy (Senate, California); Nancy Pelosi (House, California); and even Pete Wilson (Senate, California) — quite possibly the only other Republican, besides Susan Golding, to benefit from the local Democratic kingmaker's largesse.

Larry has another tie to Lynn Schenk that transcends his \$1000 campaign contribution. His daughter-in-law, Laurie Black, is the newly elected Congresswoman's chief of staff. Black says she got the job on her own. "For the last year, I have been one of the co-chairs of Lynn Schenk's campaign for Congress, so it made sense at that point to move me into this position," she says. Besides, she adds, "I have worked over 12 years in the San Diego community in various positions. I assisted the finance director in 1982 on Tom Bradley's campaign for governor; I was campaign manager for Lynn Schenk in her 1984 supermajority race against Susan Golding; and in 1983 I worked for Lucy Killea. I also ran the San Diego operations for Kathleen Brown when she ran for treasurer.

"My relationship with my father-in-law has absolutely nothing to do with my being appointed chief of staff to Lynn Schenk. Although he was a contributor, he was not directly involved with Lynn's campaign on any level."

And yet Larry Lawrence has been involved in quite

a few other Democratic campaigns over the last four decades, on a few different levels.

He was born in Chicago, into a Democratic household. "I was born into politics," he says. "My grandfather was an alderman, and my mother was a precinct captain. I didn't know any Republicans. When I went to bed, instead of saying, 'The boogymen's going to get you, they would tell me, 'The Republicans are going to get you.'"

In 1947, as soon as he was 21 and able to vote, Lawrence joined — and soon became president of — the Young Democrats in Cook County. In 1948, he volunteered on Adlai Stevenson's bid for the Illinois governorship. As soon as he came to San Diego in 1952 — he was a developer who promptly set his sights on the vast, open mesas of East Clairemont and Serra Mesa, as well as parts of Chula Vista — he joined the Central Committee and got involved in local Democratic causes.

In 1965, just a few years before he bought the Hotel del Coronado, Lawrence became a delegate to the Democratic National Convention. Two years later, he became finance chairman for Lionel Van Deerlin's Congressional campaign as well as an executive committee member of the California Democratic State Central Committee. In 1963, he moved up to finance chairman of the state party. The following year, Lawrence was named chairman of both the San Diego County Central Committee and the Southern Counties Central Committee; he also endorsed as a delegate

continued on page 30

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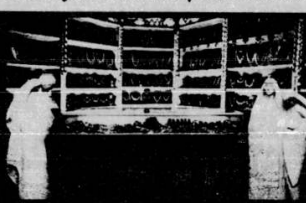
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to the Democratic National Convention.

After a third stint as a convention delegate in 1968, Lawrence befriended a young lawmaker named Jesse Unruh and in 1970 co-chaired Unruh's unsuccessful run for governor against incumbent Ronald Reagan. He also became acting Southern California chairman of the California State Democratic Central Committee, a post he subsequently won at the annual convention in January 1971.

During his two-year tenure, according to a 1973 *San Diego Union* article, "the Democrats went from a 25,000 deficit in voter registration and

only one of five assemblymen in the county to about a 30,000 lead in registration and four assemblymen." Lawrence also campaigned for Senator George McGovern in his unsuccessful bid for the presidency.

In January 1973, Lawrence resigned his state party post, ordered by his doctor, he told the *San Diego Union* at the time, to take "a vacation from politics for at least a year." Lawrence subsequently chaired two statewide races: U.S. Senator Alan Cranston's successful re-election bid and Assembly Speaker Bob Moretti's primary campaign for the governorship, which he lost to then-Secretary of State Jerry Brown.

Lawrence switched allegiance and headed a statewide group backing Republican Houston I. Flournoy — perhaps the only time in his life he went against the party line. He even starred in a series of TV commercials, trashing Brown.

But that was only a temporary transgression. In 1976, he co-chaired the finance committee of the Frank Church for President campaign and was

once again a delegate to the national convention. A year later, he became chairman of the California Presidential Inaugural Committee. In 1980, he was not only a delegate, but co-chairman of the California Carter-Mondale Re-Election Committee.

In 1982, Lawrence joined the Democratic Foundation of San Diego County and a year later was made a trustee of the Democratic Party. He again joined the Hart campaign in the 1988 presidential race, and when Hart dropped out due to the Donna Rice sex scandal, he

astronaut John Glenn's abortive presidential bid. It was on the Hart campaign trail that he struck up a friendship with his current wife, Sheila, who at the time was Hart's Western states financial director.

In 1986, Lawrence founded the Democratic Foundation of San Diego County and a year later was made a trustee of the Democratic Party. He again joined the Hart campaign in the 1988 presidential race, and when Hart dropped out due to the Donna Rice sex scandal, he

was quoted in the *San Diego Union* as blaming "whores in the newspaper business" for removing "one of the most brilliant men in politics from the presidential race." He was also a delegate at the Democrat's 1988 party in Atlanta.

"I think there's a real difference between Democrats and Republicans," he says. "Just generally speaking, Republicans are people whose primary interest and concern is self-interest, while Democrats are people whose primary interest and concern is the welfare of the country."

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By Melinda Powelson

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Horton Plaza's holding tank

it for detaining prisoners until San Diego police officers come to cart them away.

On July 21, 1990, Robin Shelley, 33, claims he was trapped in that dungeon. A tall, lanky fellow with dark hair, Shelley still winces at the memory of being handcuffed to the bench. "The circulation in my

been arrested, says he was passing out brochures for the United Armed Forces Association on the sidewalk in front of the mall. The UAFA is a nonprofit organization that provides legal assistance, membership buying privileges, and insurance benefits for military personnel.



Plaintiff Robert Shelley

Horton Plaza security guards didn't want him loitering on Broadway Circle, the street directly in front of the mall, and according to Shelley ordered him to leave. "I was standing right in front of Glendale Federal Savings when this guard came over. He told me I could not pass out leaflets on the sidewalk because it belonged to Horton Plaza," Shelley says.

Instead of leaving, Shelley says he ignored the guard because he knew the sidewalk was public property. "It was obvious to me that he was overstepping his authority. Three or four more times that afternoon, the guards ordered Shelley to go. I didn't say anything to them. I just walked

away." Late in the day two military men asked Shelley about joining the UAFA. Their interest provoked the guards to hassle him again, Shelley says. When the men left, he claims the security officers jumped him. "The guard stuck his foot out and tripped me." According to Shelley, the guard threw him to the ground and grabbed both of his arms and pulled them into a half-nelson. "He kept pushing my arm higher and higher—it felt like he was going to break it."

The guards then took Shelley down to the retention cell, called the police, and cuffed him to the bench. Twenty minutes later, police officers arrived. "I was charged with

two things: One was the failure to leave private property open to the public, and the second thing was failing to have a solicitation license," he says. At a municipal court hearing on January 28, 1991, Shelley was found not guilty of both counts. The judge ruled that the area of sidewalk where Shelley was standing was "indistinguishable from common public sidewalks." Secondly, because the UAFA is a nonprofit organization, Shelley did not need a solicitation license.

While many shopping malls have holding cells for prisoners, detention rooms such as the one at Horton Plaza have been questioned by some experts in the security business.

bility for holding people back with the police department as quickly as possible," he says.

The DeBartolo company has a police substation in its Mission Viejo Mall. "Substations just make it a lot easier for the police department to do their job. Most of the police activity that happens at a shopping center is either related to traffic or to shoplifting. Both of those are time-consuming, report-writing events, so it is very convenient for police to have a place to write those reports at the shopping center, rather than having to go back to the police station."

Keith Fox, spokesman for the International Shopping Center Association, is more sympathetic to Horton's policies. "It's pretty much standard practice that malls will have some sort of secured bench. The mall security will apprehend someone, and they have to keep them somewhere until the police come."

Repeated efforts to get Horton Plaza Associates, which runs the mall, to talk about Shelley's case and the mall's security arrangements were unsuccessful. In court documents, the company has filed a general denial of the allegations. Theresa Dwyer Beck, an attorney who represents Horton Plaza in the case, declined to comment.

Shelley's case against Horton Plaza Associates is at least the fourth alleging false imprisonment, battery, and assault since the mall opened in 1985. Two cases were dropped, and attorneys would not comment on terms of the settlements. The third is still pending.

Shelley is asking for \$2.25 million in compensation. What distinguishes his case from the others is his claim that the company abridged his civil rights by not allowing him to pass out the leaflets.

Horton Plaza developer Ernest W. Hahn, Inc., is no stranger to free speech lawsuits. In 1989, the American Civil Liberties Union successfully sued H-CHH Associates (a partnership owned by Hahn and others) for refusing to let peace activists hand out leaflets at a Culver City mall. The suit alleged that managers of the Fox Hills Shopping Mall in Culver City denied members of the Westside Same/Freedom access to the mall, violating their rights to exercise free speech. As a result of a court ruling, the Same/Freedom group is now allowed to hand out leaflets any time.

In 1988, a Los Angeles Superior Court judge refused to allow Hahn to bar local Democrats from distributing campaign literature outside a mall in Pasadena in the

continued on page 26

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Map: N, S, E, W, Stadium, Adams Ave.

at the municipal court level," he says. "Horton Plaza personnel overstepped their authority and violated his civil rights."

In 1979, Menck says the California Supreme Court established that the state constitution guarantees free speech rights on privately owned shopping center property in the landmark case *Robins v. Prunellard Shopping Center*. Since that time, courts have applied *Prunellard* to specific shopping centers including several malls owned by H-CHH.

Menck continues, "Robin wasn't picking a fight, or shoplifting, or causing a scene. All he was doing was distributing information." Horton Plaza personnel compounded their unlawful acts by committing assault and battery and by placing Robin Shelley under false arrest, he alleges. "There was no legal justification for taking [Shelley] into custody. The security guards had no probable cause for arrest," he says. The trial date is set for this January 9.

Looking back, Shelley speculates he was targeted by Horton Plaza security guards because mall management wanted to maintain a pristine atmosphere. "I think it was because there were a lot of homeless people on the streets when this happened, and they didn't want the homeless people to keep the people away from shopping," he says.

After the incident, Shelley quit his job handing out fliers for the UAW. "I tried to continue, but I was frightened by people in uniforms and scared to back away very easily." He would handle the situation differently now, "I would do what the guards said and leave. I would explain the law to the managers instead of getting hurt. It wasn't worth it."

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egos

The barmaid is unloading cases of beer into the cooler. Buddy Blue, in a sleeveless T-shirt exposing tattoos on each bicep, leans against the doorjamb seeking out a breeze. Jerry Raney arrives wearing a battered brown cowboy hat and shades. He carries a guitar case and nods at Buddy, who nods back and jerks his head inside as if to say, *Listen*. The heat and the cataract moon hang in the twilight like elemental terrorists. The air from inside the Spirit Club is a hot rank breath. You close your eyes, listen and feel, it could be a roadhouse in the middle of a Louisiana summer 50 years ago.

In grade school, say ninth grade, in Chicago, while teachers dined about supply and demand, the Council of Trent, Thomas Hardy and fatalism, a++ over y squared equals...you fucking got me, Father—I was drawing guitars in my notebooks. Rectilinear patterns of fretboards intersected by five clean straight strings forming a coded matrix of transcendence I could not crack. Strings I had yet to suspect could be bent into the sounds that filled my dreams.

My dreams: lean, white, curving Strato-casters and pearl-inlaid Gretsch Country Gentlemen; worn, woody Tellys with crisp, biting, treble truths. Sensual/industrial-looking Les Paul customs, with their challenging/reassuring *heft* (play what you mean on me). Metal and wood and elegant rococo lines, smooth and provocative, inscrutable, pregnant with the promise of technology and adolescent power. Guitars, especially electric guitars, were and are to me a symbol—potent as a crucifix—of mystery: the sexual meets the divine.

A lifelong fascination shared by many men my age and younger. Why do we not see grown men at classical concerts, their faces twisted in vicarious rapture, playing air violin or air oboe?

This is, I realize, to say nothing of the women who linger over guitar sounds and dream their own dreams. Women who are, in some way, irrationally but undeniably moved by the sound itself—guitar.

Six chairs onstage. One for each guitarist and one for me. Dave Britton is running late. Raney is leaning



Buddy Blue, Jerry Raney, Robin Henkel

against the north wall, uncertain if he wants to be a part of this. Uncertain what this is. So am I. Everyone seems to know Buddy Blue, but Raney hasn't met Jaye, just heard of him, and vice versa. Jaye doesn't really know Gazlay, and Gazlay's looking dubious. Everyone except Britton takes a seat in the row. Blue, Raney, Jaye, Gazlay, empty seat for Britton. I take up a chair at stage left. About 30 more people have arrived. Some of them are musicians, others have congregated in response to the Spirit ad announcing "GUITAR SUMMIT!" and the handful of names synonymous with fretboard pyrotechnics in this town.

Willie Jaye, from Austin, Texas, arrives without a guitar. He is wearing a white cowboy hat over short dreadlock-braided hair,

a flowery vest over a black T-shirt. He scopes the situation, "I didn't bring no guitar. I thought this was just like an interview." "That's all right," someone says. "There's a lot of guitars around. Maybe you could borrow one." "Oh, I don't know," Jaye looks around uneasily again. "What is this anyway?" he asks, meaning the occasion, the gathering of guitarists, the six chairs lined up in a row on the stage behind six microphones. He does not seem as interested in an answer as he is in Henkel's lap-top Dobro guitar. Jaye listens and, trance-like, seats himself at a table next to Henkel.

Rick Gazlay arrives looking like one of the beach boys from their post-"Good Vibrations" era of a psychedelic tennis pro.

Shorts, paisley shirt, ponytail and red beard, a multicolored brow visor, guitar case. He greets Robin Henkel, who often plays around the corner from Gazlay in the Gaslamp, when Henkel is gigging at Croce's and Gazlay is at Patrick's II. An onlooker, also a musician, scans the five guitarists, grins, and says, "Roomful of blues, huh?" "Roomful of Egos," says a deadpan Buddy Blue. "That's what they should call it."

"He's not here yet," I tell him. "He said he'd be coming, though. I can't believe everybody agreed to do this. I mean, except Billy Thompson, he's working."

Someone said, "Put a penguin up on one of those chairs and just, you know—you



Willie Jaye

could have the penguin say what Billy might have said."

Jaye takes off his battered hat and says, "Yeah, he could just keep saying, 'This is stupid. I'm leaving.'"

are we rolling, Joel?" "Yesir!" Joel is not only the most compulsively affable soundman I have ever known, he is also, as I think on it, the only affable soundman I have known.

Britton arrives. We're just a few minutes late, and Blue wants to clear the stage by 9:00 p.m. Plenty of time for whatever is going to happen. This could be a hash, a complete failure—a contrived, fatuous session that might have all the dynamic entertainment value of watching ice melt. Or it could

be a fireworks display of virtuosity. I find myself hoping for a fistfight, anything but nervous boredom.

Britton clambers onto the stage wearing shorts and dragging a custom-made natural wood Guild guitar (specially contoured to his body, he would later say) along with a Gorrilla amplifier the size of a toaster. His straight, dirty-blond hair falls over his face and shoulders; I can't see what he looks like. I've never heard him, only his name uttered by the under-30 metal rock fans I know. Only Buddy Blue seems to know this kid, who says he is 30 but...He looks like he's going to blow chunks of Eddy Van Halen all over the stage. I find it curious and reassuring that Britton's is the smallest amp on the

stage. It's a toy.

Henkel doodles 4/4 walking phrases, punctuating each bar with a slide octave sting like a punch line. Raney sings into his mike: Jerry (not Ler) Lewis singing the blues, "Turn up this fuckin' thing! Doov doovoo yooo!"

By the time the levels are set, the club is nearly full, most of them musicians. Fewer than a dozen people I don't know, some of them presumably with the musicians onstage with me. "All right, everybody here knows what this is..."

"Except for the people that are doing it," says Blue into his microphone. Laughter from the assembly.

I mention the genesis of the idea and how

it mutated—"...so it became getting five or six musicians together who are very good, to play a little bit, talk to me and each other, and maybe comment on each other's playing. I thought this would be almost impossible because the most interesting players are always working, but everyone agreed to do it."

"Except the guy that said no," Blue adds.

"Yeah, there was a guy...but we have six now. Anyway, I thought if you guys could play a little bit, each one individually and then answer some questions.... Maybe you could all play together. This doesn't have to be terrible."

"We just got a release from our stinking record company, Curb Records."

bly serious...or good."

"No problem then," Raney grins, his shades back on but his hat off. He fires off a little snarl on his road-worn white Gibson solid body.

Henkel is already playing a shuffle that is neither slow nor fast—a strut, and it is extremely seductive. I realize there is no way I am going to control what happens here. Somebody is bound to start playing something, someone else will join, and in between the musicians will do what all rock, jazz, and blues musicians do: make wisecracks and fuck around.

Raney's guitar (bass pickup setting: "mellow" we used to call it on Gibson guitars in my old bands) on top of Henkel's all-steel acoustic lap-top (the kind of guitar you associate with Hawaiian music) immediately recalls Ry Cooder with the Rolling Stones or the country version of "Honky Tonk Woman." It is so unique a contrast in guitar sounds—the 1950s acoustic gin-mill, rhythm/slide/bow and *plunk* beneath the clean, articulate tenor of the Les Paul sound—that I find myself thinking, why

(continued on page 30)

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egos

(continued from page 29)

aren't they combined more often?

Buddy Blue enters in the 24th bar on his acoustic Guild equipped with a pickup. He plays slide on top of Raney, who played an octave above Henkel's own slide and chords. Blue's guitar is unobtrusive but clear, just accents. It shouldn't be a surprise that Blue can augment Raney so well, given his tenure with Raney's San Diego institution of a band, the Beat Farmers. But that both of them should announce such visceral and fluid understanding of what would work on top of — well — Hawaiian guitar with Memphis picking...the phrase *cool* comes to mind. Cool and a little dangerous. It could collapse into mediocrity in a heartbeat. There is no good reason why all six guitars should not sound like mush, except that everyone, aside from playing very well, also listens very well. Gazlay and Britton take the spear carrier roles immediately, chopping bassy support out of their two wildly different customized axes — because they sensed, as did Raney and Blue, that it would sound better, cooler than everyone playing lines together.

These three guitarists in 36 bars have set up a mesh of sound over Gazlay's and Britton's rhythms that works well. Henkel's instrument is completely acoustic. Raney's completely electric, and Blue's Guild something exactly in between. Jay had fingered chords quietly, with the volume turned down on the borrowed black Stratocaster as if biding his time, seeing how the sounds shaped up, were blurred or defined. On the third turnaround, Jay begins to sing. "Early in the morning, just can't seem to get my mind right..."



Jerry Raney

His voice is smooth and true, with just an insinuation of sandpaper. Jay follows his lyric with a slow three-note figure at a tre-

ble setting that manages to avoid the register of the other instruments and so can be distinguished.



Duane Britton

"Early in the morning, just can't seem to get my mind right..." Raney pulls a single note in the background following Jay's vo-

cal that sounds for all the world like a human voice calling out a gospel embellishment.

"Seems like all my girl wants...all she wants to do is fuss and fight."

"She wants to cuss, drink, and gamble until the sun's out/She wants to cuss, drink, and gamble until the sun's out."

"Said she wanna kick me out the house/Tellin' me I ain't no kind of fun."

During the course of the disjointed solo that follows, no one is sure who should take the initiative, the engine falls out of the song. This is a hazard implicit in this kind of session. Eventually Raney picks up the slack, possibly by virtue of his distinctive tone and conservative playing; he bends a note, introduces a phrase, unsolved, lets it hang — the other players back off to see what he does with it. Raney plays some teaser fills, and everyone is left wanting more of what he plays. A functional definition as any for a good musician.

The jam winds down as each player drops out one at a time, leaving Henkel to play the final four-bar strut...just as the piece had begun.

Much applause. Raney shouts "Faster!" and makes a move to attack his guitar with deranged energy, but he plays nothing. This elicits more laughter.

Okay, Buddy. I'll start with you," I venture. "Did anybody play anything that really annoyed you?"

"Yeah, everybody," Blue deadpans. With his short black hair combed straight away from his brow, intense, dark eyes, black goatee beard, and exposed biceps tattoos, Blue looks like a homicidal garage mechanic. His deadpans are effective. "Nah, it's hard to tell with six guys playing boring three-chord shit. I can't even tell who played what, but I thought I did a great job."

Buddy Blue is 34 and has been playing since he was 15. "I started playing 'cuz I wanted to get laid. Anyone I knew who played guitar got laid. Back in those days I was listening to Johnny Winter a lot, Derek and the Dominos. My dad had some old R.B. King records, some of the old Kent (record label) stuff. This friend of mine had this old (Sears & Roebuck) Silverstone guitar, and the nut was cracked so you could only put four strings on it. I remember trying to play guitar solos up and down the neck on one string."

Blue pauses to finish his beer. Is there one guy who was a major influence on Blue's playing? "Johnny Winter, of course; Duane Allman, and I always liked Jerry Garcia a lot. People laugh about that, but I always thought he was an interesting guitar player. I'm not a Deadhead, and I'd like to make that clear. I just always liked Garcia as a guitar player."

(continued on page 32)

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egos

(continued from page 31)

Blue played for some time with Raney in the Beat Farmers, no?

"Yeah, don't remind me." Laughter. "I played with the Beat Farmers from '83 to New Year's Eve '85, '86. I've since put out a CD solo and one with my band, the Jacks." The labels? Rhino and Rounder Records.

Moving down the panel, "What is that guitar you're playing, Jerry?"

"Abhh, I don't know." Raney looks down at the white Gibson and then up at the ceiling as if it had just fallen through a hole in the roof onto his lap. "A 1960 TV model, Les Paul Junior...or is it an SG? Les Paul Jr., I guess." El Centro-born Raney has been playing since 1964. "I've been playing around San Diego for quite a while, and the scene hasn't really changed much at all. I keep waiting for San Diego to break through and do something, and it's never quite done it. There's never been much of a scene here—gotta go to L.A. Chicago has a good scene there and of course Austin, but I don't see how anyone playing in Austin can make any money. Too many bands, too many clubs."

Willie Jaye nods, leans forward. "That's why I'm out here."

"It's a good scene though, Austin. I played that festival, South by Southwest. Packed. San Francisco is cool, Vancouver is really cool."

Raney's latest album with the Beat Farmers was 1990's *Loud, Plowed and Live!* In early 1991 I had tried to get into a Beat Farmers show at the Cubby Bear on Addison Avenue in Chicago. I was told the fire marshal would not allow another body inside.

"We just got a release from our stinking



Robert Henkel

record company, Curb Records."

Curb of Mike Curb, the Republican politico, yuppie prototype, former lieutenant

governor of California?

"Yeah, it took a lot of doing. We were distributed by MCA, so they could just pass



Buddy Star

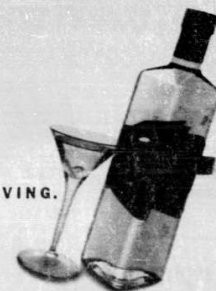
that buck back and forth. Curb and MCA. It really sucked. We've got some irons in the

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egos

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fire. I wanna go with an independent label, somebody who has to protect their investment if they make a \$100,000 record with you. Somebody who can't just throw it in the can and forget it. Curb records has been known to spend a half million dollars on a band, decide 'We don't know what to do with 'em,' and just let 'em go. Not even put the album out."

Raney, along with Joey Harris and on occasion Paul Kamarsky, have written much of the Beat Farmers' originals. "Buddy Blue wrote a bunch of the great ones from the first three recordings," Raney says. Can he name those songs? "No, I don't know what they are." Laughter. "No, he had a song called 'Lonesome Hound,' which is really cool, and 'Lost Weekend' we still get requests for and every once in a while try to play and screw it up pretty good."

Blue shakes his head. "Don't expect me to sing it."

Would Raney play at least part of a song that he had written for the Beat Farmers right now? "Oh, shit," he bends over the guitar and after a moment of silence plays a fast 4/4 country disc that sounds, intentionally, like shit. He stops, sings, "Me and yer mamma..." The audience laughs; pure Beat Farmers. And then, "No, I just

can't think of anything right now, I usually play with the band."

Blue suggests "Socialite" and then quickly rhymes, "Stage fright!" Again, laughter from the floor.

"Leave me alone, ask somebody else!" Raney complains but plays a five-chord composition with eighth-note timing that builds to a quick promise and stops. "Actually I wrote that with the Glory Band. It was called 'High School Letter.' They used to play it on 91X years ago."

Raney was familiar with the other musicians' work except for Jave and Britton.

"Well, come on down and hear us, man," Jave says from the darkened recesses of the club. Everyone notices he has left his chair.

"Where is he?" asks Raney, peering past the lights.

"I gotta take a leak!" Jave calls out.

Turning to Henkel, Jave asks, "Robin, do you think two consenting adults should have sex on the first date?"

This is followed by dead silence and a blank look from Henkel.

Raney fills the void. "If they both have penises, yes." This gets a laugh. Henkel still seems flustered. My attempt to get him to relax completely backfires. I quickly ask him to talk about his unusual guitars.

"These are two resonator pan guitars. What a resonator pan is..." He picks up the

lap-top guitar with the wooden neck. "Underneath this thing shaped like a hula cup is a piece of metal in the shape of a speaker cone, and that amplifies the sound acoustically. These guitars were conceived probably around the mid-'20s, and there are all sorts of exotic prototypes." Henkel is speaking very quickly as if worried that no one will find this interesting.

"Prior to the electric guitar in the '30s, they were trying to make the guitar louder so it could compete with horns or anything in an orchestra. This is one of the first ones made. It was made by the National Company. It was built by John Dopyera, who later quit that company. It is called a Dobro, which is two words together: Dopyera Brothers. There were several brothers, I guess."

Henkel picks up the second guitar made entirely of steel, including the neck. It looks like an antique art deco bed warmer. He strikes a chord. "This is the National Tri-Cone. It has a very distinctive, gritty tone to it. It's also got a square neck so you can only play it on your lap." Henkel proceeds to play the instrument, a fast jump progression, much like one of Robert Johnson's fiery-paced songs. As with Johnson's, it is hard to imagine, if you close your eyes, that there is only one guitarist at work. You can almost hear the scratches on the 78.

Josh White was the first real blues player I saw, then Son House. The thing that knocked me out the most? I had no idea what they were doing, but the sound of an electric guitar string being bent, as a kid, that just put me on the floor. My dad took me to see Josh White when I was kid. He sent me backstage to get an autograph, so I have an autographed flyer. My dad played a little guitar, folk, etc."

"The wooden Dobro," he continues, "is tuned to an A open tuning: root, fifth, root, third, fifth. The metal Dobro is tuned to a D. Like a standard E chord on a guitar tuned a full step down. That's the guitar I would typically use for the Elmore James stuff, you know, that classic 'Sweet Home Chicago' riff. It comes down to what specific song I'm doing."

Henkel, 40, has lived in San Diego since 1958. Formerly with such San Diego rock bands as Jambalayah and the Ron Bolton Group, he played with Earl Thomas for a year and a half and now teaches three days a week at Blue Guitar Workshop in Pacific Beach. He appears regularly at Croce's and the Paradise Grill in Encinitas. His guitar collection consists of "more than 10, but less than 20 guitars."

Willie Jave returns onstage. He has been in San Diego for three years. (The following week he would win the San Diego Music Award for "Best Blues Artist.") Jave is billed as The Texas Hurricane, a name that originated with a former booking agent in Spring Valley. The idea was that Jave was conceived during Hurricane Carla that hit Texas in 1961. Jave was born the following spring on Robert Johnson's birthday, May 8, 1962.

Jave has been playing regularly at Blind Melons, the Stadium Club, Winston's, Johnny's 801, and until recently, Bodie's. In August, Jave released his first CD, *The Texas Hurricane*, which consists of all-original material.

His influences? "Everyone who has come before me, and everyone who is to come. Past, present, and future." His almost cosmic answer brings into focus the specter of

(continued on page 36)

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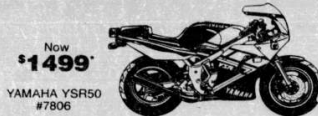
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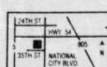
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(continued from page 37)

"Shut up, Gazlav, and play!"

"Any horror stories about San Diego club owners? I mean, ones you can safely tell without biting the hand that feeds you?"

"Gazlav says with glib sincerity, 'and they're wonderful to work with. It's a very smooth ride, you just call 'em up and say, 'G, I need a little work,' and they say, 'Here ya go. You say, 'I want to be a professional dancer,' and they'll wanna give you more than that!'"

Blue interrupts with his reminiscence. "My keyboard player, I won't mention his name, but he was a real pro, but we had a bad experience here in San Diego. My keyboard player, Mighty Joe Long, beat up the club owner and drove out through the doors." This is met with applause from the audience. "True story," Gazlav says. "You have to know Los

"A lot of speed, you hear, to listen to it goes ear and the other side."

dave Britton has been exceedingly quiet, just laughing and nodding at what the other players have said so far.

Britton plays with Secret Society and has recently been auditioning singers exhaustively, only to rehire the band's original front man. "We would ask these guys to sing, and we wouldn't play anything. We just wanted them to sing a cappella, and this threw a lot of them. Weeded a lot of them out right there. It was like, such a strange concept for

them. Sing? You want me to just sing?"

"Play something, Dave."

Britton cranks the volume on his small amp and plays a 30-second passage with a distorted, biting tone that at once sounds like a chainsaw, a Gestapo siren, a trombone, an F-14 falling from the sky, and a touch-tone telephone being frantically and repeatedly dialed by a satanically possessed amphetamine freak. The notes come in a flurry of deranged arpeggios, glissandos, and trills that sound impossible to produce with ten fingers and are separated by gear shifts on the vibrato bar like screams, orgasms,

"A lot of the speed playing you hear is fun to listen to, but it goes in one ear and out the other."

cries, and howls. The sheer note count is astronomical, and the variety of musical images invoked and strobed through in heartbeats leaves the other musicians onstage grinning and nodding. The audience applauds heartily and Raney, Blue, Henkel, Ivey, and Gazlay join in without hesitation.

"Jimi Hendrix is my favorite rock guitarist, but I'm also a huge fan of including blues players," Heathers adds, almost apologetically. "You can't hear it in his music, but Hendrix was a pretty amazing blues player, and he was the main influence on me playing. Randy Rhodes too. Now..." He lowers his voice, and leans in. "Blank..."

Blue picks it up, "Yeah, John Blank. He was always too drunk to play live." The audience is laughing, and Britton is too. When asked if he reads music, Britton says, "No!

really. I used to play classical, but it got too hard and I stopped."

"Does anybody here read music?" No one does, or admits it. "Music lessons?"

"I took guitar lessons in the tenth grade," Blue says, "and flunked. They eventually made me a teacher's aide, though, for guitar class because I could play better than the teacher, who was completely incompetent. He could read music and knew some theory and on paper knew everything you were supposed to do, but when it got down to it, he was useless. When he tried to teach kids how to play 'Puff the Magic Dragon' and stuff, we were all taking acid and listening to Led Zeppelin and it wasn't workin' out. This was at Patrick Henry High School."

Back to Britton. "I've been playing since I was 16. I'm originally from Chicago. Evanston actually. I live in La Mesa now." Britton has played with Secret Society (formerly Britton) at Club Mirage, Rio's, the Bacchanal, the Belly Up Tavern, and other clubs around town. Local groups he finds interesting are Psychotic Waltz and Asphalt Ballet.

"A lot of the speed playing you hear," Britton says, "is fun to listen to, but it goes in one ear and out the other. You can't really recall it later. It's technically fun, like, if you can run fast, you do it — if you can play fast, you do it. But you don't really give too much to the listener besides 'Wow, I can play fast.'"

"Now, if I want to hear somebody who means what they say on a fast solo — Joe Perry. Aerosmith was the first band I heard. I just went bananas. Perry's got the ultimate feel as far as how a rock player should play. He is a rock guitarist in every sense of the word. I listened to everything I could get

my hands on, and it's a big influence on me as to how a solo should sound as far as technique, approach to style, songwriting. He has a lot of different styles in the context of the band. 'Walk This Way' was probably the first rap song around, and it came from a band you identify with as pure rock and blues guitar-oriented stuff.

"I figure I've inherited jazz influences from Hendrix and Jeff Beck because those were their influences."

Blue intersects again, "Dave is a really good guitar player. He's one of these guys—unlike me, because I consider myself lazy and not a hot-shit guitar player at all—that probably locked himself in a room for six months straight with the guitar and didn't come out unless he was gonna eat or take a dump. I always admired people with that kind of discipline because I never had it."

It is nearly time to clear the stage, and everyone (aside from the demurring Gazlay and Raney) has taken a solo shot except for Blue. Would he play one of those obscure songs from the '20s or '30s?

"Yeah, sure." He picks up his Guild and begins a jaunty, dated, almost country chord progression that, at first, is reminiscent of the intro to "Alice's Restaurant" with diminished chords sliding up the neck. This is a Tampa Red song from 1929 called "What Does That Taste Like Gray?" he says and begins to sing the title phrase and first line, yodeling on the word "gray" like a lovesick cowboy.

What does that taste like gravy?
Boys, I bet you don't know
Can you guess what tastes like gravy?

(continued on page 40)

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We asked Dr. Steven Peterson, a San Diego Ophthalmologist, "What is myopia and astigmatism?" "Myopia is more commonly known as nearsightedness. Approximately 70% of those people who become nearsighted, start between the ages of 17 and 12. Myopia is a hereditary condition, once it starts, it progresses to varying levels of severity. The cause is visual stress brought on the eye by concentrated close work, such as studying and reading."

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oping poor eyesight are in fear, or at best don't feel good about the loss of vision even though they can speak for several TV and radio news and talk shows on the subject of Ophthalmology and interviewed by several medical writers for articles in magazines and newspapers.

Dr. Peterson is a fellow in the International Ortho-K Association, Section of the National Eye Research Foundation. Dr. Peterson is also a member of the American Optometric Association, and the California Optometric Association, among others.

If you would like additional information about Ortho-K in the San Diego area, you can contact Steven Peterson, O.D. at 286-2810 or 286-0597.



Steven Peterson, O.D.

sees with glasses or contact lenses." "Ortho-K offers results in that person feeling more confident and better about themselves." Improved or corrected unaided vision can mean a career opportunity for some and improved sports ability for others. "Another patient, a pilot whose sight had regressed in service from 20/20 to 20/400, came to us because he'd been turned down for a job by a major airline. In two months his eyes improved to 20/15 and he got the job!" "Ortho-K can mean freedom from glasses or contact lenses."

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egos (continued from page 39)

It's fine if you really wanna know. Well, I taste it last night and the night before. If I keep this appetite, gonna taste a little more. What does that taste like, gravy? Boys, I bet you don't know. Boys, I bet you don't know.

Blue winds this up with a very old country triplet progression, and the evening's spectrum of music is almost complete. The session ends with Henkel once again striking up an Elmore James-like riff that quickly becomes a shuffle. Twelve bars each: Blue runs up the neck on the acoustic; Raney does a melodic, rising passage; Gazlay plays low and fast on the neck; Blue is drilling his slide high on the fretboard; Britton steps in with a fuzzy growl that quickly becomes a swaying tenor sustain and love punches staccato B.B. King figures. Everyone drops out except for Henkel's slide work, accented by Gazlay at every chord change. Henkel walks it down to a dose, and all six musicians flutter notes in a major around the room like audio confetti.

The session over, the players smile at each other with real pleasure. What could easily have been a homogeneous soup of diddla diddla twang and feedback has come off as rich, textured, wildly varied combinations of sounds and styles. The six shake hands,

smile, high-five, and nod emphatically. "That was all right...Yeah, that came off...enjoyed that...cool."

I asked the guitarists to comment briefly on others, though Raney was unavailable. It became evident that to try to get any of them to be harshly critical of the others was a waste of time. I'd seen it before, not only with musicians or artists, but most anyone who has achieved a notable level of accomplishment at anything—and that is, the better one is at something, the more generous one can afford to be about others in that same

"Of course we're all copyin', we're all stealin'. We're all groove thieves."

field. Britton: Buddy to me has the greatest feel I've heard in a long time. He has that real authentic thing he brings in the songs he writes and the old stuff he covers. I've heard Jerry Raney a lot on record and live a few times. He seems to play the exact part that's going to fit perfectly in each song. Liked all those guys. I learned a lot about my weaknesses as well. To me, Robin Henkel stole the show. It's like he's got a little orchestra built up in his guitar. He pulls off everything as far as chord comping, the lead playing, and slide stuff. He can do it all. Willie has a Hendrix-y Texas guitar appeal. I couldn't really hear a lot of what he was doing because of where I was sitting, but he sure writes good songs. Rick Gazlay I can describe in one word, "rip, pin." Rick rips. I've heard him play before and he just burns his Les Paul onstage. He burns! I couldn't believe he was that awesome.

Gazlay: I think Buddy's an expert at staying within his boundaries. He's not like a flash guy and he knows it. But he always has great taste and just stays within the limits, which is one of the major tricks to playing the guitar.

I think Raney's great. When he plays you can tell here's a guy that's been playing for 25, 30 years. It sounds like it comes so easy for him, and he always plays appropriate stuff. He gets great tones out of that wacky guitar of his. That's what makes his band so cool, they've got two good guitar players, Raney and Joey Harris.

Willie is an audience pleaser guitar player, but he's limited. Whenever I see him, I think he should get a guitar player because I don't think that's his strong point, which is whipping up the crowd. I think he'd be the first to agree.

Robin is the best guy in town at that Dobro stuff, the John Hammond, tenth-generation Robert Johnson stuff. When Robin starts talkin', it's all of a sudden like you're watchin' PBS. Some documentary on the guitar. He's pretty articulate.

Dave, I don't know. Heavy metal, I guess, is his forte, and I guess I have trouble ap-

preciating that because I don't know much about it. It was an interesting mix, though, playing with them.

Raney was leaving town the next day when I saw him on the street driving a panel truck. He was on his way to play the Street Scene with the Beat Farmers, and he was stalled behind a parked Bronco. I greeted him and asked when I could talk with him on the phone. He said he didn't know exactly when he'd be back. I asked him how old he was and the Bronco pulled away. Raney grinned and waved. "Gotta go," he said and drove off.

Jaye: I liked everybody. Everybody had a unique style and approach to the instrument. Each of us got something from the Old Masters. What I like about everybody that was playing was they each made that stuff sound like them and not somebody else. That's what I really enjoyed about those guys I was playin' with that night. Everybody sounded different from each other. Of course we're all copyin', we're all stealin'. We're all groove thieves.

Blue: I thought Robin Henkel was tremendous, to tell you the truth. I'd never heard him before. Somebody told me he was just some overrated hack—I won't say who.

Just another typical white blues guy from San Diego who tries to pretend he's black. But I found out he was a natural guy who didn't try to act like anything but himself, and his playing was just phenomenal. His right-hand technique in particular. It was a treat to find out someone like that is playing in San Diego. I've known Rick awhile. He's not exactly a shy guy so I don't know why he didn't play more that night. Rick is one of the most underrated guitar players in San Diego. He's got great tone, great attack, a lot of speed, but he doesn't just jerk off. You know, speed for the sake of speed. He can play a nice slow blues song. Definitely among the better players in San Diego.

I've told you what I thought of Dave and Willie. I suggested them to Buddy.

Henkel: I was impressed with Buddy. As soon as he said he was gonna do a Tampa Red song, I thought, "What? I didn't know anyone else had heard of Tampa Red." Buddy had a neat yodel goin' in that song. I'd never heard Buddy Blue before, but I'd heard his name for years.

Jerry and I have known each other, sort of, for a long time. I used to hear him sing in that low voice of his. "I've got a gal named

Bony Maroni," and I think he was playing that same guitar.

I've always liked Willie. I think he's cool. He's got a blues background, but he's into Jimi Hendrix. People are gonna slight him for that, but I'm sure not gonna. I was a fan of Jimi Hendrix. Everybody does what they do. I think people should encourage each other.

I thought Dave was cool. I'm totally impressed by these kids who walk in off the street into the music store, throw their skateboard up against the wall, wipe the ice cream off their hands, pick up a Stratocaster, and play some of the most amazing shit I've ever heard in my life. His is a very high level of art form that is not respected as culture. Like chopping a Harley-Davidson motorcycle is not respected as culture, but it's a true American art form as legitimate as Navajo art. People put down heavy metal or rap as the armistice of music, but try to do either one of them. Try to sound like a rapper if you didn't grow up in that culture or try to sound like Eddy Van Haken if you didn't live and breathe and love that stuff and put in a lot of time. My God! Rap and heavy metal, that's the edge of the art form. People don't want to hear that, but I think it is. That's where it's going. ■

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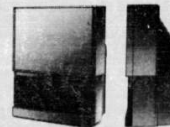


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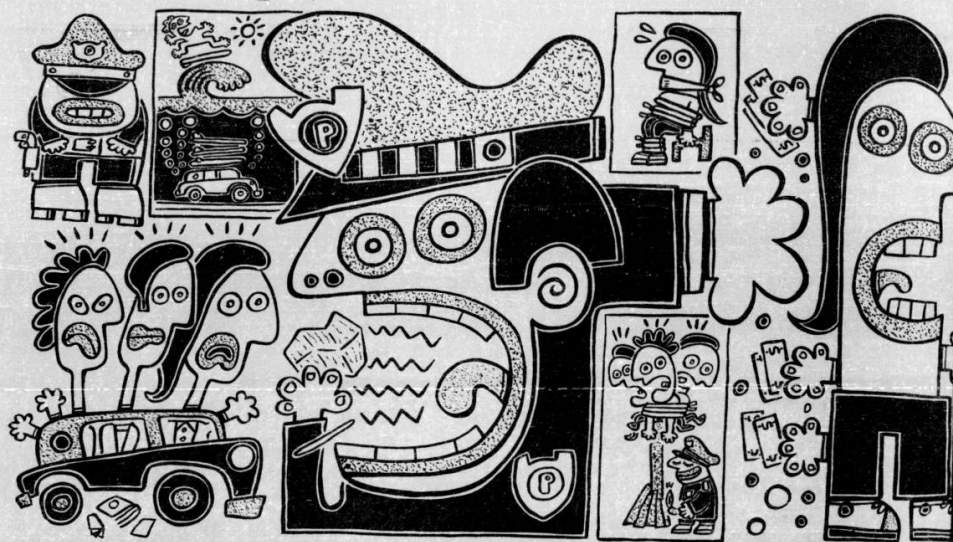
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I ONLY HOPED SPEEDY COULDN'T HEAR MY HEART POUNDING

BY RICHARD RANDEL
ILLUSTRATIONS BY TAMIR SHEFER

The cop leaned up against our car, gloved hands on the ledge of my rolled-down window. His breath smelled of onions and cilantro.

"This a rented car?" he asked. He had evidently learned how to talk without dropping the toothpick that balanced on his lower lip.

"Yes," I replied.

"Lemme see your contract."

I looked over at Bob in the passenger seat. He opened the glove compartment and handed me the Budget Rent-A-Car contract, which I passed to the cop. The cop stood up and scrutinized the contract, chewing on his shredded toothpick. His partner stood directly behind our car, watching us. They had pulled the three of us over less than five minutes after we crossed the border and brought us to this semi-secluded street somewhere in the wastelands of Tijuana.

"You got Mexican insurance?" the cop asked. He was a young guy, about 5'8", skinny as a rail, with creased-back hair, long in the back, and a scraggly mustache. He looked a little like Speedy Gonzales from the cartoons.

"Of course," I said. The Mexican car insurance office had been our first stop after crossing the border. Bob made a move toward the glove box to get the policy, but the cop waved him off.

"Don't worry about it," he said. He leaned forward again with one hand on the window ledge, the other hand holding the contract. He was about six inches from my face. "We do got a problem, though."

"What's that, officer?"

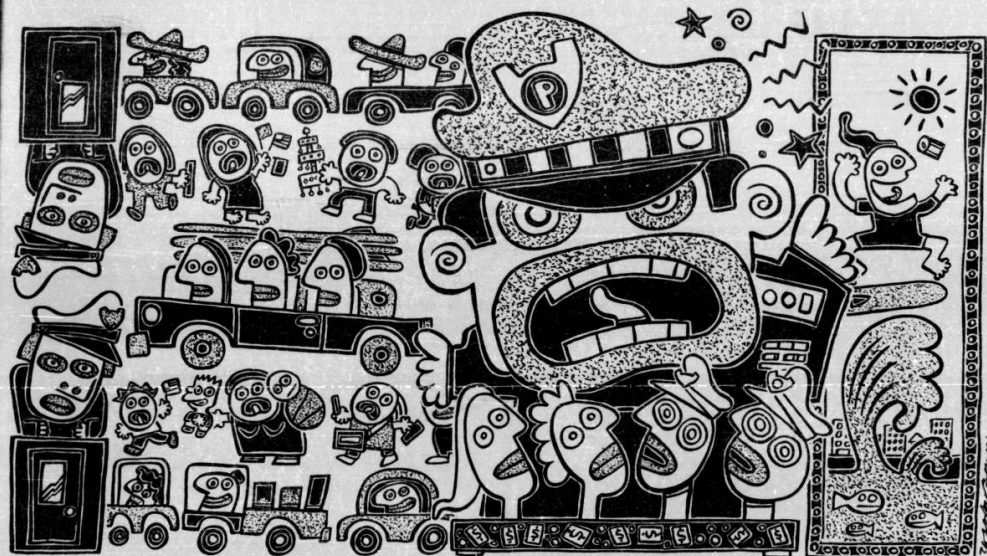
"You see this sentence?" he had turned the four-page contract to the fine print on the very last page, near the bottom, and was pointing a gloved finger at it.

"Which one?"

"This one." He thrust the contract at me. "Read it."

I looked at the spot where he'd been pointing.

"Lessee hereby indemnifies Lessor..." I asked, looking up at him.



"No, no, the next one," he said, thrusting his finger into the car to point at it.

"Lessee hereby agrees not to transport the vehicle into Mexico."

"Right, right!" he exclaimed, foul breath spilling into the car. "And where are we now?"

"Mexico," I admitted.

He gloated triumphantly.

"So what's the problem?" I asked him.

"You just told me, man. You not supposed to bring this car to Mexico."

"I'm not," I asked. "There's a law against bringing rented cars into Mexico?"

The cop exhaled noisily in exasperation.

"Read it again," he said, jabbing at the contract.

"That's a private contract between us and the company," Bob said. Jon in the back seat nodded vigorously.

"Yeah," I agreed, holding up the contract. "This is not Mexican law. Are you telling us we violated Mexican law?"

"Hell yes I am," he said.

"What law is that?" Jon asked, leaning over the front seat. "What number is it?"

"Hey, man, you want to go downtown, straighten this out? You want to cause problems, that's fine. You come in with us, we search your car, shouldn't take more'n four or five hours."

"But we haven't done anything wrong," I said, glad that we'd decided not to bring any pot with us.

"What's the matter here?" asked the other cop, who'd walked up from behind the car. "They hasslin' you, man?"

"No, we're not hassling him," I said. "We just want to get a clear explanation of what Mexican law we violated."

"Lemme see your contract," the second cop said. He was about the same height as the other cop, but pudgy and pasty-faced. Both of them were young, probably younger than us. We went through the whole song and dance about the rental car contract and how it was not Mexican law, and so on. We never could get a clear explanation of what we'd done wrong.

Three budding young lawyers arguing Mexican law with the Tijuana police force. By this time they should have realized they were hassling the wrong people and just let us go. But they didn't.

"What it boiled down to was we could pay the 'fine' for our violation directly to the cops, or we could go down to the station and work everything out down there."

"Let's just pay the man and get going," I said.

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"Fine," Speedy said.

"No, no," Jon said. "We can work it out here."

I agreed.

"You got one hundred dollars?" the pudgy cop asked. Great town, Tijuana. Not only can you pay your "fine" directly on the spot without bureaucratic hassle, you can actually negotiate the amount with the cops. Next thing you know, they'll start taking MasterCard and Visa.

"This is ridiculous," Bob said, pulling out his wallet.

"I got 20 bucks," he looked at Jon. "What do you got? Fifteen? Fine. You got 15 bucks. Rick? I passed it to him."

We had taken the precaution of secreting our extra cash in the trunk. "Fifty bucks," Bob held the cash up and looked at the cops. "That's all we got. That's all we're gonna pay. Fifty bucks."

"Well, if that's all you got," the fat cop said.

"But you gotta leave Mexico today," the skinny one said. "Turn around and get your car outta here. No vacation in Mexico."

"But we got a trip planned," Bob said. "We were gonna —"

"Shut up, Bob," Jon said.

I grabbed the money out of Bob's hands and passed it to the cop. "Fine," I said. "Whatever you say."

Speedy took the money as his partner headed back to their squad car. Speedy leaned down one last time, the toothpick still dangling. He pointed up ahead of us.

"Take a right up at the corner. We follow you to the border."

"I can't believe it," Bob said as we waited in the line to get out of Mexico. "I can't fuckin' believe it."

We were still at least 20 cars away from the checkpoint, moving about one car length every minute. Mexican vendors plied their wares — from ceramic dolls to Mexican flags to Lakers T-shirts — to the exiting tourists.

"It's our own fault," Jon said. "It was stupid to drive through Tijuana in a car like this. We stood out like a sore thumb."

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(continued on page 44)

POUNDING

(Continued from page 43)

chumb." He was referring to our rented Plymouth "K-car," which, without the surfboard on top, looked like an FBI-mule. With our heads, it screamed "American Tourists with Money!"

After three years of law school and two months studying for the bar, we had planned a week-long excursion into Baja to relax, get sunbaked, surf a lot, and drink ourselves silly.

A vendor approached me laden with girly cosmetic animals.

"Can't make me laugh?" I told him with a straight face. He bowed on.

I wallowed in self-pity. I'd dreamed about a Baja safari for years, having heard tales from friends about unknown points, with spectacular sets rolling in and no one to compete with for the ride.

"Oh, fuck, the insurance money." Bob suddenly said.

"Oh, shit. That was more than the bike."

"Let's go back for it," Bob said. "Turn the car around."

"Impossible," I said.

"So, can't."

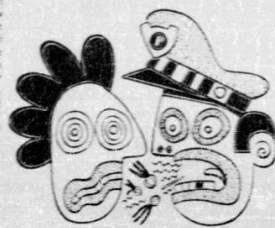
"Just throw away that kind of money. We were only in Mexico for five minutes, not counting this time."

"We could park on the U.S. side," I said.

"That way we don't have to worry about the car getting towed or anything. Just walk over with about two bucks each."

"Yeah, I own," Bob said.

"Okay," I said. "But it's a waste of time."



"I got it before he gave us our money back," I said. "20 minutes later as Bob and I walked out of the insurance office."

"We'd driven out of Mexico, parked in the U.S., and walked back over into Mexico. I'm staved at the gate guard the northward, which couldn't be locked."

"We're on a lucky streak," Bob said. "Now let's file a complaint against those cops."

"Oh, shit."

"I slapped myself on the head. 'The cop stood in my face for 15 minutes and I never even thought about his badge number.'"

"I don't know what to do now. I'm not going into town, that'll take hours. I started walking back toward the border along those strange empty streets south of the crossing. Bob refused to follow me so I stopped and looked back."

"There's gotta be a little precinct house or something out here by the border," he said.

"I doubt it. Let's just get out of here. We can be in the water at Ocean Beach in less than an hour."

"They took our money, man. Are we just gonna let 'em get away with it?"

"Bob, they're all in on it together. The whole system's corrupt. I started walking back to where he stood. 'Who are you going to complain to? If anything, they'll just shake us down again, harder this time. Or throw us in jail to teach us a lesson.'"

"I don't accept that. They're not dependent on tourists to all we wish. Hatred shakes down." He paused. "I just can't stand to let those assholes get away with it."

"Suddenly I thought of something. 'Did you get their badge numbers?'"

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shrugged. "So much for reporting it."

"We can describe them."

"Oh, right. 'Some cops shook us down.' 'Which cops?' We don't know, but one was skinny and the other was fat. That'll go over real well."

"We can find 'em again."

"What? They could be miles away from here by now. And even if we do find them, they'll probably run us into jail for coming back over."

"Listen," Bob said. "Let's just wander around for ten minutes and see if we can find 'em. If we can't, we'll forget about it and go back to the car. Okay?"

"Shit," I said. "At least it'll make a good story."

"We found them only a block away, hanging another car of tourists. They were both standing on the sidewalk on the passenger side of the car. Speedy was bent down talking through the right front window. Pudgy was standing by, listening. Bob walked right up to Pudgy, me behind him.

"I honestly don't think the guy even recognized us. Speedy looked up at us, then back into the car."

"It's up that way," Pudgy pointed. "Just keep walking. You'll get there."

"Okay," Bob said, looking over at Speedy, trying to spot some identification.

"Excuse me," Bob said, staring at the man's chest.

"Whatta you want?"

"Uh, um..." We were both scrutinizing the guy's chest, but there was no badge anywhere. "Could you tell us how to get back to the border? We got lost."

"Thank you," I said, and started walking away.

I looked over at the squad car and saw a big "S1" painted on the rear hood. At least we had their car number.

"You got some problem?" Pudgy asked.

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I looked over at the squad car and saw a big "S1" painted on the rear hood. At least we had their car number.

"You got some problem?" Pudgy asked.

"No, no problem," Bob said.

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</

POUNDING

(continued from page 47)

and batons still fastened to their belts, staring at the wall between our heads. Speedy drummed his fingers against his chair, chewing on his toothpick. They were no more than five feet away from us. I looked over at Jon, who grimaced at me and then shrugged.

Speedy looked straight at us.

"Fucking gringos," he said. I could feel his gaze directly upon me, but I refused to make eye contact. I was tempted to bolt out the door in search of Ramos or the translator, but I didn't want Speedy to see my fear. I stayed put, gripping the seat of my chair with my hands, adrenaline rushing into my stomach. It seemed like we sat there like that for hours. I only hoped Speedy couldn't hear my heart pounding.

Finally Ramos and the translator came back into the room. I relaxed my grip on the seat. Ramos sat in the chair behind what was evidently his desk. The transla-

tor, a young cop with curly brown hair and surprisingly blue eyes, stood next to him.

The next words that came out of Ramos's mouth, however, were not translated, as he proceeded to curse out our antagonists. His words built to a crescendo until he was yelling at the top of his voice. They hung their heads as the *chinga* and *chingado* were hurled through the air. Finally, Ramos calmed down a bit, and they began unfastening their gunbelts. They placed them on the desk, Ruiz added his badge, and Ramos put them in one of his drawers. We looked at each other with raised eyebrows. I wasn't sure if it was real or just a show, but if they were taking it, they were doing a pretty good job.

"As you can see," the translator said, "the officers have been suspended from the force, pending a full investigation. If your allegations are found to be true, they will be fired." We nodded. "The chief of police has indicated that he would like to speak with you," Ramos got up from his chair. "Señor Ramos will go see if he is free now."

Ramos left the room, but Ruiz and Pudey stayed put. The translator came over and leaned against the wall next to us.

"So where are you guys going surfing?" he asked.

"We don't know," I said.

"We're just going to go down the coast a ways and look for the waves," Jon said.

Bob nodded. "You know any good spots?" he asked.

"Sure," the cop said. "You going to camp?"

"Yep."

"Well, it's getting a little late to make it all the way tonight, but you can camp just above Ensenada." He gave us directions to a camping spot on the beach. "Tomorrow morning, you go through Ensenada and go about ten more miles, then look for the Pemex station next to a cantina..." He proceeded to recommend two or three good spots south of Ensenada, although I wasn't too sure of our ability to find them based on his directions. We must have talked for at least ten minutes before the assistant chief

returned and beckoned us.

"Ah," the translator said. "The chief will see you now."

The four of us followed Ramos out of the room, while the two former cops stayed put, their eyes fixed on the floor between their feet.

Ramos led us a couple of doors down, to a large office with a huge wooden desk and a picture window featuring a view of a tree-lined courtyard. As we entered, a friendly-looking, heavyset man with dark brown skin and a full head of white hair stood up from behind the desk. He wore one of those white, embroidered Mexican shirts and no tie. Ramos left the room, and the young cop introduced the white-haired man to us as the chief of police.

We shook hands and then he launched into a long speech about police corruption, cooperation from tourists, his gratitude, etc. Then he produced three forms for us to sign, which we did, and he pulled a \$50 bill out of his desk drawer and presented it to us. We thanked him gratefully and shook hands again.

"Uh—" Bob said.

"Sir," the chief responded, looking back and forth between Bob and the translator.

"We're a little worried about getting stopped again or getting harassed by Ruiz and his partner or their friends." The young cop translated. "We thought maybe we could get some sort of clearance from you."

Good idea, I thought.

The chief nodded vigorously. He handed each of us his card and, through the translator, promised us free passage through Tijuana, assuring us that no harm would come to us. We shook hands again, smiles all around. The chief wished us a pleasant vacation in Mexico, and the translator escorted us out of the office.

As he led us back through the corridors, I asked him, "Are you sure we won't be hassled? What about their friends, their families?"

"Oh, shit!" Jon said.

"What?" I asked.

"We sat there right in front of them talking about exactly where we're going to go."

"He was right. I couldn't believe our stupidity."

"Don't worry about it," the cop said. "They won't do anything. They're under investigation. They know they'd be the prime suspects if anything happened to you guys."

"If you say so," I said.

"Believe me, you'll be fine. You'll have a great time. I hear there's a good south-west swell coming."

"Really?" Bob asked. "Cool."

He led us out of the building and back to the trusty K-car, pointing the way to the Ensenada highway. We piled in and drove out into the Tijuana traffic. As soon as we pulled into the street, we broke into shouts of triumph and uproarious laughter.

"They fucked with the wrong guys this time," Bob said.

"You got that right," I agreed.

"They didn't go three blocks before a motorcycle cop got behind us and turned his flashers on."

"What now?" I moaned.

Jon and Bob wheeled around and growled when they saw him.

"Fuck this," I said. "I'm not pulling over." I stopped at a red light, still in traf-

fic, and waved the cop up alongside us. "What's the problem?" I asked, not trying to hide my irritation.

"That a rented car?" he asked.

"Oh, God, not again," Bob said.

I just leaned over to the glove compartment, pulled out the chief's card, and flashed it at the cop.

"We just visited with your boss five minutes ago," I yelled at him. "And he says we're okay."

"Yeah, we got our permission," Jon added.

The cop scrutinized the card for a second.

"Okay," he said, waving us on. "Go ahead."

The light changed, we pulled out, and the cop turned in a different direction.

"Jesus Christ!" Bob said. "I can't believe this place." Jon just laughed. "I don't know about you guys, but I don't want to spend another minute in this country."

"He's right," Jon said. "Let's get the fuck out of here."

We passed a sign saying U.S. next left, Ensenada next right.

"Come on," I said. "We're almost there. You saw how well the chief's card worked —"

"It's not that," Bob said. "I just don't want to support them with my tourist dollars. I'll spend my money somewhere where I'm welcome."

The turnoff was approaching.

"You sure?" I asked. I looked at Jon.

"Fuck yeah," he said. "Let's go party in San Diego."

I was outvoted. "Okay. Whatever you guys say."

I swung the wheel to the left and took us back to the States. We ended up spending a possible weekend in the U.S.

The funniest thing about the whole story was the joint I found later in my bag, which I had forgotten to search before we crossed the border. It was sitting on the back seat the entire time we were talking to Speedy and Pudey and while the car was parked outside the front door of the Tijuana police station.

I decided not to tell Bob and Jon about it.

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Heart of Darkness

A Southern Californian Meets New York's Most Dangerous Writer

By Abe Opincar
Illustration by Steven Cerio



This was my question: How does being Southern Californian affect artists and thinkers? I set out to find people with whom I could discuss my notion that a recognizable artistic regionalism had at last emerged from Southern California. I made lists. I made phone calls. And it was perhaps the sin of pride, or of over-reaching ambition, that caused me to make my fatal mistake: I wanted to speak with someone truly famous. Someone whose words might lend glamour to my not entirely original or interesting idea. I made more phone calls. I chatted. At last I hit upon a friend who worked often with the famous and their publicists. He had, he said, a splendid suggestion: Susan Sontag. She had been raised in Southern California. She was touring the country promoting her novel, *The Volcano Lover*. She would, he felt, be willing, if not eager, to talk. If I was interested, he would be happy to arrange things. After all, he was on a first-name basis with Susan.

"Geez," I said, coy and over-anxious. "Susan Sontag? Do you think she'd really want to talk to me?" "Publicity," he said, "is publicity." Albeit early in our story, it is already time for me to digress. And I must in order to express the enormity of what happened: I had been forewarned. Like every young and prideful person, I had been forewarned. And like every young and prideful person who has been forewarned, I disregarded sound advice. Years ago I asked someone who had worked in publishing for several decades, "Who is the most dangerous writer in New York?" Without hesitation she replied, "Susan Sontag. She is very powerful and rules with an iron fist. You don't ever want to cross her. She can be unpleasant." I cannot describe the degree of nonchalance with which I heard, chuckled over, and discarded this mature and learned person's tidbit of heartfelt, hard-earned advice. To my dreamy, Southern Californian sensibility, New York, its literary saints and ogres were, well, a continent away. (A seasoned traveler could warn you, for example, that in West Africa, poisonous spiders the size of abstrays were a clear and present danger. However, this caution would have no practical impact, no legitimacy, until you, as a nervous tourist, were lost in a three-canopy jungle somewhere in the Congo. Only then could you appreciate the spiders for their reality... and their size.) In this spirit of informed, forewarned nonchalance I pursued my interview. My friend, Susan's friend, gave me Susan's publicist's number in New York: "Call and explain who you are and what you want. Everything will be fine. You might want to ask about an article Susan wrote recently on growing up in Los Angeles. Ask for a copy." And I called. The publicist was a cheerful, charming woman, glad to arrange an interview, and equally quick to ask favors. "Maybe you can help me out," she asked.

Susan's got interviews in San Francisco and L.A., but I'm having trouble getting her into the alternative press. I've sent a copy of *Volcano Lover* to the L.A. Weekly, but so far they haven't replied. Do you have any suggestions? "In a frenzy of generosity, I said I did. I'd call around, 'enlist some leaders, and get back to her. But could she, I asked, send me Susan's Southern Californian childhood article? She said she'd never heard of it, said she didn't think that one existed with such conviction that I would have felt such conviction existed otherwise. Every time-worn element of the classical 'set-up' was creaking slowly into place — the early warning, my undue enthusiasm, the feeble intermediaries, and my pride, which blinded me to them all. Fate, life's loyal ally, guided me surely along my way. I called the publicist back, gave her a few names and suggestions, and said newsweeklies of a more political bent might be willing to interview Susan if she were to speak on some issue, feminism, say, and use it as a segue for a

discussion of her book. Well, the publicist enthused. Susan, a universal genius whose intelligence embraced every conceivable aspect of the material world, would be more than glad to discuss absolutely anything. "She has opinions on everything — politics, photography, AIDS, literature, art!" "And what do you," she added, "want to talk about?" "That's nice," she said. "We must hurry now. We must go over weeks and days. We must stop, but only briefly, to open the package from New York that contained Susan's book, a sheaf of highly flattering interviews, and Susan's portrait, lovingly, tenderly photographed by Annie Leibovitz. I kept the photograph on my desk. After long, unproductive days of too much diet ice tea and too many cigarettes, I'd stare at her and imagine another life: a brainy, East Coast, up-beat version of Sunset Boulevard; late fall,

golden light slanting through the large windows of Susan's apartment overlooking the Hudson. The two of us, Susan and I, in bulky, writerly sweaters, slouch down in her plush couch. We speak in French, of Paris, of her time there, of my time there. She plies me with claret and first editions. Moved by her generosity, I give her white forelock a good-natured tug and confess my boyish designs for a literary future. Her wise dark eyes fill. She sweeps, talks of her intellectual career, sympathizes with my sincere though unformed ambitions. "Please," she says, "let me help you. Let me encourage you. I know how difficult a life of the mind can be." Time passed. More phone calls were made. A date and time were set. My photographer and I were to meet Susan's Los Angeles handler in the lobby of the Beverly Hills Four Seasons. I was then to go with the handler to the airport and conduct my interview in the car on the way back.

The subsequent events have colored my retrospection in such a way that certain details of my trip to Los Angeles have acquired the weight of commandment. The night before an interview with Susan Sontag: • Do not stay in a Travelodge across the street from a Mormon Temple. • Do not forget your special Navy blue interview slacks. If you do, turn back. • Do not eat an innovative pizza topped with "four kinds of smoked salmon, fresh herbs, and spices." • Do not stop at an Irish pub for a nightcap. If you do, do not speak to the drunken Scotswoman who sits beside you muttering about his unlikely sexual conquests in Europe. • Above all, do not assure your younger-than-you photographer, who has been kept awake all night because of your stertorous snoring, that "everything will go just fine." Like all survivors of significant trauma, my memories of the event are either agonizingly precise or tend to the surreal. I remember standing in the carport of the Four Seasons on

a gorgeous morning. I remember the handler's arrival. I have repressed her name. I remember children's toys in the back seat of her light-blue Buick. I remember the burnt buildings we passed on the way to the airport. I remember black faces stared out at us from those buildings as we proceeded on, inexorably on, to the airport. I remember talking about the riots, about prices for single-family homes. I remember smoking my last cigarette at the snack bar while we waited for Susan's plane to arrive. I remember my palms were sweaty. Then Susan, chipper and beguiling in well-worn running shoes, was with us, after getting herself freshly adorned. I supposed, in San Francisco. We joked. We laughed. We headed toward the escalator, I in a state of giddy optimism. And it was there, a mere few steps before the escalator, a glittering river to take us

down, down, down, that our descent into darkness began. I hesitate to state its cause, not because it sounds irrational and implausible, but because French intellectuals, many of whom Susan admires, have already treasured the subject with a great deal of inoperative weight. We began to talk about Disneyland. And down, down, down we went. "Is it true," Susan asked, "that they have the words 'The Happiest Place on Earth' inscribed over the entrance to Disneyland?" They certainly were not inscribed over the entrance to the Los Angeles International Airport. At least not on that morning. I don't know how I replied. Maybe yes; maybe no. I did, I remember, make a few jokes about Disneyland. Apparently remarks Susan did not like. Mid-stream down the escalator, she turned to me and with ferret-like intensity growled, "I've written a great deal about it, you know?" Perhaps she had, perhaps she hadn't. She's written many things, few of which I've actually committed to memory. It is unlikely, however, continued on page 52

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Heart

continued from page 51

that I will ever forget her face as it met mine on the escalator that unfortunate morning. Her transformation was as stunning as it was complete: her brow furrowed, her shoulders hunched, her white forehead reared cobra-like and assumed an attack posture. I responded with a few more light-hearted jokes.

"Don't!" she hollered. "Stop!"

She fled, hands to her head, to the luggage carousel.

Bewildered, I stood, not quite knowing what it was I had done. I considered calling airport security because, obviously, someone, some phantom prankster — perhaps a terrorist — had planted a great, black, itchy bug up this famous writer's butt, and also I wondered if possibly, inadvertently, the culprit might have been me.

"Mr. Kurtz. Mr. Kurtz. Please meet your party at the baggage claim area. Mr. Kurtz." A husky voice rumbled. I seem to recall, from the

ceiling.

Susan, by this time, paced in a holding pattern, arms out at her sides, fists clenching and unclenching. "I have to stay focused!" she hissed to no one in particular.

This famous creature pounding the well-published files at Los Angeles International Airport bore little resemblance to the Lebowitz portrait I'd studied and adored. Susan had become, rather, a Warner Brothers cartoon caricature of her public self. Carrying-on-outlandishly, stomping, sputtering, taking on airs, she was a Saturday-morning satire of the temperamental artist.

Susan's handler, Little Popo, let's call her, stood off to one side, pale and awestruck.

Unspoken, unusual protocols bristled in the air — not speaking about Disneyland appeared to be one of them. Susan glared at me. I approached her. Glamour urged me on.

I twittered out my half-baked, preposterous notion about regionalism.

"Well, let's get this interview started. What was it you wanted to ask? I see you didn't bring your notebook and tape recorder with you, so I guess I'll have to repeat myself in the car and waste my time."

I started to explain I'd left my tape recorder and notes in the car because I'd thought I'd be helping with the luggage. But as I nattered on, and as Susan, radiating disgust, stared at me. I lost all sense of that carrying luggage was something that normal, decent, everyday people do. Luggage? Carry it? Whoever heard of such a thing?

Fumbling on awkwardly, watching her lip curl a tad higher with my every word, I twittered out my half-baked, preposterous notion about regionalism. I mentioned something — who knows? at any rate, it displeased her — about the French press's sophisticated familiarity with Los Angeles.

She sighed, she gazed at the ceiling, she offered with exhausted magnanimity, "There is such a thing as CNN, you know."

I had the distinct impression, it was hard to tell why, that I was being spoken down to. But from where angels fear to tread, you must remember, all directions lead down.

Suddenly there was a growing murmur of voices and a great tramping of feet. Susan had marched over to her handler, Little Popo, and the stood, arms akimbo, with her back to me. There were sounds of mighty consternation. Hands waved in the air. She returned. Little Popo's face, already pale, looked absolutely bleached.

"So, did you eat well in San Francisco?" I squealed plaintively, recognizing, of course, that maybe this was not a magnificent question to ask a well-known intellectual of impeccable self-regard, but was at least one question, an innocent one, to buoy us through these precarious moments at the luggage carousel.

Her signature white forehead appeared to spread, widen across her forehead at a speed directly proportionate to her indignation. And my own hair, or what was left of it, although I could not see it — I could feel it — was rapidly

turning gray.

"Yes. One does eat well in San Francisco, if one knows where to go." She spoke so slowly, her tone so icy, that hair frost formed on each syllable.

It occurred to me, at this juncture, that Susan was one of those people to whom no one had ever said the word no, as in, "No, Susan. Despite your having seemingly been raised by Cosacods, you must strive to behave in a civilized manner," or, "No, Susan. No matter how greatly you have been flattered and fawned over, you are still human. You put your straitjacket on, one arm at a time, just like everyone else."

The luggage came, black and bulky, tumbling down the chute. A bizarre contretemps ensued when I reached for it and Susan issued a mammalian warning noise from the back of her throat: "DON'T!" I'll get it. I surrendered beside me for the duration of our trip. I could not bring myself to touch it, to be associated

ward the exit. I carried them outside. Silent, edgy Little Popo was dispatched to get the car.

The small, quiet voice within me ranted, "Depart. Disappear. Hail a cab. Take a bus. Walk, even. Walk on your own goddamn hands if you have to. Crawl. Do whatever it takes. Leave. Don't get in that car!"

I did. I did get in because I was raised to defer in all cases to older people, reasonable or unreasonable, unless, of course, they were trying to bait me into a sedan with a handful of Tootsie Rolls. On this glorious morning, no candy was in the offering. I went of my own free will. I climbed in the back seat. Susan, riding shotgun, lighted a cigarette without offering one either to me or Little Popo and speeded smoke at the windshield. We were off on our merry way.

I must admit that my legal pad, with its 12 pages of notes and questions, lay untouched beside me for the duration of our trip. I could not bring myself to touch it, to be associated

with it and the hope contained within. I did want to wave my tape recorder at the back of Susan's head — she couldn't be bothered to turn and address me. Over the noise of traffic, I recorded her scathing remarks and belittling asides. My questions, my ideas were mine. She ranted at me for not having read the article her publicist told me didn't exist. There was nothing interesting to be said about her migration from West Coast to East. Nothing. That there might be was "cliché" and "mundane." She made some wisecrack about my being "literally minded" and turned to Little Popo with a sly-eyed wicked chuckle. I was so embarrassed I ruined my pair of good shoes by grinding the heel of one into the toe of the other. I was amazed that someone of her stature, who had won a \$340,000 fellowship for "genius" from the Society for the Preservation of Savage Customs, or the MacArthur Foundation, or whatever it was, could be so ungenerous.

Cowering, addled and cigarette-less in the

back of an '89 Buick while Susan the Terrible aimed potshots at my head — this is what it had come to. My dreams of a *crazy tête à tête* were plattered. I would never be invited to her apartment overlooking the Hudson. I would never see her collection of fancy Western shirts she had shown to *People* magazine so very long ago. Never.

We sped on. I could not leave. Little Popo had come down with chronic lockjaw. She kept quiet, kept her eyes on the road.

Deep in my humiliation I ranted. My hostile subconscious wanted fun and games. I confused Susan's son, David Reiff, author of *Los Angeles: Capital of the Third World*, with David Reid, author of *Sex, Death and God in L.A.* My mistake was a Claymore mine disguised as a Freudian slip. Reid, I had been told, hated Son of Sontag with a passion. Critics gossip also had it that Reid's book had been far better than Sontag's son's (much in the same

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way that Rieff's book on Miami had been considered a poor second to Joan Didion's). Susan snarled. I babbled on recklessly. Flustered, I couldn't remember my own name. At the very least, I provided Susan with yet another opportunity to evince scorn:

"My son," she continued airily, sounding like a real mother. "Is going to write a letter to the *New Yorker* from Bosnia-Herzegovina. *The most dangerous place in the world at this moment.*"

"Well, one of the most dangerous," I said under my breath. Susan had become, in my humble estimation, the least sympathetic public figure since Madame Mao. In fact, Chiang Ch'ing had delighted in humiliating intellectuals, had them marched through streets wearing dunce caps, kneel in broken glass, had them jeered by angry crowds. I was beginning to see

Tires screamed. Horns blared. Susan's mention of dangerous places drew my attention to the crazed Angelino traffic roaring beside us down La Cienega, which, in comparison to my interview, seemed benign. I calculated my odds of bolting from the car, legs pumping Buster Keaton-style before they hit pavement. I shivered with a vision of the resultant wreck from which Susan was the only passenger to emerge unscathed to come to my aid as I lay on the ground, bloodied and

I demurred, said that so much had already been written about it by writers of much greater mental acuity than I, that little else of value could be said. Anyway, my questions probably wouldn't be any good.

"In your book," I began, "you write often of passion and tenderness, but most often about

tenderness. Is it something that's important to

Of course it was! She took the question and ran with it. I sat back, turned off my tape recorder, and let her go. Tenderness, tenderness. Ah, tenderness. She could not say enough about it.

We arrived at the hotel where my photographer waited, puppy-like, near the front door. Unfortunately, Little Popo had some bad news for us. Susan didn't want pictures taken. We would have to wait until seven or eight that evening for a gathering where Susan was to speak. My photographer, a good sport, did not let his disappointment show; the day before he had called his father to tell him that he was going to get some up-close-and-personal shots of the famous Susan Sontag. Susan had been, through her book *On Photography*, my photographer's hero.

Although older than my photographer, I remembered my childhood well enough to know that the powerful are always grateful when you apologize to them for their disgraceful behavior. I approached Susan where she stood in the lobby, took her hand in mine, and pressed it

tenderly to my chest.

"I wanted," I said, "to thank you very much. And to apologize if I said or did anything to insult you."
"But you *didn't*," she beamed.

"I know."

I left and drove my photographs to the

and admired the posters the Department of Health had posted to announce that mosquitoes in the park carried encephalitis, took pictures of the tar. We sat on a bench and listened to a saxophonist play, of all things, "Moonlight in Vermont." I complained, agonized, and complained.

On the freeway, on the way home, my photographer opened Susan's *Volcano Lover*. He read aloud the book's last few lines: "But I can not forgive those who did not care about more than their own glory or well-being. They thought they were civilized. They were despisable. Damn them all."

He laughed. I cackled. He threw the book the floor among matchbooks, maps, and crumpled beer cans. ■

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As I sat in the examining room, I heard the doctor clip my chest X-ray onto the viewing board just outside the door. "Oh, no," he said softly, sadly. "Oh, no."

I took this as a bad sign. He must see something terrible on my X-ray, I thought, probably something that will kill me. My immediate reaction, however, was simply focused attention. It was not the horror, dread, or numbness I would have expected to feel on hearing such foreboding words. While I listened closely for him to say more, it struck me just how calmly I was taking in those two words that declared catastrophe. After about 30 seconds of silence — a very long 30 seconds — I stepped from my examining room into the large central area, the hub of the office. Dr. One (the first of four) paced somberly. Two other doctors in long white smocks leaned against desks, looking in the general direction of my X-ray. The office, which earlier had been humming with activity, seemed ominously quiet.

"What's up?" I asked with inappropriate cheer. No answer, no eye contact. I peered up at my X-ray and saw a large, cloudy area, kind of like the Milky Way, extending across the right side of my chest.

"That's not supposed to be there, is it?" I asked anyone who might answer. No one did. And again, no eye contact.

"Do you guys want me to leave so you can discuss this?" More silence. And, of course, no one looked at me. Never look at a dead man, I thought. I quietly retreated to the small examining room and waited for the doctor to summon up his courage and tell me with words what his demeanor had already said.

I found it surprising that panic still had not set in. Clearly, the doctor had found something terribly wrong, something so depressing that he couldn't even speak to me without time to prepare himself. Two other doctors sat there saying nothing, offering no other, less devastating possibilities. Cancer, as I assumed this probably was, would mean long, expensive treatments followed by my death, leaving my wife to raise our five-

year-old alone, after watching both me and our savings wither away. Yet, dismal as all this seemed, there I sat in the small examining room, patiently awaiting the grim news, and the most obvious change in my bearing was the acute awareness one feels with the flow of adrenaline. Perhaps the reason I didn't fall apart was a lack of faith in Dr. One's diagnosis. An hour or so earlier, he had taken an X-ray of my abdomen and had found what he referred to as a mass atop

my left kidney. Despite his obvious concern, I had secretly questioned his diagnosis, partly because my kidneys had been thoroughly examined and deemed clear only ten months before. Also, the X-ray itself was quite dim, increasing the chance of misinterpretation. But this new mass in the chest seemed more likely to indicate an earlier-than-expected exit from the world. And it also indicated cancer to his diagnosis of a mass in my kidney. If cancer had,

indeed, infiltrated my lungs, it might also have hit my kidneys. Yes, I thought, this might actually mean the end of me. So why was I still emotionally intact?

Finally, a few minutes after my withdrawal from the Den of Silence to the small examining room, Dr. One stepped in. More composed but still obviously saddened, he said the X-ray showed a large mass in my right lung. It might be pneumonia, he said, but that was doubtful because it was an "unlike presentation."

He didn't have to tell me what the likelihood was of two large masses like these being other than cancer — cancer that was moving fast and had already invaded two major organs. Still, it took me longer to accept my impending death than it did him, and he was certainly more emotional about it. I could tell from the start that Dr. One was a caring man. But I was surprised that he communicated so much through his reactions. I didn't fault him for it; in fact, I appreciated his response.

Dr. One said he wanted a radiologist to look at the X-rays, was running them over to the hospital, and would be back in 30 minutes. He asked if I could wait. Well, I thought, I could go to work, go have lunch, or find out whether I'm likely to live or die. Yes, I answered, I would wait.

Before, on Sunday, the day after my return from a one-week vacation in San Luis Obispo, I began feeling achy all over, like I had a flu. Monday brought with it a headache, fever, and a little coughing. By Tuesday the fever was raging, and I was always either shivering or sweating, and I also noticed a little blood in my urine. But what concerned me most was the damn headache, which had become intense and unrelenting. No amount of pain killers, even prescription drugs I had taken, would provide relief.

Unfortunately, I did not have a regular doctor. My wife had been going to a nearby urgent-care clinic and had been satisfied with the doctor there (Dr. One), so that's where I finally went on Wednesday morning.

Dr. One diagnosed a sinus infection (thus, the headache) but was most troubled by the blood in my urine. He asked if I had a history of kidney stones. Unfortunately, I did. He said that I probably had another one. I said I hoped not, since kidney stones are among the most painful ailments known. He replied, "You'd better hope you do, because if it's not a stone that's causing the bleeding, it's probably something much worse."

He ordered a blood test, urinalysis, and abdominal X-ray. The nurse poked a needle into my vein to draw blood. None came out because, she said, I was so dehydrated from the fever and sweating. She poked me again, this time missing the vein, then moving the needle around in my arm trying to stab the elusive, wormlike target. It hurt. She finally hit the vein but, again, no blood entered the hypodermic. After her third unsuccessful attempt, I told her I would not submit to any more punctures.

The nurse said that she had actually hit the vein each time, but no blood came out. Then what is the point, I asked, of ripping into it again? She argued that she must get some blood. I covered my arms and said that she'd tried often enough to get blood from that vein, and she wasn't going to get another chance. She threatened to go get the doctor, and I, feeling like a five-year-old on the playground, told her to go ahead.

Moments later, a different nurse appeared and successfully drew blood with a single jab in my other arm.

The blood test showed evidence of infection, and the urine contained a little blood. When the doctor saw the X-ray — and what he described as a mass over one kidney — his attitude changed to one of extreme concern. He scheduled an appointment for me with a urologist that afternoon, along with an IVP, a procedure in which dye is injected into the blood and tracked through the system by a series of X-rays.

Just as I was preparing to leave, Dr. One ordered the chest X-ray, "just to be thorough," he said. When he saw the view of my lung, every-

thing changed.

As I awaited the doctor's return from the hospital, I called my wife to let her know what was happening. She was very supportive and asked if she should come down to be with me. For some reason, hearing her ask that question almost brought down my emotional house of cards. I realized that all this was having a powerful effect on me after all. It was holding myself up with a general skepticism of doctors, along with a healthy dose of denial. My wife's offer to stay with me somehow made the situation seem more dangerous, more real, more deadly.

"No," I replied, working at keeping my voice steady, "I'm better able to maintain if you don't come."

I spent the rest of the waiting time calmly adding up insurance to see if my widow would be able to pay off the mortgage and have enough left for fish tacos for her and our son. Then I heard Dr. One return.

Voices spoke softly in the other room, the words imperceptible from where I sat. Dr. One and another doctor, both carrying stethoscopes, entered the room and began listening intently to my chest. "Breathe deeply," they said, almost in harmony. They listened for a few moments, then dropped the stethoscopes. Dr. One flashed a major smile.

"You're a very lucky man, Mr. Broude," he said. The radiologist had seen the abdominal mass as a simple overlapping of intestines and stomach (or something like that), and he identified the upper mass as noncancerous, too. "Congratulations," Dr. One said. "You have a severe case of pneumonia. But at least you'll be around for us to treat it."

The news of my imminent demise had brought little outward reaction, and so did the

words of reprieve. I would have felt angry at the doctor for putting me through all this, except that it seemed to have affected him more than me. So I was bit annoyed but not really angry.

Both doctors listened to my lungs again. Neither could hear any of the gurgling sounds that normally indicate pneumonia. Still, the doctor was quite satisfied with the radiologist's diagnosis. Always the pessimist, however, I asked that he have another radiologist examine the X-rays to validate the first's reprieve. He said he would.

I went to the doctor seeking relief from a headache, was diagnosed with cancer, and went home with pneumonia. If I hadn't mentioned the blood in the urine, I'd have gone home aware only of the sinus infection, and the pneumonia would have gone undiagnosed for another few days.

When my coughing increased. Perhaps, I thought, I should switch to another doctor. But I didn't know how to find one known to be better. So I made an appointment with Dr. One for Friday, two days away.

I went home to big hugs and two days of medication: antibiotic, decongestant, cough syrup. The headache lasted one more day, then started to subside. I returned to the doctor on Friday and was met by more very concerned looks.

The second radiologist had said that Dr. One's original diagnosis may have been valid, and I would need another X-ray the following Monday. If that one did not show improvement, Dr. One said, it might mean that I have "something else" wrong in my lung, something difficult to see due to the pneumonia. I asked Dr. One about seeing a specialist, and he said that if Monday's X-rays did not show some healing, he would send me to Dr. Three, his own personal interest.

I had the weekend to consider again my potentially imminent demise.

On Saturday the headache returned, the coughing had gotten far worse, and I had trouble breathing. It seemed as if my lung would not take in only half breaths.

I called Dr. One's office, but he was not in. Dr. Two, an associate, prescribed an inhaler to improve my breathing. I looked up the description for the inhaler in the *Physician Desk Reference*, a book that describes drugs. I learned that the drug can cause erratic heartbeats and palpitations that can produce dizziness, and the medication should not be taken by patients who had experienced these symptoms — as, in fact, I had. Neither the doctor nor the pharmacist had mentioned this warning.

Still, being able to breathe seemed rather important, so I tried one squirt of the inhaler. Sure enough, my heart went nuts for about a half hour. My breathing improved, too, but it seemed unwise to sway lung problems for heart problems. So the inhaler was a waste of money, and I just had to get used to labored half breaths for a while.

On Monday I returned to Dr. One's office feeling even worse. He took another X-ray, then disappeared into his office and made a few phone calls. He returned with news that the pneumonia had, indeed, gotten worse. He considered the evidence of a "carcinomatous lesion" that was tracking the brachial tract. "He ordered me to the hospital right away for a CT scan and made an appointment for me with Dr. Three that afternoon."

I asked Dr. One how he knew what was causing the pneumonia to worsen; it could be other things, right? "Yes," he said with a sad, patronizing smile, "it could be other things." And pigs can fly.

The CT scan uses X-rays to look inside the body. Lots of X-rays. Probably enough to ensure that if I didn't already have cancer, I'd get it.

(continued on page 58)

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Aladdin — Disney's animated Arabian Nights tale, with politically enlightened Mediterranean noses and tawny complexions as well as a feministically flattered heroine. The obligatory songs sound even

more dashed-off than the ones in the preceding year's *Beauty and the Beast* ("Riffraff! Street rat! I don't buy that! If only they'd look closer..."), and the action in general seems overaccelerated and underappreciated — more like the work of that Disney defector, Don Bluth, than of Disney itself. (The anthropomorphized Magic Carpet is nice, as is the Cave of Wonders with its leonine mouth. But new

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[illegible]

The Bodyguard — A romantic thriller of such ridiculousness that it could be difficult even to take seriously anyone connected with it. The film's director, Lawrence Kasdan, who wrote the script, albeit seventeen (or was it nineteen?) years previous, which might partially absolve him if he were fifteen years old at the time. And the film's star, Kevin Costner, who is more explicable (if not better looking on him) when you know that the role was conceived originally for Steve McQueen: the director, who was a fan of the actor, got his second choice for McQueen as he was for *Eastwood in Revenge*. And Whitney Houston, who can be forgiven for wanting to be such an acting career (she photographs well) and for not wanting to be such an established screen superstar who is currently up for an Academy Award as Best Actress (in addition to being a top-of-the-bill singer), but who is a little bit of a bit like, but bigger in the music business: a bit like Madonna, but bigger in the film business). The whole thing plays like a bad parody of a bad parody of a bad movie, with some corny dialogue and some highest conceivable accolade "in '92." Accordingly, it produces no thrills but numerous laughs. Directed by Mick Jackson.

[illegible]

A Few Good Men

A few Good Men... A ironic title, as the pre-credits dash of violence hastens to make clear, before giving way to additional parade-ground ironies during the credits — is a so-so court-martial melodrama in the vein of *The Caine Mutiny*, juiced up with several megatons of Star Power: Tom Cruise, Jack Nicholson, Dean Moore, and a couple of comparative firecrackers, Kiefer Sutherland and Kevin Bacon. It is intermittently entertaining, though never dramatically involving, to watch script writer Bruce C. McKillop (the one credit, cross and reflect, the former court-martial setting, because, the zingers "You know nothing about the law. You're a used-car salesman!" is the arias of rage and despair; the quotable quotes; the mandatory drunk-scene. The effect is not unlike one of those musical jokes in which an operatic heavyweight goes to town on a ditty by Burt Bacharach or Neil Diamond.

His patented kick-in-the-head-by-a-mule reaction has gotten a little old.

[illegible]

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The mail has brought, just in the nick of time, my official request from the director (Neil Jordan) and producer (Stephen Woolley) of *The Crying Game* to keep to myself the "key element of surprise and revelation" in the film. I might feel that I ought not to be bound to honor the request on the grounds that I personally was not surprised. And I don't mean that I figured it out at some point prior to the moment of revelation ("You didn't know, didn't you? I thought you knew?"): I mean that I knew it *immediately*. I thought it was perfectly obvious, assumed everyone else simultaneously knew it, wondered what was the matter with the film's protagonist that he didn't



The Crying Game

also know it, at the earliest possible opportunity. (I am not bragging about this; just testifying truthfully.) So the official request is important to me in letting me know that a surprise was at any rate intended. Very well, then. No one shall learn about it from me. But anyone who can actually be surprised by it will be seeing a very different movie from the one I saw. Of course a top-grade movie will by definition still be a top-grade movie on a second viewing, when all is already known. And *The Crying Game*, overdependent on the element of surprise, is not a top-grade movie.

For openness, the IRA situation is distressingly stark, vague, and claustrophobic. A team of British terrorists has been captured; they have abducted an American woman, Jeanette Whitaker, with uncertain aims; one of whose captors (Stephen Rea), while awaiting a prisoner-warfare deadline, tries to know the man intimately, even lending a helping hand when the handcuffed behind-the-back captive needs to have a forty-minute or so rest in the annals of the bog and scuppernong fields first heard of in Wells's *M. Aradain*. This situation thankfully comes to an end in a hail of slow-motion bullets — I trust I am not giving away any vital secret by saying so — but not before a certain bodysuited henchman has been seen to take a picture of a Tottenham hairdresser with some unsavory associates — and things get a bit more interesting, whether or not surprising. I particularly liked Jim Broadbent as an obligingly phony-scared bartender ("I don't know who you are, but the human heart?") and I'm giving away too much — will not have been seen for the last time in the afrosaid hail of bullets.

moral framework. The drumming emphasis on ostentatious and vulgar spectacle traps the movie on the surface. The busy, the preoccupying, the bewildering surface. Every vampire movie has a mythic underlayer; not every vampire movie has a staircase of access to it. Gary Oldman, Winona Ryder, Keanu Reeves, Anthony Hopkins. 1992.

★ (AERO DRIVE IN: GROVE 9; HARBOR DRIVE IN

Buffy the Vampire Slayer — What Bill

An airheaded high-school cheerleader, whose yellow and purple costume is neutralized by jaundiced cinematography, is the Chosen One to combat an infestation of bloodsuckers in Southern California. Mostly flat aside from Kristy Swanson's chest and a handful of amusing lines (incensed vampire to his minions: "Kill her a lot!"). Paul Reubens is given a chance to prove he can play a role other than Pee-wee Herman, but not a chance to prove he's caught to. Donald Sutherland, Luke Perry, Rutger Hauer; directed by Fran Rubel Kuzui. 1992.

Captain Ron — *City Slickers* at sea. An Illinois landlubber inherits a boat formerly of the Clark Gable estate, and takes his fam-

ily on a Caribbean cruise under the tutelage of a one-eyed drunken old salt (Kurt Russell) gazing rusty razor blades of doubtful dependability. Formulaic — and obscenously so in the uplifting climax — but filled in with nice detail (e.g., Captain Ron switching his eyepatch to his good eye for sleeping purposes). With Martin Short and Mary Kay Place; directed by Thom Eberhardt. 1992.

★ (VINYL) YARD TWIN, FROM 12/15)

Close to Eden — Foreign film in the ever-popular peasant genre, with the ever-popular weaknesses of sentimentalizing and ennobling the subject. This time the peasants are a family of Inner Mongolians in a French-Russian co-production originally titled *Urga* (as in "Did you tie that red flag on your *urgra*?"). Apart from the *urgra* itself — a lassie at the end of a pole, which doubles as a "Do Not Disturb" sign — and an unapprising sheep-slaughtering scene, the old ways are not much in evidence. The new are represented by a loud-mouthed construction worker, a woman with a feminist's statement of shopping for condoms, and of course television. Genchig Khain, no less, comes up to express his displeasure in

scene of Dostzhenko-like fantasy. And the movie renounces itself further from documentary usefulness in a science-fictional crystal-ball coda. Directed by Nikita Mikhalkov, 1992.
★ (HILLCREST CINEMAS)

The Crying Game — Reviewed this issue.
With Stephen Rea, Miranda Richardson,
Jaye Davidson, and Forest Whitaker,
directed by Neil Jordan.
★ (HILLCREST CINEMAS, FROM 12/18)

The Distinguished Gentleman — Con man played Thomas Jefferson ("Jeff") Johnson gets happily elected to the seat vacated by a deceased congressman. He's elected by a delegation of voters from the county, headed by ("Jeff") Johnson. A part of a pretty consumer-rights advocate. Eddie Murphy is permitted to do plenty of "funny" voices (a couple of them — a Jesse Jacksonist ministerial one, a prissy professional one, a couple of others). The rest of the comedy, dedicated to the proposition that the biggest crooks are Capitol Hill crooks, is forever bogged down in know-it-all didactics. With Victoria Rowell, Sherry Lee Ralph, Lane Smith, Joe Don Baker, James Garner; directed by Jonathan Lynn. 1992. R. 105 mins. **VIDEO:** MCA Home Video. **BOOKS:** 9 HAZARD CENTER 7, LA COSTA 6, LA JOLLA VILLAGE, MARIA MESA 7, NEW HAVEN DRIVE, NICKERBOOND 8, OCEANSIDE 8, SAN MARCOS CINEMAS, SWEETWATER 6, LA GLASSBORO 6, LA HORTON PLAZA 7.

Incandescent April — An attempt to burn in on the E.M. Forster continuum: inhibited Britnethers "opening up" in balmy Italy. (The original novel in this case is the considerably less stylish Elizabeth von Arnim.) The overly gay, slightly campy approach is enough to get the opening scenes in London, but the image — resolutely "stylish" — doesn't improve all that much in the southern sunshine. The action, meantime, settles comfortably into a vein of light comedy, with the characters' personality clashes between two disaffected middle-class housewives (very highly strung performances by Miranda Richardson and Josie Lawrence), a pretentious young man (a very good, but a little over the top, Michael Fookes), a gay man (a little over the top, but a good, Michael Fookes), and a high-society party girl (Polly Walker), all sharing a Medieval castle for a month. The irony is that once Italy begins to work its magic, the agreeable comedy of the novel is replaced by a more serious story of the people less than they enjoy themselves more. Directed by Mike Newell. 1992. ★ (HILLCREST CINEMAS, STRAND, FROM 12/19; VILLAGE, FROM 12/18)

A Few Good Men — Reviewed this issue. With Tom Cruise, Demi Moore, Kevin Bacon, and Jack Nicholson; directed by Rob Reiner.

★ (AERO DRIVE IN: CAROUSEL CINEMA 6; CINEMA 21; CINERAMA 6; DEL MAR HEIGHTS; GROSSMONT TROLLEY; HARBOR DRIVE IN: LA COSTA 6; MIRA MESA 7. NEW VALLEY DRIVE IN: OCEANSIDE 8; PLAZA BONITA; RANCHO BERNARDO 6; SANTEE VILLAGE 8; VIA ESCON-

Flirting — Second in John Duigan's promised trilogy on coming-of-age in the Sixties. The mood is set this time not by Vaughan Williams's "Lark Ascending" but by the little pastoral interlude in Vaughan Williams's "Wasps Overture." The hero, first met in *The Year My Voice Broke*, is now away at a militaristic prep school (uniforms, canings, athletic rites of passage).

where he catches the eye of an exotic Ugandan enrolled in the girls' school across the lake. There is no real originality or insight, and there is a full cartload of triteness (the wimp gaining respect by taking a beating and bouncing back for more), but the budding romance between two pretentious self-styled misfits (*she* is habitually "disappointed" in people; *he* is reading the French existentialists) engages your sympathy and, as it enters a darker stretch toward the end,

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San Diego Reader December 17, 1992 **63**

READER'S GUIDE TO MOVIES

FROM 12/18

The Lover — An album of coffee-table erotica in illustration of Marguerite Duras's autobiographical novel about the affair of a French schoolgirl and a well-to-do Chinese outsider in Indochina, 1929. The basic situation — forbidden love, interracial love — gets in retrospect some interesting light on Duras's seminal screenplay for *Indochine*. *Mon Amour*, a much more interesting light than the rose-amber one spread like body oil over the coily posed couple and undulating buttocks and post-coital tenderness scenes that mean to make us hold our breath till we turn blue. Director Jean-Jacques Annaud (a name synonymous with saguaro: *Quest for Fire*, *The Name of the Rose*, *The Bear*) has some good ideas about setting the Mood. The extreme closeups, almost magnifying-glass closeups — of a strand of hair, the neckline of a dress, the toe of a shoe — intrude into the heroine's Personal Space past all boundary of decorum and decency, and the actress (newcomer Jane March) looks authentically young enough to add to any qualms about it. And the preliminary signs of the affair — the touching of pinky-fingers on the back seat of a car, the kiss through a rolled-up window — take ample

time for a proper warm-up. And although the street noise that pours through the slatted windows and door of the Saigon house is not everybody's ideal background music for *L'Amour*, it certainly enhances the sense of clandestineness and isolation. Once the affair begins in earnest, and the amber light begins to spread, the movie seems in constant danger of turning into *Tenere Emmanuelle*. There is just enough stuff to do with race and class to hold it back. 1992. ★ *pass*

Malcolm X — This three-hour-and-twenty-one-minute movie has no reason to be that long other than by the kind of thinking that equates size with significance. Director Spike Lee himself has suggested that his abecedarian "biopic" is in the vein of a David Lean epic, but the only similarity you are apt to be able to see is on the face of your watch. It is no doubt true that the compelling and eloquent central figure of it went through a remarkable transformation, but each of the three main phases laid out on screen — small-time hoodlum, self-reformed and self-educated prison inmate, political activist with additional phases of development within the final phase — emerges as ineffectually overextended. Especially the first one, considering that the



Forever Young

basic point of it is its unremarkableness. Yet the reasons Lee might have dragged his feet around the gun and the gun motif

become understandable once we enter the more dryly educational, functional, and speechifying stretches *in ad*. And for all its

marathon length, what the movie most lacks is breadth, specifically attention to the scope and progress of the civil rights move-

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READER'S GUIDE TO MOVIES

ment, more specifically awareness of where and how local was the voice of Malcolm X in the rapid debate. It's clear — it's fine — it's small, defensible — it's a reminder his pre-emptive — that Lee has picked out Malcolm X as his candidate of choice. But, in the resulting one-man debate, it's not clear why. Directed Washington, D.C. (Linda, Al Freeman, Jr., and Lee, 1992).

The Mighty Ducks — On the Red Bull News Bears (or Lashings) on ice: a winsome Pee Wee hockey team whose new coach is a hot-shot attorney, rubbed for (DUI, who must work off his debt to society with 500 hours of community service while counseling the demons of his own childhood athletic trauma). Stephen Herek, the director, employs slow motion for the painful memory scene, prodding for the chase scene, the "William Tell Overture" for the prefinal on-ice scene — but enough! *Emilia* (Linda, Al Freeman, Jr., and Lee, 1992).

Mr. Baseball — Brutal action comedy romance (the comedy and romance are brutal, too), dished over with a kind of blue y-chalky grin about a small-time street hustler asked into a big-time credit card scam. With Damon Wayans, Mark Wahlberg, Stacy Dash, and John Dahl, directed by Peter Macdonald. 1992.

vineville, a warm-up act in the early days of Vegas, a TV star of meteoric ephemeral in the mid Fifties, and afterwards a marginal nightclub headliner on an ever-widening margin — this is a role tailor-made to disguise Billy Crystal's limitations as an actor, much as *The Standalone Boys* (mentioned explicitly in passing) disguised Neil Simon's limitations as a playwright. The all-pervasive, all-enveloping, all-exhausting drub. And even the schizoid, a more or less overt and universal component of the approval-crawling funny man, is not out of place here, though it is quite out of proportion, rising above knee-deep by the end, and making for very hard slugging. Crystal, as a first-time director, shows himself to be far from immune to the occupational disease of many an actor-turned-director, the rampant close-up — a particularly deadly disease in a movie as dependent on *Care of the Mammy* old-age makeup. With David Paymer and Julie Warner. 1992.

The Muppet Christmas Carol — Michael Caine (in the Red) is Scrooge. The shaggy high Kermit the Frog is Bob Cratchit. Miss Piggy is wife Emily. The Great Gonzo is Charles Dickens. God save Us, Every One! Directed by Brian Henson. 1992.



Home Alone 2

Passenger 57 — This is for Wesley Snipes what *Raiders* was for Denzel Washington, a chance to show that he is a good sport, will play ball, is not too proud, is not spiteful, but willing against making money. Lots and lots of it. His role — the titular passenger — is that of a semi-retired security specialist ("the best" in his candid self-assessment) who just happens to be on board an airliner that's transporting an international terrorist to jail in Los Angeles, but also carrying an incognito team of terrorist allies. What a piece of luck for the civilian world! If the presence of *Passenger 57* is convenient, so too is the location of the understated Louisiana airfield to which the plane is forced temporarily to set down — right next to a small town, cut off so that the action can unfold onto Ferris wheel and merry-go-round.

Mr. Saturday Night — Also known as *Buddy Young, Jr.* (in *Yankee*), a comical Jewish stand-up comedian reminded in many ways — many, many ways — of the silent film clown in Carl Reiner's *The Comeback*, albeit without the intrinsic comic interest. A notice in the final days of

round before piling back onto the plane for another takeoff, before returning to the same underpaid airfield so that the hero can stand off into the night beneath a shower of carnival fireworks. Directed by Kevin Hooks. 1992.

Public Eye — Howard Franklin's homage to a Verger-like tabloid photographer of the type celebrated in the old

Warner's programmer, *The Picture Snatcher*. The writer-director's soft-minded appreciation spills over into *Snatch* fighting *Kenics* and a beauty and beast romance angle. Everything considered, Joe Penni is remarkably subdued, remarkably un-Romantic. And the period production turns up just enough small pleasures to keep you well occupied, irrespective of the plot. Barbara Hershey, Stanley Tucci. 1992.

A River Runs through It — A guide

sure on the subject of two Montana brothers raised by a Presbyterian minister to reverence the fishing and land and the fishing more. Like the prior two movies that Robert Redford elected to direct and not to appear in — *Ordinary People* and *The Mirages* (Beautiful War) — this one is taken from a literary work that captured his fancy, in this case something closer to James Berry's work of the library. Though originally published in 1976, the Norman Maclean autobiographical novella is set mainly in the 1920s, among cars and hats.

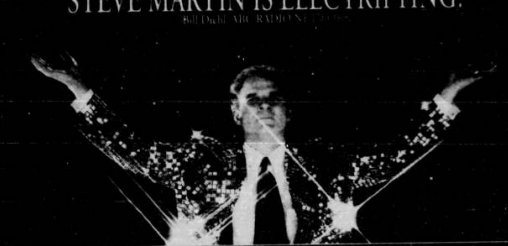
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Queen palms

Many Parts Are Edible

The Strangely Versatile World of the Ubiquitous Frond

Put a palm and a human together and you've got a test of ingenuity. It's taken a while, but people have come up with more than a thousand uses for coconut palms alone. Indeed, palms are so useful that they're the world's seventh most important plant, economically.

Long before there was such a thing as a world economy, the California fan palm was invaluable to the Cahuilla. Those desert-dwellers used the entire tree, from the fronds (for home construction) to the fibers (for sandals) to the fruit. The latter was especially versatile. When fresh it was eminently munchable; dried and ground into flour, it made an invigorating mush. Thirsty inhabitants of the palm oases also made a beverage from it and a kind of jelly.

The ubiquitous California fan palms (*Washingtonia filifera*) still bear fruit, and this is the month when it usually ripens. At their best, the pea-sized black heads are sweet and reasonably edible; paper-thin skin surrounds a hard seed. Look for a tall palm with a gray trunk, a spreading crown of gray-green, fan-shaped leaves, and stalks heavily fortified with hooked spines. Many of the canyons in the Anza-Borrego Desert State Park harbor fan palms. The San Diego skyline is dense with them also.

especially in North Park, Kensington, and Normal Heights. (Most *filifera* don't do well close to the coast.)

If your taste in palm fruit isn't satisfied by *Washingtonia filifera*, you've got a few other local options. Unfortunately, the best-known palm, the commercial date palm (*Phoenix dactylifera*) is not one of them. Away from the desert, the date palm doesn't live up to its name or at best produces only insipid dates.

As an ornamental, though, the date palm is popular and relatively inexpensive. That's because when the date-producing palms in the California desert (around the Salton Sea, for example) get too tall to climb safely, they're sold as landscape plants. A more rewarding palm, gastronomically speaking, is the jelly or pindo palm. It's a beautiful plant, having a short, stout trunk with vertical rows of old leaf stalks, and still, arched, powdery blue leaves. The fruit of *Butia capitata* has a delicious

scent—reminiscent of pineapples—and is yellow or red when ripe. As its name indicates, its claim to fame is the jelly processed from the fruit. So far, fine specimens of jelly palms can be found at the San Diego Zoo, especially at the entrance to Elephant Mesa. It's especially interesting from late winter to late spring, when the fruit ripens. We North American ignoramuses just walk by it, but zoo visitors from South America, where the palm is native, often sample the treats scattered on the ground.



Taiwan fishtail palm

Some nice specimens are also at the top of Palm Canyon in Balboa Park, near the bridge. (Be aware that the municipal code prohibits taking any vegetation in a park; common sense should warn of the danger of trying to distinguish the tasty palm products from the several poisonous varieties.)

If dates and palm jelly are too tame, how about some palm wine? Simply collect some sap from an appropriate palm, ferment it for a

while, and you've got a lip-smacking vat of arrack, or toddy, or whatever it's called in the many countries where this process is followed. A number of the zoo's 300 palm species are toddy or wine palms. You can look at (but not harvest) them on Reptile Mesa (Chilean wine palm, *Jubaea chilensis*) and Primate Mesa (*Borassus* species). The area north of the Hilton Hotel on the east shore of Mission Bay also has a number of the Chilean wine palms.

And then there's sago, the starchy pith from a palm and a common source of carbohydrates in Asia. In San Diego, it's unknown. But several species of sago-producing palms, most in the genus *Caryota* (fishtail palms) or *Metocycas*, are grown here as ornamentals. Three of the 120 species at Quail Botanical Gardens in Encinitas are fishtail palms. If you're really curious, you might do as the Amazonians do. Take a sago palm (again, your own, please) and cut it down. Let it decay, then hope that the right kind of beetles or moths happen by. If they do, they'll find the pith a perfect nursery for their larvae. In a short time you'll have a nice crop of wriggling grubs and a side dish of sago.

—Dennis Parker

READER'S GUIDE TO LOCAL EVENTS



Fervent, Childish Hope

"Imagery in Motion: An Exhibition of Prison Envelopes" in Balboa Park

I used to know a little kid who liked to draw. This kid was from what we called until the mid-'70s a broken home. That was before all the broken homes were converted to single-parent family settings and

started being okay. If you were a woman alone with a child, both of you were expected to be broken by the experience. But this mother and child were just kind of bent by it. Like, when the kid drew, he mostly

drew pictures of houses. He spent hours on elaborate floor plans and elevations of classical villas, antebellum mansions, Spanish ranchos. Craftsman bungalows. He made up a system of symbols to indicate

different styles of windows and doors he had seen. He put names on all the rooms and sometimes drew in an occupant, a tiny circle in an oval: a bird's-eye view of human head and shoulders. He never left to sleep or content as when he could spend all afternoon designing one of these unbroken homes.

It was a kind of imitative magic. Human history and our own lives are rife with this fervent, childish hope that like will produce like.

Currently, the Centro Cultural de la Raza is exhibiting prison envelopes, a form that is just what it sounds like. Since the '60s, Latino prison inmates have been "expressing" their love, as the Centro catalogue calls it, in drawings on the envelopes of their letters to the free world. As impressive as the romantic impulses these envelopes describe are the grief and hatred for the system and the immense sexual frustration felt by the artists.

The drawings are crude and stylized but gut-wrenching nonetheless. Perspective is nonexistent here. Originality is as well but would be beside the point. (An accompanying exhibit of ex-con Glen Melero's oil painted paintings works, to the degree that it does work, for the same reasons.) Eyed, huge-breasted women, perhaps with curvaceous tears running down their faces, recur. There are grim reapers, stone fortresses, barbed wire, muscular heroes trapped in keyholes, roses, hands poking through cell bars, overblown odes to romance or freedom. From artist to artist, there is little variation in image or rendering. All are meticulously executed, finely shaded, even overworked. Prison inmates have nothing if not a lot of time on their hands.

Perhaps most touching are the addresses. They're painstakingly lettered in the tidy, baroque script of a boy who is trying hard to impress. Sometimes they are the names of girlfriends, wives, whole families. Sometimes there is just a phrase, like "Mi Querida Esposa" — My Beloved Wife.

— Mary Lang
"Imagery in Motion: An Exhibition of Prison Envelopes" and the paintings of Glen Melero
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Ticket sales are limited (maximum capacity is 600).

The price is \$60/person. Tickets are non-refundable.

To purchase by credit card, please call 235-8200 Mondays-Fridays, 8:30 am-5 pm. To make a cash purchase, please come to the Reader Classifieds office located at 1703 India Street, downtown, Mondays-Fridays, 9:00 am-5 pm.

Tickets can also be purchased from the Concierge at the U.S. Grant. Sorry, no checks will be accepted.

Please note: This is a sequin-optional event. Must be 21+ (and single!) to attend.



Send along way to receive a free room in the U.S. Grant. You must be 21+ and single. The ad will be in the next issue of the Reader. For a FREE room!

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7:30 SHOW - EARLY BIRD CELEBRATION

- Dinner (your choice of 2 or 3 courses) \$12.95 (incl. tax & tip)
- Salad
- Cake & Gratin (choice of 2)
- Show
- Priority seating in the show
- VIP Table (4 seats) \$25.00 per person (incl. tax & tip)
- Free of charge for women 21 & over only

10:15 - MIDNIGHT SHOW

- Show
- Priority seating in the show
- Cash bar (incl. tip)
- Hats, Hairs & Makeovers
- Free trivia championship at midnight
- Complimentary champagne toast at midnight
- \$4.00 cover charge

832 GARNET AVENUE • PACIFIC BEACH • 483-4520

READER'S GUIDE TO LOCAL EVENTS

Seek Him in the Kingdom of Anxiety

Auden's Christmas, Haunted by Doubt and Ecstasy

1941. Europe at war... civilization failing... winter coming on... skepticism and despair... the possibility, the slight possibility, the remote, impossible possibility of Christmas...

Half a century later, things are not that different. Again Christmas is attempting to deliver its preposterous message, again the secular brain is busy fixing up the world for the good life — and again it might be time to listen to W.H. Auden's Christmas oratorio, *For the Time Being*, which is all about this, and all about us.

A dramatic recitation in verse and prose, with narrator, chorus, figures from Matthew and Luke, perhaps with singers, perhaps with musicians. For the *Time Being* has something like the outer form of traditional Christmas pageants, presenting the events of the Gospel story. The Angel Gabriel announces to Mary her miraculous pregnancy; Joseph struggles to accept this untoward divine event; the Wise Men follow their star; the Shepherds hear the angelic proclamation; the Child

is born in the manger; before he dies, the elderly Simeon is permitted to see the Messiah who has come; Herod orders that the innocent children be massacred; Joseph and Mary flee with the Christ Child into Egypt. But the real story Auden is telling is about the modern soul. We have learned everything, discovered everything, tried out every kind of pleasure, perfected Philosophy, Science, Mathematics, Business, Law, Warfare, Medicine, the State. "History is in the making; Mankind is on the march." The longest aqueduct in the world is already "Under construction... even the problems of Trade Cycles and Spiralling Prices are regarded by the experts as practically solved." Nevertheless, our lives are empty. "That is why we despair that is why we would welcome! The nursery boggy or the wincellar ghost, why even? The violent howling of winter and war has become! Like a juke box tune that we dare not stop. We are afraid! Of pain but more afraid of silence; for no nightmare! Of hostility could be as terrible as this cold."

The answer, for Auden the Anglican Christian, is given by the Gospel message, the miraculous events of Bethlehem and beyond. But for Auden the modernist rationalist skeptic (for he is that too), the story about the Child in the manger is nothing but a superstitious tale for the ignorant, like crystals and Ouija boards, like amulets against the Evil Eye, like primitive legends about three-headed giants, embodying this aspect of himself (and of us) in the dramatic soliloquy of Herod. Auden praises the advances made by Reason and laments that the Rational Life is "but a tiny patch of light compared with those immense areas of barbaric night that surround it on all sides, that incoherent wilderness of rage and terror."

So he is a believer and an unbeliever at once, a typical modern Kirkcaldian Christian for whom faith is painfully difficult. Neither the pleasures of the senses nor the conclusions of Reason can

lead anyone to see that star, to hear that angelic voice. But suppose we succeed in abandoning for a moment the sensible, moral, practical views by which we have tried to make a decent life for ourselves. Suppose we take the perilous leap into the absurd, miraculous idea that God could have become man, and we grasp the living experience of Christmas. Remembering, the stable where he once in our lives, Everything became a You and nothing was in Us.

The trouble is that this Christmas the spirit cannot last. We are human, we are weak, we fall back into the everyday world of mud and sin and religious doubt. "Now we must dismantle the tree! Putting the decorations back into their cardboard boxes —. Some have got broken — and carrying them up into the attic... Once again! As in previous years we have seen the actual Vision and failed! To do more than entertain if as an agreeable Possibility, once again we have sent Him away. Begging though to remain his disobedient servant! The promising child who cannot keep His word for long."

For Auden, the two poles are inevitable components of our lives: our necessary failure of faith and our irrepressible hope for redemption. The wavering, faithful, faithless, never-quite-totally-committed narrator of *For the Time Being* knows that "In the meantime! There are bills to be paid, machines to keep in repair, irregular verbs to learn, the Time

being to redeem! From insignificance." But the chorus proclaims without equivocation: He is the Truth.

He is the Truth. Seek Him in the Kingdom of Anxiety.

You will come to a great city that has expected your return for years. Auden's Christmas oratorio lets both voices be heard, gives each of them its measure of eloquence, wit, and beauty, and leaves us — as always — to go through another Christmas season as best we can.

— John Peter Applebranch

For the Time Being: A Christmas Oratorio by W.H. Auden
Actor Richard Keston (Old Globe Theatre Associate Artist), with the Early Music Ensemble
St. Paul's Episcopal Cathedral, Fifth Avenue and Rutland Street, downtown
Friday, December 18, 8:00 p.m.
Donation \$5; \$8 for seniors and students
296-7261 or 221-1241

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 7:30 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, cost, 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 8500, San Diego CA 92166-3401.

BAJA

Traditional Christmas Party, a posada navideña on Christmas pageant, with music, pinatas, and family entertainment is scheduled for Saturday, December 19, at 3:30 p.m., at the Parque Morelos, Boulevard Insurgentes, Tijuana. Admission for adults is \$1 U.S. for children 35 cents. For information (in Spanish) call 011-52-66-25-24-70.

Mendocino Marathon, the Baja California Sports Department has organized the Governor's Cup Marathon, set for Sunday, December 20, beginning at 8 a.m. For information (in Spanish) call 011-52-65-68-30-25.

Do you have a Phone Matches "Success Story" to share?

If selected, we'll treat you both to a restaurant gift certificate to celebrate! Call today at 215-8280, ext. 268



PHOTOGRAPH BY DAVID ALLEN

Phone Matches Success Stories:

Arne Madruga and Maxine Brown

ATTRACTIVE CAPRICORN'S 42nd birthday wish... To meet relationship-minded male, fortyish, creative, honest, intelligent, communicative.

Maxine: I ran ads in other publications for a long time. I met a few people here and there. I decided to place a Phone Matches ad, and got a really good response. Arne was the last person to respond to my ad.

Arne: We met on the cusp of January and February in 1990 (a little astrological humor).

Maxine: On our first date at Chili's, we got along right away. We discussed music; we're both very involved in music. He plays the guitar and I'm a flautist.

Arne: On that first date, when I walked her out to the car, I asked if I could kiss her; she said, "Yes."

Maxine: After he kissed me I said, "I like that; let's do that again."

Arne: We have had good rapport from the very beginning.

Maxine: And we have fun together too. On Halloween, we put black and white all over our faces and dressed as Mickey and Minnie Mouse.

Arne: Then we went dancing, to a costume party at Skies and trick or treating.

Maxine: San Diego is a big place. I really don't

think we would have ever met if I hadn't placed my ad in Phone Matches.

Arne: I think some women are a little reticent because of the traditional idea that they're supposed to be sought and if they place an ad, they feel they're not being demure enough. This is not true. I recommend Phone Matches to all of my women friends and daughters and anyone; you can get a much better caliber of gentleman this way.

Maxine: Arne's been so supportive. Whenever I've needed him, he's been here for me. This was especially true while my son was in Saudi Arabia.

Arne: We've never had a fight; nobody believes that.

Maxine: His mother thinks we should be fighting.

Arne: We've decided to control our relationship as opposed to having our relationship control us.

Maxine: We allow each other time to work on our own "things." I believe you can lose the part of yourself that made the other person fall in love with you. All the things that attracted you to them or them to you—if you let those things go, part of the person you fell in love with is gone.

Arne: We count as our foundations: daily exercise of humor, evenly applied support and consideration, love, affection, and, of course, Star Trek.

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and two drinks
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& Sunday, December 20, 8:30 pm show

Showtimes: Wednesday, Thursday & Sunday
8:30 pm; Friday & Saturday, 8:30 pm & 10:30 pm
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A Traditional Mexican Posada,
recreating the nine-day journey of
Mary and Joseph from Jerusalem to
Bethlehem, will be held in Rosarito
daily through Wednesday, Decem-
ber 24. The posada begins each day at
9 p.m., except on the 24th, when the
celebration begins at noon. Rosarito
is 30 miles south of the border, on the
Rosarito-Ensenada route (toll
road). For more information on the
celebration, call 294-7799.

The Virgin of Guadalupe, Mexico's
patron saint, is a powerful theme in
Mexican art. The Tierras Cultural
Center is featuring an exhibit of
works by 50 Baja California artists
created around the image of the Vir-
gin of Guadalupe. Sponsors for the
show include Compton-National for
Culture and Art, the Promotion for
Art on the Frontier, and the Centro
Cultural. View the art at the Tierras
Cultural Center, located at Paseo de
los Heros and Misa Street in Zona
Rio. For more information, call
011-52-46-44-11-13-8302.

Omnimax Films, Antares is now
showing in the dome theater at the
Tierras Cultural Center Monday
and Tuesday at 3, 5, 7, and 9 p.m.;
Wednesday through Friday, at 3,
5, 7, and 9 p.m.; and weekends at 11 a.m.,
1, 3, 5, 7, and 9 p.m. The center is
located at Paseo de los Heros and
Misa Street in the Zona Rio. Admis-
sion is \$4. The film *People of the Sun*
continues to screen in English daily
at 2 p.m. For more information, call
011-52-46-44-11-13-8302.

OUTDOORS

Cowles Mountain Solstice, The Nat-
ural History Museum's Cowles moun-
tain hike guides will be leading a
predawn trek up Cowles Mountain
to the site of a Kumeyaay Indian ad-
obe observatory from which they'll
watch the sun rise. Saturday, Decem-
ber 16, beginning at 6 a.m. Join the
other hikers at the northeast corner
of Collette Drive and Navajo Road.
From 1-8 take College Avenue north
about one mile to Navajo. Turn right
on Navajo, and go about 2.5 miles to
Collette Drive. Free. For more infor-
mation, call 232-3821 x203.

Guided Bird-Watching Hike, par-
ticipants will hike through the bird
rich area around the Chula Vista
Nature Interpretive Center in the
Sewerwater Marsh National Wildlife
Refuge and Gunpowder Point. The
event is set for Saturday, Decem-
ber 19, beginning at 8 a.m. The hike
is free, but reservations are necessary.
Call 422-2401. The center is located
at the intersection of I-5 and I-15 in Chula Vista.

Three Walks, the Friends of
Los Peñasquitos Canyon Preserve
will lead three hikes this weekend.
On Saturday, December 19, begin-
ning at 9 a.m., they'll tour the area on
Lopez Ridge that was recently
burned. The guide will discuss the
ecology of fire in this habitat and the

natural process of restoration of the
brush. Meet at Caminito Propicio
and Calle Cristobal (eastern exten-
sion of Scripps Valley Boulevard)
in Mira Mesa. Wear sturdy boots and
clothes you don't mind getting dirty.
The geology of the preserve is the
center of attention on a walk set for
Sunday, December 20, beginning at
9 a.m. You'll also get to see the
canyon's waterfall. Meet on Lopez
Ridge. From 1-15 or 805 take Mira
Mesa Boulevard to Camino San Pe-
dro north to Calle Cristobal and turn
right, then proceed to Caminito Propicio.
Bring water and wear sturdy
hiking boots. Some of the terrain is
steep.

Also on Sunday, a guided hike
beginning at 9:30 a.m. will highlight
plants that local Indians used (and
still use) as natural medicines. The
walk begins in the parking lot by La
Cantina hike shop, on the north side
of Scripps Valley Boulevard and in So-
rensen Valley, a half mile east of the
intersection with Vista Sorrento.

All hikes are free. For additional
information, call the preserve at
484-3219.

More Birding, the Friends of
Famosa Slough invite birders to
observe the area's shorebirds and
wintering ducks. Saturday, Decem-
ber 17, beginning at 1 p.m. Meet the
leader at the intersection of Famosa
Boulevard and West Point Loma
Boulevard in the Ocean Beach/Loma
Point area. Beginners are welcome.
Bring binoculars if you have them.
Rain cancels. Free. For details, call
224-4591.

Nature Walks take place every Sat-
urday and Sunday morning at Tor-
rey Pines State Reserve. The walks
begin at 11:30 a.m. and 1:30 p.m.
These guided walks are free, but
there is a charge for vehicle admis-
sion. Park entrance is on the old
Carmel Highway (Highway 101), one
mile south of Carmel Valley Road
between La Jolla and Del Mar. Call
735-2863 for more details.

Winter Solstice, the moment when
the sun reaches its southernmost
point on the celestial sphere, occurs
this year at 6:43 a.m., Monday,
December 21. This event signals the
beginning of winter in the Northern
Hemisphere and the beginning of
summer in the Southern Hemi-
sphere. Daylight will average only
about ten hours for the next couple
of weeks. During the day, the sun
struggles to an altitude of only 34
degrees (as seen from San Diego),
then quickly sinks toward the horizon.

Palmettoes (*Lophoceros pulcherrimus*), a favorite of backyard garden-
ers, are now exhibiting their scarlet,
petal-like bracts. The onset of
14-hour-long nights triggers their
behavior; in San Diego, this condi-
tion is met just before the date of
winter solstice.

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READER'S GUIDE TO LOCAL EVENTS

December's Lowest Tides, some of
which will occur this coming week,
offer excellent opportunities for tide-
pool exploring. The best times are Mon-
day, December 21, 2:08 p.m. (-1.2
feet); Tuesday, December 22,
2:49 p.m. (-1.4 feet); Wednesday,
December 23, 3:25 p.m. (-1.3 feet);
and next Thursday, December 24,
4 p.m. (-1.2 feet).

Yemas and Saturn pass within one
degree of each other on the evening
of Monday, December 21. Both will
be visible to the naked eye low in the
southeast for an hour or two starting
at dusk. The pair is greatly mis-
matched in brilliance, Venus being
brighter by a factor of nearly 100. On
the days before and after the 21st,
watch as the two planets slowly
approach each other and then pull
apart.

DANCE

One Hundred Years Ago on
December 17, the first production of
The Nutcracker was staged. The Black
Mountain Dance Theatre offers its
"100th Anniversary Nutcracker."

today, Thursday, December 17,
7 p.m. (with a party following the
performance), Friday, December 18,
8 p.m.; Wednesday, December 23,
7 p.m.; next Thursday, December 24,
noon (followed by a party); and Sat-
urday, December 26, 8 p.m. Guest
artist is Michael King from the
Austin Ballet. See it at the Poway
Center for the Performing Arts,
15409 Tapscott Road, Poway. Tickets
are \$20, \$15, and \$10. For infor-
mation and reservations, call 748-0505.

"The Nutcracker Solstice," a troupe
of 35 dancers will perform a blend of
ballet, jazz, and tap to Duke
Ellington's arrangement of "The
Nutcracker Suite." Performances,
sponsored by the Patrons of the Arts
Foundation, will be held at the Car-
bad Community Cultural Arts Cen-
ter, 3557 Monroe Street, Carlsbad.
Showtimes are Friday, December 18,
7 p.m.; and Saturday and Sunday,
December 19 and 20, at 2 and 7 p.m.
Tickets range from \$6 to \$8. For
more information, call 931-8709.

Bolshoi Dancers Marina Nouda
and Anatoli Kucharski are featured
in performances of the La Jolla Fe-
stival Ballet's offering of *The*

Nutcracker at UCSD's Mandeville
Auditorium. Performances are set
for Friday, December 18, 7:30 p.m.;
Saturday, December 19, 2:30 and
7:30 p.m.; and Sunday, December 20,
at 1 and 5 p.m. Tickets are \$10, \$15,
and \$20. Call 450-3733 for reserva-
tions and information.

A Children's Party follows each
matinee performance of the Ameri-
can Ballet's staging of *The*
Nutcracker, which features orchestra
accompaniment and two guest
dancers from the Bolshoi Ballet. Per-
formances are set for Friday, Decem-
ber 18, 7:30 p.m.; Saturday,
December 19, 2 and 7:30 p.m.; Sun-
day, December 20, 3 p.m.; and Tues-
day and Wednesday, December 22
and 23, 7:30 p.m. You can see it at
the Theatre East, 210 East Main
Street, El Caim. For ticket infor-
mation, call the box office at 440-2277.
Prices are \$20 and \$15.

Not the Nutcracker, participate in
New England-style contra and
square dancing. Friday, Decem-
ber 18, beginning at 8 p.m. Files in
the Clubhouse provide the live music.
Harry Bauer is the caller. An intro-
ductory session for newcomers

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- Christmas Parties
- New Year's Eve
- Company Parties
- Birthdays

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begins at 7:45 p.m. All dances are taught throughout the evening. Trinity United Methodist Church, 3030 Thorne Street, North Park. \$4. For more information, call 275-5353.

Seasonal Favorite The Nutcracker will be performed by the San Diego Ballet Ensemble, with featured guest dancers Rosalie O'Connor of the American Ballet Theatre and John Marshall Sharp of the Pennsylvania Ballet. Performances are set for Friday, December 18, 8 p.m. Saturday, December 19, 2:30 and 8 p.m., and Sunday, December 20, at 2:30 p.m., at the Don Powell Theatre on the SDSU campus. Tickets are \$14 for adults, \$12 for students and seniors, \$10 for children under 12. For information and reservations, call 294-7574, the SDSU box office at 544-6447, or Ticketmaster at 275-8487.

Another "Nutcracker," the California Ballet Company's production will have full orchestra accompaniment. Featured dancers are Mark Latham of the Royal Württemberg Ballet, Dawn Savage, formerly with Ballet Met, and California Ballet principals Denise Dubrowsky and Sylvia Poulos, Paul Rosenman, and Patrick Nodel. Performances are at the Civic Theatre, 202 E. Street, downtown, and are set for Friday, December 18, 8 p.m.; Saturday and Sunday, December 19 and 20, 2:30 p.m. and 8 p.m.; Tuesday and Wednesday, December 22 and 23, 8 p.m.; and next Thursday, December 24, 2:30 p.m. Tickets are \$36, \$29, \$23.50, and \$17. For information and to charge tickets by phone, call 561-4741.

Singer From Fairies and Magical Music will be part of the San Diego Civic Youth Ballet mini-excerpts of The Nutcracker Suite, to be performed at the Bazaar del Mundo, Saturday, December 19, at noon and 2 p.m. Performances are free. The Bazaar del Mundo is at 2754 Calhoun Street, Old Town. For more information, call 296-3161.

FILM

"The People of the Shining Path," local artist Mario Tobo will introduce the screening of this behind-the-scenes documentary look at the Peruvian rebel movement, tonight, Thursday, December 17, 7 p.m., in the third floor auditorium of the San Diego Public Library, 820 E. Street, downtown. Free. 236-5860.

"Toshi, Nasty, Naughty," director Anthony Minghella's 1991 film about offering at the San Diego Public Library's Sunday afternoon film series, Sunday, December 20, 2 p.m., in the third floor auditorium, at 820 E. Street, downtown. Free. 236-5860.

"Last Tango in Paris," Bernardo's steamy 1972 opus (as it actually banned in Italy), starring Marlon Brando and Maria Schneider, will screen at the San Diego Public Library's Monday Night Film Series, Monday, December 21, at 6 p.m. See it in the third floor auditorium, at 820 E. Street, downtown. Call 236-5860 for more information. Free.

Children Around the World are the subject of a series of videos to be shown Tuesday, December 22, at 1 a.m. and 3 p.m. The event is sponsored by the House of International Relations International Cottages and will take place in the Hall of Nations, southwest of the organ pavilion in Balboa Park, next to the U.N. gift shop. Free.

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"Beyond the Mind's Eye," this survey of international computer animation includes the work of such artists as Karl Sims, Matt Elson, Osama Hashem, and Yoichiro Kawaguchi. The original soundtrack is by Ian Hammer. Local producer Steve Churchill will host the show. It can be seen at the San Diego Public Library, 820 E. Street, downtown, on Tuesday, December 22, at 7 p.m. Free. 236-5860.

Reuben H. Fleet Space Theater, Laureate 3-D features 49 minutes of pulsating and grating graphics, set to a soundtrack for a variety of musical tastes, with selections from new age to heavy metal. Viewers will be outfitted with new holographic lenses that separate colors.

Tropical Rainforest transports viewers to the exotic rainforest environment. It features giant images of colorful reptiles, diverse insects, and lush vegetation, combined with real sounds that were digitally recorded at various forest locations.

Are We Alone? is a planetarium show appropriately named to coincide with NASA's recent efforts to search for extraterrestrial intelligence (SETI). The show takes a look at efforts to find extraterrestrial life. The show and questions what would happen if life forms were discovered elsewhere. This film will continue through December.

The Limit features the first movie (inner body) cinema-magically ever used in Omnimax. Viewers fly through the heart's chambers to see how oxygen-rich blood is circulated to the leg muscles of a downhill ski champion, travel to the lungs to witness the exchange of oxygen and carbon dioxide as a rock climber scales a steep cliff, and check on the functions of the brain and nerves.

Admission is adults \$5.50, seniors \$4, and 5 to 15 \$3. For daily showtimes, call 236-1231. The space theater is located in Balboa Park.

LECTURES
Caretaker of Contemporary Canadian Art Diana Nemoff of the National Gallery of Canada offers a talk and a walk-through of the Iana Sherbak exhibition, which goes view at the Museum of Contemporary Art, San Diego. Nemoff organized the exhibit. The walk-through is scheduled for Saturday, December 19, at 11 a.m., the opening day of the exhibit. (See "Art Museum" for details on the Sherbak show.) The MCA is located at 700 Prospect Street, La Jolla. The talk is free with museum admission. 454-3541.

perfect book." The talk is set for Monday, December 21, at noon. Admission to the museum includes admission to the lecture. 239-2001.

IN PERSON

"Cool in Your Stocking," the Piparo, self-proclaimed "bad boy of comedy," offers their own "somewhat rude Xmas Xtravaganza" — offbeat, irreverent, hawdy! — nightly through Tuesday, December 22, at 8 p.m. at the Marquis/RUSE Theatre, 3717 India Street, Midtown. Tickets are \$15 at the door.

Lotus Laugh, Mark Eubanks is the headliner comedy through Sunday, December 20, with "naughty and bizarre" night from opener Shang Forbes, at the Bahia Hotel's Comedy Club. Public Francisco takes the stage on Wednesday, December 23. (There's no show Christmas Eve, the 24th.) Showtimes are 8:30 and 10:30 p.m. Friday and Saturday and 8:30 p.m. Wednesday, Thursday, and Sunday. The Bahia Hotel is located at 998 West Mission Drive. Mission Beach. For ticket information, call 448-4872.

Kicks and Giggles, O'Brian & Valdes are the featured comedians at the Comedy Nine club, with opener Tony Moreshead and Kevin Russell, nightly through Sunday, December 20. The club will be closed from the 21st through the 25th. Comedy Nine is located at 2216 El Camino Real, Suite 104, Encinitas. Showtime is 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10 p.m. Saturday. Call 757-2177 for ticket information.

Cherrie and Giffen, Jack Cohen, who's been seen on The Tonight Show and MTV, is the headliner, with opener Tim Martin and Peter Abate, nightly through Sunday, December 20. Vic Henley, who hails from Alabama, takes the stage on Tuesday, December 22. John Hardwick provides the opening laughs. (The club is closed on the 24th and 25th.) Showtime is 8:30 p.m. Sunday through Thursday; 8:30 p.m. and 10:30 p.m. Friday; and 8 p.m. and 10:30 p.m. Saturday. The Improv is located at 832 Garnet Avenue, Pacific Beach. Dial 483-4522 for ticket details.

"For the Time Being (A Christmas Oratorio)," Old Globe Theatre associate artist Richard Tatum will perform the Advent story as told by English poet and author W.H. Auden. The Early Music Ensemble will offer Renaissance vocal music during the performance. The event is scheduled for Friday, December 18, at 8 p.m., at the Cathedral Church of St. Paul, 2728 Sixth Avenue, Uptown. Tickets are available at the door for a suggested donation of \$8 for adults and \$5 for seniors and students. 298-7281.

The Comedy Group Culture Club (Ric Salinas, Richard Montoya, and Herbert Sigman), billed as a cross between "Lenny Bruce," the Marx Brothers, and Gabriel Garcia Marquez, bring their social/political commentary to the Cafe Cinema, Friday and Saturday, December 18 and 19, at 9 p.m. The group tours the country with their play The Mission and now have a pilot ready for Fox network. The cafe is at 1602 Front Street, at West Cedar, downtown. Tickets are \$10. For information, call 236-296-0521.

A Holiday Grab Bag, the Better World Galleria has four holiday events scheduled. On Saturday, December 19, at 11 a.m. a stage adaptation of a comedy of Dr. Seuss favorites will be offered by a cast of four. The Best of Dr. Seuss was cre-

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ated by Patricia Elmore, artistic director of the San Diego Actor's Theatre.

At 7 p.m. that same day, Jackie Lowell presents a one-woman evening of songs, comedy. Poetry and music by Lilian Palmer and Jay Berman are scheduled for Sunday, December 20, at 7:30 p.m. And on Wednesday, December 23, at 2 p.m., the "Bedraggled Players Celebrate Christmas" with a theatrical, musical performance.

The Galleria is located at 4010 Goldfish Street in Mission Hills. For more information, call 260-8007.

Improve Comedy by the troupe Static Cling can be seen Saturday, December 19, 10:30 p.m., at the Esplanade in Horton Plaza, downtown. Bring suggestions for skits. For more information, call 235-8623.

"Christmas Classics" is the program planned by the San Diego Actors Theatre on Monday, December 21, at the Athena Market Restaurant, 109 West F Street, downtown, at 8 p.m. (This is a repeat of the show given on the 14th.) The evening will feature popular poems, stories, and songs celebrating the Christmas season. Featured will be a audience participation rendition of "The Christmas Story" and a reading of "The Twelve Angels." Tickets are \$5; an advance dinner and theater ticket package is available and will cost \$25, including tax and gratuity. Reservations are strongly suggested. Call 244-1453 for reservations and further information.

Holiday Ice Show, the second annual presentation by the San Diego Ice Arena will feature two Russian Olympic and national team figure skaters, other international competitors, and 400 local children. (a) a performance dubbed "Winter Wonderland." It's set for Tuesday, December 22, from 6:30 to 8:30 p.m. At the conclusion of the show there will be free public skating, and refreshments will be offered. The arena is at 11048 Black Mountain Road in Mira Mesa. Tickets are \$4. For information call 530-1825.

Latin Female Impersonators, Estrella Latina International performs to benefit PACTO, a local Latino AIDS organization. They'll be lip-synching the music of Ana Gabriel, Gloria Trevi, and other Latin singing stars. The event is set for Tuesday, December 22, at 8:30 p.m. at Marquis, 2608 Main Street, Chula Vista. Admission is \$6. For reservations or more information, call the club at 439-8045 or PACTO at 294-6622.

RADIO & TV

"La Pastorella", the traditional musical Christmas pageant performed by Luis Valdez's Teatro Campesino for the past 25 years can be seen on television, Channel 15, Friday, December 18, at 9:30 p.m. The show stars Linda Román, Frodo Fender, Paul Rodriguez, and Chela Chela. Radio Calafia is San Diego's only weekly Chicano/Latino-oriented talk show. This week, Sunday, December 20, at noon, SORL Latin American Studies director Tom Davies discusses the changing political situation in Peru. It can be heard on KSJL, 95.7 FM cable (Cox and Shawcast).

Champion Football, the team travels to L.A. to take the Raiders again, televised live Sunday, December 20, 10:30 a.m. on KSDT, 56.7 FM cable (Cox and Shawcast).

"The Chankhach Story", music and narrative tell the history and traditions of this popular Jewish holiday, Theodor Bikel hosts. It will be broadcast Monday, December 21, 8 p.m., KPBS, 89.5 FM.

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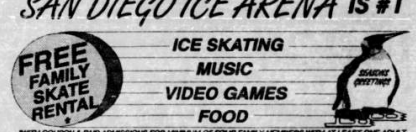
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At the Reuben H. Fleet Space Theater and Science Center in Balboa Park.

"Christmas at Kings" is begun as a wartime radio program and it's still going strong. The famous King's College choir of Cambridge University (England) offers a traditional concert, broadcast next Thursday, December 24, 2 p.m., KPBS, Channel 15.

SPORTS

Ice Hockey, the San Diego Gulls meet Salt Lake, Friday, December 18, and Saturday, December 19. Both games begin at 7:05 p.m. at the San Diego Sports Arena, 3500 Sports Arena Boulevard. Tickets range from \$6 to \$15.50. Call 237-7525 for tickets and more information.

The Texas Star Classic Basketball Tournament is set for SDLA's Peterson Gym this weekend. The first round will be played Friday, December 18, at 7 p.m. Texas Plains Wrestling State, San Antonio, will play Arizona Pacific. The consolation and championship games will be played Saturday, December 19, at 7 p.m. and 9 p.m., respectively. 283-7378.

High-Toned Tour, the local American Youth Theatre troupe will open a bike tour of Rancho Santa Fe, beginning at the DeAnza Cove parking lot on East Mission Bay Drive, Mission Bay, Saturday, December 19, 8:45 a.m. That's about 40 miles of biking, round trip. Bring \$5 for a lunch stop in the Ranchos. Otherwise it's free. 338-9981.

The 15th Annual Festival of Lights will be held on Sunday, December 20, beginning at 7:30 a.m. The run and 5K fun run/walk goes through Balboa Park. There are T-shirts for participants and prizes for winners. The race begins at Pan American Road East in the park. Day-of-race registration is in front of the Federal Building. Same-day registration is \$20 for 10K, \$15 for 5K. Seniors are \$5. There's chicken soup (and other diversions) at the end of the race. It's sponsored by the East County Jewish Community Center. 583-1900.

Biking Convoys, the San Diego Recreational Sports Network sponsors a bike ride around the island that's not an island, Sunday, December 20, beginning at 10 a.m. at Tidelands Park on Mulliken Drive, Carlsbad. The ride's an easy one, under 15 miles. Free. 223-5072.

UCSD Men's Basketball, the Tritons play Cal Lutheran, Monday, December 21, at 7 p.m., and the University of La Verne, Wednesday, December 23, 7 p.m., at the main campus gym (near the intersection of Torrey Pines Road and La Jolla Village Drive). Adults \$4, students \$2, children \$1. 534-4211.

USD Men's Basketball, USD plays Georgetown University, Monday, December 21, 7:30 p.m. On Wednesday, December 23, also at 7:30 p.m., they play Cal State-Hayden. Both games are at the sports center on campus, Alcala Park, Linda Vista Road. Linda Vista, 260-4803.

SPECIAL

The Traditional Mexican Christmas Pageant, La Pasa will be presented by the Waldorf School on Friday, December 18, at 8:30 p.m. Following the play, which depicts Mary and Joseph's search for shelter,

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READER'S GUIDE TO

LOCAL EVENTS

There will be a party featuring traditional Latin American food, music, and dancing. Tickets are \$5 for adults and \$3 for children under 12. The school is located at 3327 Kenora Drive, Casa de Oro (Spring Valley). 589-6488.

Book Sale, the University Heights branch library will hold its monthly book sale to benefit the San Diego Public Library, Saturday, December 19, from 9 a.m. to 4 p.m., on the lower level of the library at 4195 Park Boulevard (at Howard). University Heights. 542-1742.

Pet Adoption, to benefit the Escondido Humane Society, Santa "Clara" will arrive early to pose for family portraits with you and your pet(s). On Saturday, December 19, from noon to 3 p.m., Santa will be at the PetCo store at 643 North Broadway, Escondido. On Sunday, December 20, from 10 a.m. to 2 p.m., photos will be taken at the PetCo store at 1270 Auto Parkway. One pet costs \$39.97 to \$42.

Eight Annual "Wine & Sunset" Celebration, the City of Chula Vista's light-up the harbor event is set for Saturday, December 19, from 4 to 9 p.m. Santa and his elves arrive by parachute (4:30), you can hear the tall ships, there are games and diversions for kids, the Marine Corps Show Band, food, a boat parade of lights, and a fireworks display (5:45). Beginning at 6 p.m., Dr. Feldgold and the Inverna of Love play for three hours of dancing. It all takes place at the Chula Vista Marina and it's free, but please bring a new, unwrapped toy to donate to the Marine Corps Toys for Tots charity. The marina is at the foot of I Street. 691-1860.

"La Pasa", a re-enactment of the traditional Christmas pageant will be held at the Vineyard Shopping Center, Escondido, on Saturday, December 19, beginning at 4 p.m. Included will be dancing and mariachi music by the Grupo Folklorico and traditional Mexican costumes. The parade ends when the kids break the piñata. The center is located at 1637 Fair Valley Parkway, Escondido. Free.

Pet Adoption, this is the last weekend that local Nordstrom stores will host the month-long PDSA's pet adoption. Dogs and cats will be available on Saturday, December 19, from 11 a.m. to 3 p.m. at the Nordstrom in University Towne Center (lower level in front of Nordstrom). Cats only will be available at the Nordstrom in North County Fair.

(at the parking lot entrance) on Sunday, December 20, from 11 a.m. to 3 p.m. Call 414-4484 for more information.

There's a Customized Car Show each month in conjunction with the C.A.R.S. auto-related swap meet. Prizes are awarded in eight categories, including trucks, low riders, and motorcycles. (There's a \$10 entry fee.) The next swap and show will be held Sunday, December 20, 7 a.m. to 2 p.m., at Mesa College, Mesa College Drive, Kearny Mesa. General admission is \$2, with kids under 13 free. For more information, call 484-9342.

Country Jam, it's a jam and jam. Vocalist Wendy Eno is featured, along with entertainers from around the country. You can be included in that lineup if you play something that boots or twangs and want to join in. The price of admission is one unwrapped toy for a boy or girl aged 5 to 15 (or \$5), which will be donated to a charity. It all takes place on Sunday, December 20, from 2 p.m. until they run out of country songs to play. Show up at Aunt Emma's Pancake House and Diamond Lounge, 1523 East Main Street in El Cajon. 442-0748.

Toy Train on Parade are featured through January 4 at the La Jolla Branch Public Library, 7555 Draper Street, La Jolla. Model trains of many gauges will be on display in the community room. See the trains Monday and Wednesday, from noon to 8 p.m.; Tuesday, Thursday, Friday, and Saturday, 9:30 a.m. to 5:30 p.m.; and Sunday, 1 to 5 p.m. Free. Call 552-1657 or 272-5223 for more information.

"The Art of the Parking Meter," through next Thursday, December 24, you can art-destro parking meters on display (and available for purchase). Eighteen local artists have contributed to the show. It's at the San Diego City Store, Mission Valley Center, Mission Valley. 234-2273.

Handmade Ornaments will decorate the tree in the Timken Museum of Art in Balboa Park. They're the work of Florence Hoed (widow of sculptor David Hoed) and Elizabeth Schapiro. This is the 26th year the collection has been displayed. Pieces represent landmarks from around the world. The ornaments are on view through the holiday season. 239-5458.

"Chapman Christmas," a play and the Chipmunks come to life in this musical production (with audience participation), set for Saturday, December 19, at 3 and 7 p.m.

FOR KIDS

The Musical Comedy "Auntie," final performances of the touring by the San Diego School of Creative and Performing Arts, are set for tonight, Thursday, December 17, and Friday, December 18, at 7 p.m., in the St. Paul Grand Theatre, 2425 Duak Drive, Paradise Hills. All tickets are \$4, available at the door on performance evenings. For additional information, call 470-9555.

Watch the "Christmas Show," to be presented by the Marie Hitchcock Mariettes on Saturday and Sunday, December 19 and 20, at 1 p.m. and 2:30 p.m. The puppet shows can be seen in the Marie Hitchcock Puppet Theatre, located near the Aerospace Center in Balboa Park. Tickets are adults, \$1.50; children, \$1. For more information, call 286-5504.

Learn the True Meaning of Giving during performances of The Small Town Children's Christmas, presented by Theatre West, the City of San Marcos' drama program. The musical review features dancing and singing of everyone's favorite holiday carols. See the play Friday through Sunday, December 18, 19, and 20, at 7:30 p.m. each night, with a matinee on Saturday, December 19, at 2 p.m., at the San Marcos High School Theatre, 1516 West San Marcos Boulevard.

Tickets are \$6 adults, \$4 for youth and seniors. Half priced tickets may be purchased with the donation of a new, unwrapped children's toy or two sets of food, to be distributed later by the San Marcos Junior Women's Club to families in the community of San Marcos. For further information, or to reserve tickets, dial 737-4963.

Saturday Morning Live is a club for kids in grade one and up, meeting every Saturday morning at 10:30 in the Children's Room on the second floor of the San Diego Public Library, 220 F Street, downtown. The program for December 19 is a new twist on the "La Pasa" tradition. Kids will visit each department of the library and receive a treat in each one before returning to the Children's Room for refreshments and entertainment. Free. Call 236-5853 for more details.

"Chapman Christmas," a play and the Chipmunks come to life in this musical production (with audience participation), set for Saturday, December 19, at 3 and 7 p.m.

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Golden Hall on the San Diego Convention Center, 262 C Street, downtown. Tickets are \$15.50, \$11.50, and \$6.50, with a \$3 discount for kids and seniors. For ticket information call 236-6100 or 278-1335.

"Christmas Pudding" is a comical holiday production by the Park Dale Players new Youth Theatre. The audience is called on to participate in the antics of a grocery store, a talking tree, and a dirty cook making a Christmas pudding. All locally written, produced, and acted. The show can be seen on Saturday, December 19, at 7 p.m. and Sunday, December 20, at 2 p.m. at San Diego Junior High School, 2150 Village Parkway, Encinitas. Tickets are \$2 at the door. 753-3820.

Story Time for Preschoolers, aged three to five years, is being held at the La Jolla Branch Library on Tuesday, December 19, at 10 a.m. The series is free, and registration is not required. The library is located at 7555 Draper Avenue. Call 552-1657 for further information.

More Stories Can Be Heard on Wednesday at 10:30 a.m. and on Saturdays at 11 a.m. for children 4 to 12, three and older at the White Rabbit Children's Books, 7558 Draper Avenue, La Jolla. Free. For more details, call 554-3718.

Story Time at the Athenaeum happens every Wednesday at 2:30 p.m. for kids aged five through eight. The sessions are free and open to the public, but advance registration is necessary. The Athenaeum Music and Art Library is located at 1008 Wall Street, La Jolla. For reservation and further information, call 454-5872.

MUSEUMS

(Art museums are listed in the Reader's Guide to Art.)

The Museum of San Diego History is featuring two quilt exhibits, one contemporary, one historical, running through January 3, 1993. "Visions... the Art of the Quilt" and "Always There: The African-American Presence in American Quilts" offer visitors a unique opportunity to witness the diverse creative spirit of quilt-makers worldwide. "Visions" exhibits 75 of today's quilts from six countries. They were chosen from over 900 entries and present a modern angle on the appreciation of quilts as pieces of modern art, as well as the traditional sentimental and functional value of quilts as personal records of families.

"Always There" features 25 quilts by black Americans from all over the country. African-American quilts are often created from many accounts of American quilt history, and this exhibit spotlights quilts from the late 1800s to the present. The organization is chronological and historical.

On view through June 1993 is an exhibit titled "War Comes to San Diego." This exhibit focuses on the war years between 1941 and 1945, depicting the impact of the war on San Diego's military, industry, and the local industrial workforce. Photographs, maps, documents, and artifacts are used to portray San Diego's involvement in the war. The museum, located in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Adults \$6, children under 13 free. 232-6203.

San Diego Automotive Museum, more than 600 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection. A new exhibit is now featured, highlighting Route 66. The museum has remodeled its main floor with a ver-

pretime highway to highlight roadside architecture, signs, and other memorabilia of the landmarks of the time, as well as cars you might have found along the route during its heyday. The Route 66 exhibit will run through February 1993. 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 to 17, \$2.50; 6 to 12, \$1. 231-2886.

The Stephen Birch Aquarium Museum, an aquarium and museum under one roof, is an important educational component of the Scripps Institution of Oceanography. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coastline, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Reef Tank, a two-story high tank with giant kelp plants and nearly 30 species of local marine life. The aquarium is located at 2300 Expedition Way (off North Torrey Pines Road, south of La Jolla Shores Drive), La Jolla. Hours are 9 a.m. to 5 p.m. daily. Admission is \$6.50 for adults, \$5.50 for seniors, military and 13 to 17-year-olds, \$4.50, \$3.50 for children 4 to 12. For more information, call 534-1282.

Continental Museum of MCRD, artifacts from the beginning of the Marine Corps to the present are displayed, with special rooms dedicated to ribbons and medals and to the Boxer Rebellion. Hours are Tuesday through Friday from 10 a.m. to 4 p.m. and weekends from 10 a.m. to 5 p.m. Free. The museum is located in Building 26, just inside Gate 4, off Pacific Highway. 534-6038.

Junipers Serra Museum, "Changing Landscapes, Changing Lives: Native Peoples and New Arrivals in San Diego, 1769-1886" is the name of a new exhibit running through 1994. Through a variety of images, maps, and artifacts, the exhibit illustrates how local natives and the people of the Spanish settlement were the land in very different ways. Items on display include richly embroidered vestments worn by a Spanish missionary, intricate baskets from a Kimerly tribe, a dugout canoe exemplifying a mix of European and native characteristics, and a reconstructed section of the Mission San Diego de Alcala aqueduct.

The museum is located at 2727 Presidio Drive, Presidio Park, on the original site of the San Diego mission. Permanent exhibits concentrate on the pre-American era of San Diego's history and include one of the finest collections of Spanish Renaissance furniture in the West. Hours are Tuesday through Saturday, from 10 a.m. to 4:30 p.m., and Sunday from noon to 4:30 p.m. Adults \$5, children under 13 are free. 232-6203.

Villa Maestranza, built in 1887 for internationally celebrated author and musician Jesse Shepard, serves as both a historical house museum and cultural center. Hours are Friday through Sunday, noon to 4:30 p.m. In 1972 the house, donated to the city as general admission, children 12 and under free. Call 239-2211 for more information.

San Diego Model Railroad Museum, "Women and the American Railroad" is the newest permanent exhibit. Features historical and contemporary photographs, posters, and graphics dating back to 1853. It examines the work of women on the railroads during World War I. Four large models of railroad cars of the Southwest, past and present, and other toy train layouts are on view, as well as a working steam locomotive at the entrance that cycles every five minutes. The new N-scale

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READER'S GUIDE TO THEATER

King, go to town. Foster King's choreography also includes Brit Jenkins doing balletic movements that are more but eloquent. Worth a try.

Evening Space. 79 Horton Plaza, downtown, through December 20. Thursday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Sunday at 2:30 p.m.

Boardwalk Melody Hour.

Musicals directed by Tom Chiodo, this is one of the most of

fectively thought-out of the interactive musicals. Unlike a

majority of these shows, which have a penchant for red herring

obfuscation, there is a single governing reason for the events that

happen and yet, at the same time, the mystery remains tantalizingly

until the end. The audience participation director theater piece is set

at Atlantic City's Imperial Ballroom, on the boardwalk, where

1930s radio host Sammy "Pretty Boy" Bartholomew does his popular

show live. On this night, Max 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 em-

ployers. But prior to Ruby's ap-

pearance, a stranger in a raincoat

kidnaps Sammie and with Tracie's

adoption baby, a suspect is shot but

misfire, and the audience, armed

with their money, becomes im-

mersed in intrigue. Everyone, even

Stuart Guss (Guss), a G-man

disguised as a nurse, merits severe

scrutiny. Just why did the security

police person, Corinne Malone,

fire to "save" shots at the suspect?

Why did someone fire at Rusty

"Babs"? Bertrando, blonde bomb-

shell? What was Sammie up to at

the state pen? And what does the

retentive "Lucky" Larry Lane, the

DA, know that we don't? Clues

abound, even in the program,

which has parts sealed up for re-

velations down the line. It's a fun

show. What also makes the Mys-

tery: Gale's production so enjoyable

is it is one of the best cast shows in

this genre that I've seen. Robert

De Jernette, as Guss, handles the

narrator detective function ad-

miration, and with some priceless

ad lib, Dana Hoadley, Kevin's

Mom (another ad libbed), Diane

Thraeder, Theresa Lane, and the

very funny Jennifer Barick, all

do superb work — marked by man-

gum chewing and accurate

New Jersey accents. On the night I

saw the show, understudy Scott

McKellan filled in (for Harry Zam-

erman) as Sammie without miss-

ing a beat. Walter B. Smith's scenic

design is modest but effective, and

John Brian Davis's costumes, each

piece filled with character, are

exaggerated almost to the point of

cartooning the characters, are

among his best. There is also a red

ted, rightfully, for the wage won

by the men (and by the men

playing them as well).

Worth a try.

Carroll Highland Doubletree Ho-

tel, 1455 Pelington Drive, through

December 26. Friday and

Saturday at 8:00 p.m. For infor-

mation call 344-1600.

A Christmas Carol. "The Musical

Gospel According to Dickens"

at the San Diego Repertory Theatre

presents its 17th annual produc-

tion of Charles Dickens's popular

story. Sam Woodhouse and Os-

carade Barash have co-directed a

show that uses "the spiritual, the-

atrical, emotional, ecstatic power

of gospel to communicate the

transformation of the meek man

who ever lived.

Evening Stage. through Decem-

ber 27. Tuesday through Saturday

at 8:00 p.m. Sunday at 7:00 p.m.

Matinee Saturday and Sunday at

2:00 p.m.

Christmas Classics. The San Diego Actor Theatre, in cooperation with the Athens Mar-

ket Restaurant, presents an evening

of poems, stories, and songs in cel-

ebration of the Christmas season.

Richard A. Harrison has directed.

Athens Market Restaurant, 109

West F Street, downtown, Monday,

December 21, at 8:00 p.m. For in-

formation call 234-1955.

Cost in Your Stocking.

"The Elf on the Shelf" again.

The Puppets present their "annual

tasteful tribute to Xmas, a

ten-minute puppet show about

Dickens's "Christmas Carol," star-

ting Dr. Voorschoot, Joseph and

Mary, and Louise Naxos, and the

three-legged man.

Rose/Margot Theatre, through

December 22. Thursday through

Tuesday at 8:00 p.m. For infor-

mation call 741-4876.

Culture Clash.

The Cafe Cinema presents the very

popular comedy troupe — Rio

Salinas, Richard Moravia, and

Herbert Squirta — doing video

excerpts, and discussing their work

with the audience.

Cafe Cinema, 1602 First Street

(corner of West Cedar), downtown,

Friday, December 18, and Saturday,

December 19, at 8:00 p.m. For in-

formation call 236-9525.

Forever Field.

The Old Globe Theatre presents a

return engagement of Stuart Ross's

spoof of the classic harmony group

so popular in the 1950s. Ross has

directed the production.

Old Globe Theatre, through Janu-

ary 3. Tuesday through Friday at

8:00 p.m. Saturday at 5:00 p.m. and

8:30 p.m. Sunday at 7:00 p.m.

Matinee Sunday at 2:00 p.m.

Greetings.

Tom Duddy's Christmas comedy

is a cross between *All in the Family*

and *The Foreigner* (only this time

the alien isn't from England), with

an overture of *The Twilight Zone*

and a conclusion of *The Godfather*.

Twenty Andy Goss's Roman

Randi Stein. She was Jewish and is

now an atheist because her sister

was killed when she was 11 and

she can't reconcile the alleged

benevolence of a deity with such a

senseless tragedy. The religious

clash gives Andy's father Phil the

chance to rival Archie Bunker's

narrow-minded bigotry. It also

prepares for one of the play's best

lines. When table discussion gets

heated, someone shouts, "You don't

discuss politics!" Then the play

shifts gears screeching, and Toto

is no longer in Kansas. A review of

Kansas. Andy's retarded brother

Mickey undergoes a sex change,

and I won't need it for those wait-

ing a lightweight Christmas

show with sitcom depth and great

continued from page 83

Glick, And Lucifer, dressed as a Tina Turner, is having a real bad day.

Nothing is going right. Lucifer is "Lucy." She can't spell (should've stayed in school, Lucy), her red heels have arthritis, her co-workers Satan and Moloch are inept buffoons, and six of the Seven Deadly Sins are on strike. Even worse, word has it that "The Big Guy above" is sending his son down (oozing with love: "To Lucy, this is not Good News. So she and her cohorts try all manner of means to tempt the shepherds away from their path. She almost succeeds when she calls herself "Mr. Las Vegas" and sings *Dance Schöen*. "And almost succeeds again when she executes wrestling moves that might impress Bobby 'the Brain' Heenan of the World Wrestling Federation. But in the end, wait! I can't divulge the ending. That would take away all the suspense. I can say, however, that after the show's over, the children in the audience are invited outside the Old Naval Hospital Chapel to take some healthy swipes at a pinhead.

William Virchis, the producing artistic director of Macara Magica, has given *Pastorale*, '92 a rambunctious staging. He and adapter Raul Moncada have filled the evening with contemporary echoes (Madonna and Michael Jackson show up at one point), when Satan and Moloch hear that none other than the archangel Michael is on their case, they let out a Macaulay Culkin scream. The production is performed in English, the Christmas carols sung in Spanish. This gave them a freshness and new beauty, for like hearing them for the first time. The performers encourage the audience to sing along, and the program has the lyrics for each song in both languages. Overall, the show has the feel of a great fiesta.

John Iacovelli's set divides the Old Naval Hospital Chapel into good and evil terrain. On the west end, a revolving stage produces the puffy clouds of paradise, where the archangel Michael (played by Carol Davis) makes her grand, and sometimes sanctimonious, entrances. On the east wall is the gigantic face of the Foul Fiend, through which Lucifer explodes with her troops (and above which is a versatile band, Israel Alarcon on guitar, Leon Virchis on drums, Ralph Orozco doing "Latin percussion," and Michael Gonzales, who is also the production's music director, on key-

boards). The audience sits on the north and south sides. In the center is a raised area where the Manichean battles take place. And because Virchis's staging keeps his large cast in almost constant motion above, before, and even behind us, the audience is, in effect, very much a participant in the show.

The acting is indicative, by design. Anna Briggs Graves, who originated the role in last year's *Pastorale*, plays Lucifer almost larger-than-legend. She has blue lips, a shock of blond hair, those arthritic horns, and she's great fun. As are Ruben D. Padilla and Patrick A. Garcia as Satan and Moloch, their evil trinity is one of the best features of the show. Some of the most touching are when Melissa Smith plays the Star of Bethlehem and hauntingly sings "Los Reyes De Oriente" ("We Three Kings") and "Dime, Niño" — and also when Adam West-

moreland and Corneya banish the devils by singing "Hey A La Tierra" ("Angels We Have Heard on High"). At first you can barely hear him amid the din. Then slowly his voice emerges, filling the room and restoring the peace. Priscilla Allen, Jane Lowe-Moretti, George Weinberg-Harter, and Chara

burgueno, who leads the audience singing carols, also do stand-out work.

One of the most popular shows of 1992 was *Beehive*, a

revue of musicals by women soloists and "girl groups" of the '60s. It ran for more than six months and had an extraordinary number of repeat customers (one woman is said to have seen it 14 times). The creative team for *Beehive* has returned

to The Theatre in Old Town with *All Night Strut*, a revue of jazz, blues, standards, and bebop from the '30s and '40s, con-

ceived by Fran Charnas with some first-class musical ar-

rangements by Tom Finn, Gil Lieb, and Dick Schmeser. *All*

Night Strut is no *Beehive* (which had the underlying sense of

a cause growing from the music), but it makes for an enter-

taining evening nonetheless.

continued on next page

READER'S GUIDE TO THEATER

continued from previous page

Highlights from the show include: "As Time Goes By" interwoven with "I'll Be Seeing You," sung by the five-person cast; Taima Solei's hot version of William Spivory's "Opera-tor"; Brian Treni's singing of "A Nightingale Sang in Berkeley Square"; Joseph Stafford Harper's very moving rendition of "Brother Can You Spare A Dime?" (which was written 70 years ago but is so current it could have been written yesterday); and just about anything Steve Anthony does. He and wife Bill have choreographed the show and — whether Anthony is "strutting" or dancing a beguine with a dummy, or the cast is just cutting loose — they have kept it faithful to its title. As have Terry O'Donnell in his musical accompaniment and Paula Kalustian in her direction. For years The Theatre in Old Town operated under a number of guises and produced shows that varied greatly in achievement. *All Night Strut* is further evidence that when Kalustian directs a musical, its quality is almost guaranteed.

ing card sagacity. Greetings wants to be buffy. It wants to be about her and the many virtues of philosophical pluralism and be a "free-good" comedy (I hate that term, but it's the only one that fits here), but when it tries for the thematic heights, it merely ends up spouting new-age platitudes so strappy they might even embarrass new agers (that John Christopher Glick spouts them so smugly doesn't help either). In effect, Greetings darts here and there like a pinball. It doesn't hold together, but I must say I laughed louder at least ten times, and I can't remember the

last time I laughed in double figures at a show. Greetings is in its West Coast premiere at the North Coast Repertory Theatre. The production, directed by Oliver Blackstone, is a capable dance, for the most part. Most of the acting is one note because the characters are, though Pat Dimeo and Joe Nesvorn are quite good as Andy's parents. Marty Burnett has designed an other fine set (one might wonder through its Christmas details for hours), and John Bryan Davis's costumes are commendable. Would I could say the same for a script that is as funny as it is tame. North Coast Repertory Theatre, through December 26, Thursday

through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.

The Importance of Being Earnest

The Blackfriars Theatre has opened its new season with Oscar Wilde's "trivial comedy for serious people." One might call them the Blackfriars Theatre company, since artistic director Ralph Elas has assembled veteran Blackfriars actors and designers into an ensemble group for the theatre. Their first effort is a capable done *Earnest*. Directed by Elas, the cast gives an intelligent reading and performs with stuffy, show-up Victorian rectitude. The show knows where the jokes and satirical barbs are and emphasizes them effectively (I've seen and read this play a bunch of times and still can't get over how freely funny it is). The production never falls below competence but never actually soars, either. In some ways it has the tentative feel of a shadowed cruise — no major risks taken, and the mistakes are few — with the cast testing its collective instrument: for the voyages to come. Elas heads the group and has a field day as the anarchic, Al-gernon Moncrieff, to whom the men must come as naturally as breathing. As the upright Jack Worthing, Philip Charles Speed is appropriately earnest as Algernon is astirled. Alison Brennan's Lady Bracknell is less the "gorgon," a monster without a heart, than a bit too rigid as Gwendolyn ("I never change, except in my affections," she says). But she does have



Greetings

some fine moments in the role. Marti Pennisi, who does an impromptu cartoonish, is delightful as Cecily Cardew, but Eric Kelly is a bit too rigid as Gwendolyn ("I never change, except in my affections," she says). But she does have

and Rebecca Nachson are terrific as Lane, a droll, nihilistic servant, and as Miss Prism, a governess as represented as a - is representative. John Steed helps the cause as Merriman, a minor role. The design work is acceptable, except for mooring cues

and neighboring hours. These words are too realistic for what is essentially artificial comedy. The Blackfriars company is underway, and may their future voyages be many! (Note: the Blackfriars The-

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GALLERIES

The Work of Argentine Visual Artist Graciela Deyro will be on display through January 23, 1993, at South. Oregon's 11 mixed-media wall pieces explore the intersection of personal and social identity in the context of historical and cultural changes. "Self-Portrait with Foreign City" opens with a reception Friday, December 18, from 7 to 9 p.m. at the gallery at 852 Eighth Avenue, downtown. Viewing hours are noon to 4 p.m. Friday and Saturday and by appointment. 235-8466.

Seven Local Printmakers will display their work at Gallery 21, Spanish Village, Balboa Park, through December 30, Saturday. Deyro's work from 1989 to 1992, there will be a reception for the artists: Raymond Brownfield, Jacqueline Denson, Brigitte Fuchs, Robert Fritsch, Shon Prabh, Julianne Reckert, and Angelika Villagrana. Gallery hours are 11 a.m. to 6 p.m. daily.

Crafts Artists whose work is for sale at the Gargyle Gallery will be present for a reception on Saturday, December 19, from 8 p.m. to midnight. Among the local crafters represented at Gargyle are blacksmith Donald Muford, sculptor T.J. Dixon, ceramic Sally Spelman, glass blower Darlene Kuhnle, painter Anna Stamps, and wood sculptor Robert Ewing. The store is located at 1845 India Street, downtown. 234-7613.

"Off-White Fabes," Andrea Zalli and Cecilia Stanfield have collaborated on an exhibition of "perfect and awful" dolls and furniture; and Deanna Lea Jacobsen's jewelry will also be on display at a reception for the artists, Sunday, December 20, from 7 to 9 p.m., at Camille's Reckless Daughter, 828 G Street, downtown. 238-2338.

"6th Generation/5th Dimension Glass," curated by Iolo Saxon, is on view at the Grove Gallery at UCSD through Friday, December 18. The exhibit includes cast, blown, molded, and painted glass by ten artists. The Grove Gallery is open Tuesday through Friday, from 10 a.m. to 5 p.m., and on Saturday from 10 a.m. to 2 p.m. Parking permits are required on the campus and may be purchased at the Gilman Drive or Northview Drive information parking lot. For information, call 534-3021.

ART

"Don Patterson: A Retrospective 1960-1992" is on view at Grossmont College's Hyde Gallery. Patterson is an abstract artist and art instructor at Grossmont College; his exhibit includes selections of his work: oil, spray paint, plastic, ink, and rubber stamp drawings, as well as a range of his thought-provoking cartoons. The show runs through Friday, December 18, from 10 a.m. to 5 p.m. at the gallery at 852 Eighth Avenue, downtown. For further details, call 463-7500 x254, or ask the operator for tape C-4.

"Ana Berrogo, Escandido, Feather Acres, and Other Places" is the name of an exhibition of nature photography by Arnold Kessler at the North County Artists Co-op Gallery I. The exhibit will continue through Saturday, December 19.

Gallery II is concurrently displaying "The Gathering" and members' work. The galleries are located at 218 East Grand Avenue, Suite 201, San Marcos. Hours are: Thursday through Saturday, noon to 5 p.m., and by appointment. For more information, call 742-3127.

"The Left is Right" is the exhibit by Barbara Seaton on view at the David Zapf Gallery continuing through Saturday, December 19. There are large-format graphic drawings on maps. Regular gallery hours are noon to 5 p.m. on Friday and Saturday and by appointment. Find the exhibition at 2600 Kenton Boulevard, downtown. 232-5004.

"World Don't Worry" is the show currently on view at the Rita Dean Gallery. Rita Dean is a photographer. This is an exhibition of works in mixed media, including photography, painting, and sculpture. The show will run through Saturday, December 19. The gallery is at 544 South Avenue, downtown San Diego. Regular gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m. 538-8133.

A Mother-Son Exhibition, featuring the works of Shalashini Shapiro and Michael Shapiro, continues through Wednesday, December 23. Shalashini's show is called "Jada's Journeys" and features paintings and multimedia pieces ranging from the abstract to surreal. Michael's theme is "Inner Journeys," exploring the realm of human consciousness. He uses acrylic on paper, canvas, and wood. Black and white glossy black-and-white, as well as various shapes to create different effects. See the varied exhibit at the Wagner Art Gallery, at the East County Jewish Community Center, 4079 54th Street. For more information, call 583-3300.

"By Way of the Dells" is an exhibit of work by Sheila Vedova and Company, featuring original design and reproduction of fine French, German, and modern dolls at the Santa Valley Art Gallery through December 29. The mini artists will show their work in porcelain, greenware, wax, and sculpture, and other media. Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Friday. Find the gallery at 2979 Highway 79 (at Highway 78), Santa Ysabel. 665-1676.

Abstract Paintings by San Diego artist Dick Light will be on display at Lamp Light Gallery, 420 I Street, through December 24.

Monday through Thursday, 9 a.m. to 10 p.m.; Friday, 9 a.m. to 3 p.m.; Sunday, 9 a.m. to 3 p.m.

A Two-Artist Exhibit, including the series "Suburban Lunge" by Kathy Whitehead, work by abstract futurist Sean Van Pelt, the "plasma art" of sculptor Chuck Sweet, and other works by local painters, sculptors, and photographers, with an emphasis on the portrait of the spiritual experience through light and darkness, is on view through Wednesday, December 23, at the Ballal's Gallery, 2436 Fourth Avenue, downtown. Gallery hours are 10 a.m. to 5 p.m. Tuesday through Saturday, noon to 5 p.m. on Sunday. 235-8534.

"Serenity to Serendipity" is the title of an exhibition of nature photography by Arnold Kessler at the North County Artists Co-op Gallery I. The exhibit will continue through Saturday, December 19.

"Architecture for the Birds" is a surreal exhibition of artistic housing created by local American artists at the Then and Now Gallery of Art. Diverse media such as wood, wire, stone, adobe, porcelain, and cement are represented. This show runs through December 27. Regular gallery hours are 11 a.m. to 5 p.m. on Friday and Saturday, 10 a.m. to 5 p.m. on Sunday. The gallery is located at 837 I Street, downtown San Diego. 232-1725.

"Games" are the subject of an exhibition of paintings by Wick Alexander scheduled being shown at the Cathedral Gallery through December 27. Alexander has a feel for his pigments and their artistic application to surfaces, and the paintings display a being sense of humor on the part of the artist. It is on display at 837 I Street, downtown San Diego. 232-1725.

"Dreams and Other Memories," a study of natural environments in watercolor by P.L. Miki Martin, will be on display at the Art Now Gallery through December 28. Martin, a Champaign Art Guild member artist and the annual member artist, shows through Thursday, December 15. Regular gallery hours are Monday through Friday, noon to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; and Sunday, 11 a.m. to 5 p.m. The Art Now Gallery is located in the Promenade, at 4150 Mission Boulevard, Pacific Beach. 483-2740.

"By Way of the Dells" is an exhibit of work by Sheila Vedova and Company, featuring original design and reproduction of fine French, German, and modern dolls at the Santa Valley Art Gallery through December 29. The mini artists will show their work in porcelain, greenware, wax, and sculpture, and other media. Regular gallery hours are 10 a.m. to 5 p.m. Wednesday through Friday. Find the gallery at 2979 Highway 79 (at Highway 78), Santa Ysabel. 665-1676.

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A World Without Color Is a World of Form and Force



Dmitri Kessel, "Henri Matisse in His Studio"

REVIEW

Realistic scenes of ordinary life, objectively recorded—these may constitute the supreme gift of photography. But there are many other genres in which the art of the camera has established its unique vision, related to the art of painting but distinct from it. Several of these other genres are splendidly represented in the Circle Gallery's exhibit of seven life photographers, which I began writing about last week.

If *Life* magazine had, as part of its mission, to give drama and dignity to the joys and disasters of the common folk who made up the greater part of its readership, it also recognized that every culture needs an aristocracy to embody its fantasies of freedom and glamour. For modern democratic societies like our own, this has come to mean show business personalities above all, with a slight seasoning of royal families. A number of the exhibited life photographers were experts in producing memorable images of this entertainment elite. Leonard McCombe shows us a trio of Maurice Chevalier, Lucille Ball, and Desi Arnaz, tipping their straw hats and mugging at the camera. Alfred Eisenstaedt portrays a more exalted group in a moment of elegant relaxation (Nathan Milstein, Vladimir Horowitz, and Gregor Piatigorsky). Peter Stackpole records Danny Kaye getting a ballet lesson, Guy Cooper looking rugged in Aspen, or Errol Flynn on his yacht.

Such pictures of the stars can express two radically different points of view. The camera can idealize, enhancing the magic aura of the personality as we know it from its public projections; or, on the other hand, it can use its unmatchable power of realism to let us see the natural human being behind the calculated show-biz facade. In the subtlest and most fascinating portraits, it can combine the two.

Eisenstaedt, of course, is the great master of this genre, as a series of movie-star portraits on a single wall at the Circle Gallery amply demonstrates. First there is Marlene Dietrich in her habitual tuxedo and top hat, her cool, passionless, impersonal eroticism conveyed in formal composition and calculated soft focus, so that the photograph has the same self-consciousness totally reverses his manner in response to an actress of another sort: Sophia Loren, not a romantic dream-figure suspended in misty stage lighting but a healthy, vigorous, earthy body bursting with spontaneous laughter, a real, engaging human being, very much of this world, and caught

continued on next page

Sevens Life Photographers
Circle Gallery (2501 San Diego Avenue, Old Town)
Sunday-Wednesday, 10:00 a.m.-6:00 p.m.; Tuesday-Saturday, 10:00 a.m.-8:00 p.m.
Through December 24

BY JONATHAN SAYLLE



Leonard McCombe, "Cowboy, Texas, 1949"

continued from previous page

literally) with her hair down. Finally, the subject is Clark Gable, photographed on a movie set between takes—and here the real person (a tired actor) and the cinematic archetype (the rough, handsome hero) are marvelously fused, in a way Eisenstaedt made peculiarly his own. The humanizing of genius, one more photographic specialty of *Life*, provides another instance of this art's ability to see deeply into the mystery of human character. Eisenstaedt's familiar Einstein portrait, taken at Princeton in 1949, suggests the profundity of the physicist's mind while at the same time rendering with loving attention the face of what otherwise might be the good-humored, absent-minded, elderly corner grocer. Dmitri Kessel's picture of Clark Gable sitting meditatively against a shoreward background of water reads as if of the same nature, although less pointed in its effect (few photographs are as consistently pointed as Eisenstaedt, in whose most benign image there is always an undercurrent of dramatic tension).

Kessel is also responsible for the affectionate, inspiring, and cunningly composed photograph of Henri Matisse in his studio. The seated little matter-of-fact octogenarian, all circles from his belly to his bald pate, is shown at work on a painting (appropriately circular) lying before him on the parquet floor. A leaf arrangement on a trellis has been transformed into a repeated decorative motif in the background, just as the contours of the round old man in black seem absorbed into the graceful pattern of a painting by himself. Meanwhile, a Matisse version of the Madonna and child, made of lyrical arcs and ovals, presides from the studio wall over the great artist's indefatigable pursuit of his calling to the very extreme of old age.

These are great men seen as people like ourselves, as well as in their aspect as thinkers and creators. McCombe's famous "Cowboy, Texas, 1949" works in the opposite direction, turning an anonymous portrait—a rugged face, weathered skin, uncompromising expression, stubble, cigarette, hat, bandanna, denim jacket—into an icon of American masculinity, more enduring than any individual. In an analogous way, although with her gentler and blither sensibility, Nina Leen makes fashion photographs in which the rather impersonal, professional loveliness of the models is given the Platonic quality of ineffable, ideal beauty manifesting itself in particular eye-pleasing sights: the model in an off-the-shoulder gown coming up the steps of a fashionable restaurant, or sitting at a table in a furry Hattie Carnegie hat—or just her peerlessly elegant shoes.

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downtown, through December 30. See the display Monday through Saturday, 11 a.m. to 9 p.m. Call 233-0631 for additional details.

"Dimensions x 2" is a look at the dimensions of our world, inside and out of the canvas, by Barbara Levin and Helen Wilson, two local artists. Levin's subject matter is whimsical as it challenges the borders of the canvas. Wilson's work pushes inward dimensions, moving towards the architect. See their show through December 30 at Art in the Rough in the Promenade Shopping Center, Suite 206, 4150 Mission Boulevard, Pacific Beach. Call 278-5478 for more information.

A Historic Exhibit highlighting the 50th anniversary of SDO's Institute on World Affairs will be on display through December 30 in the lobby of the Malcolm Love Library, at SDO's. The Institute was founded to further the study and discussion of international relations among faculty and the greater San Diego community. The distinguished speakers, the background, and the accomplishments of the Institute will be displayed through photographs, documents, and newspaper clippings. The exhibit may be viewed from Monday through Thursday, 8 a.m. to 5 p.m.; Friday, 9 a.m. to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 5 p.m. The library is virtually in the center of the campus. Call 594-1043 for more details.

"Masters of Light and Tradition" is the anniversary exhibition on view through December 30, at the Laura Larkin Gallery, found in Del Mar Plaza, 1555 Camino del Mar, Suite 314, Del Mar. The show will feature the works of E. Gallien Laloue, Edward Cortes, Armand Blanchard, Louis Labo-Fort, Marcel Duf, Emil Tveed, and other contemporary painters. For more information, dial 792-0941. Gallery hours are 10 a.m. to 5 p.m. Monday through Thursday, 10 a.m. to 10 p.m. Friday through Sunday.

"Buddha's Beyond Revised," Chinese brush painting by Nancy Rupp will be displayed through December at the Offtrack Gallery, 510 North Highway 101, Encinitas. Gallery hours are 10 a.m. through 5 p.m. Tuesday through Sunday. 942-3610.

A Multimedia Exhibition at Gallery Eight runs through December 31. The show features hand-made home furnishings, jewelry, clothing, music boxes, and many more goodies. Find the gallery at 7480 Grand Avenue, La Jolla. Call 454-9781 for more information. See the show from 10 a.m. until 6 p.m. Monday through Saturday, Sunday noon to 5 p.m.

"Angels in Blue," features new paintings by Brett Stokes, showing a City of Angels in living color, at Off-Off-Off House bookends and gallery, 625 East Mission Road, Fallbrook. See the show through December 31. Call the great artist's indefatigable pursuit of his calling to the very extreme of old age.

Nine Sculptors and their works on paper by Chilleda, including the working models in steel for the mosaic "The City of Angels" by Chilleda, are on display at the City of Angels in living color, at Off-Off-Off House bookends and gallery, 625 East Mission Road, Fallbrook. See the show through December 31. Call the great artist's indefatigable pursuit of his calling to the very extreme of old age.

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Completing the exhibition at open air spaces in La Jolla are Giacomo Martini's *Cardinale Sefato*, situated in the garden of John Cole's Book Shop, 780 Prospect Street, La Jolla, and Henry Moore's *Large Torso Head*, installed at the entrance of the Salk Institute, 10010 North Torrey Pines Road, La Jolla.

Gallery hours are Tuesday through Saturday, 10 a.m. until 6 p.m. 454-3691.

Chinese Brush Painting will be exhibited through December 31, by the Chinese Brush Painting Society of San Diego at the Benjamin Public Library, 3188 Zion Avenue (at Zion and Waring Road), Grantville. Library hours are Monday and Wednesday, noon to 8 p.m.; Tuesday, Thursday, Friday, and Saturday, 9:30 a.m. to 5:30 p.m. Call 533-3970 for more information.

Cranes and Gun Prints by Mary K. Shuler, pastels by Emily Tveed, and the three-dimensional naval and military memorabilia art in pen and ink, oils, and acrylics of Richard Dine will be featured through the month of December at the Redford Gallery, 855 North Valley Avenue, Encinitas. Regular gallery hours are Monday, 11 a.m. to 5 p.m.; Tuesday through Wednesday, 10 a.m. to 5 p.m.; Thursday, 10 a.m. to 5 p.m.; Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 5 p.m. The library is virtually in the center of the campus. Call 594-1043 for more details.

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641 B Street, downtown San Diego. For more details, call 239-5882.

"The Joy of Art," a holiday show, will run through December 31 at the Linda Moore Gallery. Regular gallery hours are Wednesday through Saturday, noon through 5 p.m.; Thursday, noon through 7 p.m. The gallery is located at 1611 West Lewis Street, Mission Hills. 267-1191.

Sculptor John Kennedy's works will be shown at the Prospect Place Fine Art Gallery through December 31. These works feature stylized forms that are serene and graceful. Also on exhibit will be selected works from the gallery's collection by Mase, Tamara, Botella, Zampa, and Weselmann. The gallery is located at 1288 Prospect Street, Suite 26, La Jolla, and is open Tuesday through Thursday and Sunday from noon to 6 p.m.; Friday and Saturday, noon to 10 p.m.; and by appointment 450-1978.

Seven Pioneering Photographers: from *Life* magazine here works on display at the Circle Gallery, 2501 San Diego Avenue, Old Town, through December 31. The exhibition includes works of Carl Mydans, Peter Stackpole, Alfred Eisenstaedt, Nina Leen, Andreas Feininger, Umari Kessel, and Leonard McCombe. Gallery hours are 10 a.m. to 6 p.m. Sunday through Wednesday, 10 a.m. to 6 p.m. Thursday through Saturday, 10 a.m. to 6 p.m.

"Oldies but Goodies" is an exhibit of similar sketches by contemporary artist Charles Bragg, on display at Stephen Clayton Galleries (formerly

Faith Nightingale Gallery

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| Mike Chavira | Shirley Linton | John Tyle |
| Michael DeBevoise | John Linton | John Tyle |
| Robert Freeman | John Linton | John Tyle |
| John Freeman | John Linton | John Tyle |
| John Freeman | John Linton | John Tyle |
| John Freeman | John Linton | John Tyle |
| John Freeman | John Linton | John Tyle |

5355 Hughes Ave., Goshawk Quarter 234-1028

Daily parking (hours 10:00-10:00) for all vehicles on gallery grounds. No parking on adjacent streets (no parking on adjacent streets).

Entertainment Reports

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Southview Entertainment

San Diego, CA

READER'S GUIDE TO ART

Add Galleries at Coronado, the Old Ferry Landing, 1201 First Street, suite 111, Coronado, through December 31. Hours are Sunday through Thursday, 9:30 a.m. to 8 p.m.; Friday and Saturday, 9:30 a.m. to 10 p.m. 475-6474.

"Renaissance and Landscapes" is the show featuring the work of Russell Moore, currently on view at Theatre East, at the East County Performing Arts Center, 210 East Main Street, El Cajon. His paintings are westerns, California missions, Americana, and corporate art, in oil, acrylic, watercolor, and pen and ink. See the show through the month of December, from 9 a.m. to 4 p.m. Monday through Friday. Call 440-0395 for further information.

A Holiday Show is being featured through December the Brandon Gallery, with glass jewelry, paintings, photography, and sculpture, all created by 24 local artists and artisans. Find the Brandon Gallery on Jackson Square, 419 North Main Street, Fallbrook. Regular hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call 724-1300.

The Holiday Show at Gallery Alexander continues through December. The media of wood, ceramic, glass, paper, leather, metal, fabric, and more are represented. Find the gallery at 7500 Girard Avenue, La Jolla, open from 10 a.m. to 6 p.m. Monday through Saturday, 10 a.m. to 5 p.m. Sunday. 459-9433.

Layered Linear Structures by Diana Folson will be featured during the month of December at the Art Collector. These are paintings based upon the simplest of visual elements, the line. To Folson, the line is both an expressive gesture as well as a structural basis for constructing compositions. Gallery hours are 9 a.m. to 5:30 p.m. Monday through Friday. Saturdays by appointment, and it's located at 451 Taylor Street, Old Town. 299-3232.

Geometric and Abstract acrylic works on canvas by Jim Tenika will be on exhibit in the atrium of the Pan Pacific Hotel at the Emerald Shoppers Center, 400 West Broadway, downtown. Also showing will be Ray Harris. Both exhibits will be on view through December 31. The atrium is open 24 hours a day. For more information, call 259-7000.

"Four Seasons" is the theme for Cami Conde's feature show through the month of December at the Gallery, 2523 San Diego Avenue, Old Town. This is work in watercolor, and she brings her subject matter over the margin level at one point in her composition. Hours are 10 a.m. to 5 p.m. daily. 298-7485.

"Las Ventanas" is an exhibition by Aracua Garcia, running through January 3 at Gallery Carlos, 2474 San

Iridescent Roku Vessels by Rick Dela Cruz and paper mache Santas, animals, birds, and storybook characters by Juan Clark are featured at the holiday art show at the Calhoun Gallery. Regular gallery hours are noon to 5 p.m. Tuesday through Saturday. The show continues through December. Call 234-1231 or 544-1550 for further information. Find the Calhoun Gallery at the Studio, 2400 Kettner Boulevard, downtown.

"A Woman's Touch" is the theme of a multimedia exhibition featuring local female artists at the Signature Gallery, continuing through January 2. The exhibit features over 50 local and nationally known craftworkers, painters, and sculptors. The Signature Gallery is now at two locations: one at 1001 Fifth Avenue, Hillcrest, and one at 1110 Camino Del Mar, Del Mar. Both galleries are open Tuesday through Saturday from 11 a.m. to 6 p.m. For additional information, call 297-0130 or 752-1805.

"O Tannenbaum: The Midwinter Festival of the Tree" is the current exhibit at the Athenaeum Music and Arts Library. The "Christmas tree" has a venerable history; it was an integral part of festivities in ancient Sumer and Greece until medieval times. This exhibition examines the history of the tree and the cultures that have helped to make this a symbol and icon of popular culture and explores the history, symbolism, and significance of the tree and its ornaments. This exhibit is free and open to the public and continues through January 2. The Athenaeum is open from 10 a.m. to 5:30 p.m. Tuesday through Saturday and until 8:30 p.m. on Wednesday and is located at 1008 Wall Street, La Jolla. 454-5872.

Conceptual Artist Lou LeWitt has new wall drawings on exhibition through January 2 at Quirt Krichman Projects' exhibition space, 5270 B. E. Avenue, La Jolla. LeWitt has designed a drawing for three walls. New works on paper and sculpture will also be exhibited at the La Jolla gallery.

Hours at the Eargate Mall location are 11 a.m. to 3 p.m. on Saturdays, and by appointment hours at the La Jolla location are 11 a.m. to 5 p.m. Tuesday through Saturday. Call 454-3409 for further information.

"Las Ventanas" is an exhibition by Aracua Garcia, running through January 3 at Gallery Carlos, 2474 San

Diego Avenue, Old Town. "Las Ventanas" gives windows that allow the viewer to look into the artist's studio where his feelings, thoughts, fantasies, and interactions with the model take place. Within the medium of linoleum cut, LeWitt uses a variety of techniques, including drop-out, etching, aquatint, soft ground, and linocut. Regular gallery hours are Thursday through Sunday, noon to 5 p.m. 491-0196.

The San Diego/Tijuana/Tokano Art Exchange will present an exhibition at the Gallery at the Grove in the Mark Plaza at the Grove Shopping Center, located at Highway 94 and College Avenue, in Lemon Grove. Featuring this show are 126 San Diego and Tijuana artists, whose works have just returned from a two-week showcasing at the Yokohama Citizens Gallery in Japan. The exhibition continues through January 3. A show called "Annual Cuckers" by Anna Zappaly Jenkins, featuring the colorful and vibrant oils and acrylics featuring people and animals, real and imagined, will also be on display through January 3. The Art Institute is in Radnor Park, 1449 El Prado. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday, 12:30 to 5 p.m. Sunday. 234-3046.

Lush, lyrical, sensual shapes are featured in the watercolors and pastels by Linda Latta, on view with work by John Chandler in the same media, through January 4 at La Vida Del Mar, 850 Del Mar Deves Road, Solana Beach. Latta's work provides an intimate view of organic forms, while Chandler's work explores simplified forms of nature and primitive architecture. View the exhibit from 10 a.m. to 5 p.m. daily or by appointment. For more details, call 800-445-2191.

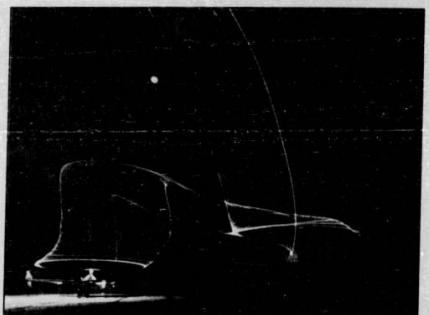
Twisted, Torsion, and Cut Clay, with metal added sometimes, is featured in the work by Steve Neager, on display at the Brown Gallery through January 4. Neager's work features wheel-thrown and altered low-fire ceramics. Regular hours are noon to 6 p.m. from Tuesday through Sunday. The gallery is at 302 Island Avenue, San Clemente. For more information, call 252-0596.

"California Plein Air, Then and Now" is the show currently on view at the Nathan Gallery, 7723 Via Avenue #2, La Jolla. See works by early California artists, Maurice Braun, Alfred Mitchell, Hans Geyger, John Emerson Roberts, Theodore Morrison (Toby), Thorwald Probst, Karl Isidor, John Gurney, Clinton Johnson, and Lillie May Nicholson. American impressionists, Anthonie Thorne, Francis Hopkin Smith, Walter Griffin, and American tonalists William Merritt Post are also on display. See the show through January 5. Gallery hours are noon to 5 p.m. Monday through Sunday. 459-3400.

"Clock Works: Variations on a Theme" is the show by local artist Paul Bickel, on view through January 4 at the Gallery. The show features linoleum cut-etches, using contrasting shapes and materials in a contemporary

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While photography is especially valuable for the way it can capture the truth of a human face or of a social situation, from its very beginnings the art has also had an affinity with the objects of the world, whose human overtones come from association and suggestion rather than from the direct depiction of people. To the unimpeachable precision of the camera eye, black and white still-life and landscape photography add an abstraction or aestheticizing resulting from the limitation to a single hue. Painting from the 15th Century onward conventionally used black and white ("grisaille") as a device for giving the illusion of marble or plaster sculpture, and black and white has also been the normal medium in engravings, where the artist (shadows indicated by patterns of lines, for example) is unconcerned. Photography, in its own way, continues these traditions. However accustomed one becomes to black-and-white photographic images of the world, one never can overlook the difference between the image and the objects it represents. That this is a representation, a work of art, in which certain elements of visual



Andrea Feininger, "Navy Helicopter, 1968"

reality are emphasized and others are eliminated, is inevitably present to the viewer's consciousness, because what we necessarily see is a world without color.

The best photographs accept this not as a limitation but as an aid in underlining certain expressive meanings. What could be better for Eisenstadt's "Shaker Room" (chair, hat, broom) or his "Andrew Wyeth's Bed and Hat" (bedposts, lamp, wall picture, hat on bed), where the effect sought is one of utmost bareness, all extraneous details of existence pared away to reveal the basic religious or artistic, asceticism? The unfamiliar rustic implements of Kessel's "Farming Tools, China, 1946" similarly evoke a clean, virtuous simplicity in which color would seem a superfluous self-indulgence.

It is no surprise that some of the most striking landscape photographs in this show are those in which the lack of color makes a positive contribution to our perception of the scene's essence. In the Circle Gallery's exceptionally beautiful print, "Swansea, Wales," the chief visual experience is of the way the fog leeches the color from the steep street and the houses lining it, the way the individual personality of the woman with her shopping baskets vanishes into the featureless silhouette the rising darkness has reduced her to. Gray mist also torments Eisenstadt's "Castle Hohenzollern" into a place of otherworldly romanticism; mysterious is the overwhelming, inhuman power of white cataract and gray cliff that confronts the tiny pair of handholding tourists in his "Honeycomb Couple, Yellowstone," it is a world exclusively of bright whites, sharp blacks, and brisk grays that he shows us in "Central Park After Snow," where there is nothing but the dark stone bridge (at the park's southeast corner), the sparkling branches, the

Black-and-white photography adds an abstraction resulting from the limitation to a single hue.

zestfully cold sky.

The absence of color is a positive element in a different way in Peter Stackpole's stunning "Spurlock Rock, Canyon De Chelly" and "Canyon De Chelly, with White House Ruin, Arizona, 1946." It is not that we are meant to see these immense Southwest landscapes as in fact black and white, as in the Eisenstadt Central Park scene. Anyone familiar with Arizona desert knows that there is a great deal of color there, in a varied range of subtly differentiated shades. Stackpole's pictures, however, compellingly focus our attention on the linear designs of rock and shrub, which, deprived of the sensual warnings and softening of color, reveal their almost abstract underlying architecture, stark and lunar, of cosmic magnificence.

The most generously displayed landscape photographer in the Circle Gallery collection is Andrea Feininger, who was a staff photographer for *Life* from 1943 to 1962. During that period, Feininger memorialized the sights of New York City in a series of photographs flawlessly balancing concrete devastation and abstract form. The city's lofty architecture and its

continued on page 93

TOWER RECORDS VIDEO

TOWER TRIBUNE

Holiday Boxed Sets Galore—

A deluge of boxed reissue sets has become a holiday fixture in recent years. One trend that's taken off this year is what the labels call the mini-box. Basically, these releases contain anywhere from two to four CDs but are packaged in a double-thick, fold-over jewel box rather than the larger boxes reserved for the high-priority releases. Labels can sell mini-boxes for a substantially lower price, but still offer the buyer liner notes and artwork by inserting a 5x5-inch booklet into the box. Here's a wrap-up of some of the label offerings of box sets and mini-boxes.

Atlantic: Queen of Soul—The Atlantic Recordings. Atlantic's Aretha Franklin boxed set, is certainly one of the season's highlights. The four CDs take Franklin from her first hit with Atlantic, through such timeless r&b coverations as "Respect," "Chain of Fools," and "Think," on until 1976's "Something He Can Feel." The 80-page booklet contains complete session information and glorious photos.

Atlantic (via the Saja label) has also issued **Jim Croce—The 50th Anniversary Collection**, a tribute to the '70s star who would have been 50 next month. The 49-song anthology contains Croce's three ABC albums in their entirety, and his hit singles—"Time in a Bottle," "Bad, Bad Leroy Brown," "You Don't Mess Around With Jim"—as well.

Capitol: No fooling around at the Capitol Tower this Christmas. **The Beatles Singles Box** contains 22 original Beatles singles on five-inch picture disc CDs, in the same style packaging used for **The Beatles EP Box** earlier this year. Timed to mark the 30th anniversary of their debut single, "Love Me Do"/"P.S. I Love You," the box includes most, but not all, of the hits.



It's a stunner.

The three CDs include music from the animated films. TV shows and Disney theme parks, starting with 1928's "Turkey in the Straw," from the proto-Mickey theme *Steamboat Willie*, all the way to 1991's *Beauty and the Beast*. Most of the Disney film classics are represented, all in their original recordings. The box includes 78 songs, six of them never before released.

GMP: The jazz label is celebrating its 10th anniversary. Especially notable is **A John Coltrane Retrospective: The Impulse! Years**, a 24-selection look at the master saxist's final years, 1961-67, when he recorded for ABC-Paramount's Impulse! label.

continued on Tower Tribune page 3

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TOWER TRIBUNE

Look no further for some great holiday gift ideas for the metal or contemporary-instrumental fan in your life

Contemporary instrumental music always seems appropriate during the holidays. Here are some gift ideas from Pulse! columnist Linda Kobaner. These are her top 10 for 1992.

1. *About Home*—Bruce Dunlap (Checky): Finely crafted originals with elegant, lyrical melodies.
2. *Darjeeling*—David Parsons (Fortune): A modern synthesized conception of Tibetan Buddhist ritual music, complete with excerpts and samples of monks singing the ceremonies.
3. *Esperanto*—Shadowfax (EarthBeat): Shadowfax's new release is a focused and highly accomplished evaluation of the band's influential, world-fusion style.
4. *Winds of the Rhodopes*—Ella Manassova (Erdenklang): This 19-year-old Bulgarian artist is a fiendish violin virtuoso who mixes classical, jazz and rock with the earthy passion of her country's folk heritage.
5. *Some—Steve Roach/Robert Rich* (Hearts of Space): Sensual, electro-acoustic music with shamanistic underpinnings.
6. *From Ancient Worlds*—Michael Harrison (New Abol): Inspired by his interests in classical Indian music, the album features Harrison's striking compositions for the harmonic piano.
7. *Migrations*—Peter Kater/R. Carlos Nakai (Silver Wave): Keyboardist Kater and

Native American flautist Nakai work with various guest artists to create music that expresses their desire to incorporate the power of ancient rituals in modern life.

8. *Cello*—David Darling (ECM): Darling plays 13 haunting solos for acoustic and eight-string electric cellos. These original works are atmospheric, virtuosic and exotic in their use of ethnic influences and unconventional uses for the instrument.
9. *Beyond the Sky*—Brian Keane & Omar Faruk Tekbilek (Celestial Harmonies): A spirited fusion of middle eastern and contemporary instrumental aesthetics.
10. *Anthems*—Paul Winter (Living Music): This compilation offers a compelling overview of the artist's influential career.

Linda Kobaner



BRUCE DUNLAP
About Home

Look for a gift idea for the metal lover? Here's columnist Mike Gatter's metal top 10 for 1992.

1. *Musarium*—Helmet (Amphetamine Reptile/Interscope/Atlantic): Metal riffs slaved to their hardest essentials and chewing up New York pavement at every turn. Gridlock rock.
2. *Palin 09: The Way to Succeed and the Way to Suck Eggs*—Ministry (Site/Warner Bros.): Daddy, what will the next war sound like? This House music recorded in an abattoir.
3. *Music Frustration*—Trouble (Def American): The heaviest vibes of 1992 and 1993.
4. *Vulgar Display of Power*—Pantera (Atco): Black Sabbath meets Black Flag with James Hetfield playing MC.
5. *Countdown to Extinction*—Megadeth (Capitol): Imagine Jerry Brown with a Marshall Stack.
6. *Izzy Stradlin and the Ju Ju Hounds*—Izzy Stradlin and the Ju Ju Hounds (Geffen): Ex-Guns N' Roses man gets more done with his version of *Talk a Good Game* than the Guns did with two albums.
7. *Dehumanizer*—Black Sabbath (Reprise): After a series

of embarrassing albums, Tony Iommi, master of the blackened riff, returns with dragon-fighter's main Ronson James Doo to make (what else?) a great Black Sabbath album.

8. *The End of Silence*—Rollins Band (Image): "Hannuinen" Hank Rollins and the Motorhead Jazz Band avoid the Toto-esque major-label traps and crank out another album of hot, animal-like rock 'n' roll.
9. *Face*—Big Chief (Six Pop): The heaviest Parliament album it took a bunch of Ann Arbor stogies to make.
10. *La Scavante*—Dead Mask Vol. 1—White Zombie (Geffen): A phantasmagoria of heavy metals, ten-ton disco beats and swinging sadistic sampling. Imagine William Gibson, George A. Romero and Nile Rogers locked in a recording studio together.

Runners up: *Lam*—The Jesus Lizard (Touch and Go); *How the Gods Roll*—Danzig (Def American); *Solutions From the Chetco Nation—Warrior Soul* (Geffen); *Fontaine*—Babes in Toyland (Reprise); *Bricks Are Heavy*—L7 (Slab); *T.V. The Young Gods* (Play It Again Sam/Capitol).

Mike Gatter

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TOWER TRIBUNE

More boxed sets

Island: Perhaps Island Records' most important artist, Bob Marley's catalog has been repackaged several times since his 1981 death. *Songs of Freedom* is an overall look at his career from his days in Kingston singing ska music with the Wailing Wailers through his years as an innovator and an icon. The four-disc, 78-track package, which runs from 1962-80, was released on Marley's own Tuff Gong label (via Island via PolyGram). The enclosed 64-page booklet includes several essays as well as background information on all tracks and personnel.

Motown: *Hitsville U.S.A.: The Motown Singles Collection 1959-1971* is a four-CD collection focusing on the Detroit era of "The Sound of Young America." Some 36 different artists are represented, including some surprises as well as the Motown legends.

RCA: BMG/RCA's catalog department redeemed itself big time this year with *Blues: The King of Rock 'N' Roll—The Complete '50s Masters*. If ever there was a boxed set that needed to exist this was it: everything recorded by Elvis Presley, from the lost-until-recently 1953 acetates through the Sun singles and all of the RCA sides. The fifth disc is given over to rarities and unreleased performance. Equally ambitious is RCA Jazz's *The First Half-Century: The Twenties Through the Sixties*, on the Bluebird label, which traces the company's roots back to Jelly Roll Morton, hits Tommy Dorsey, Ellington, and makes its way through Mingus, and Mulligan before it's all over.

Also from Bluebird is the three-disc *Fats Waller and His Rhythm: The Middle Years Part I (1936-38)*, the latest in an excellent series of Waller retrospectives.

Rhino: Reissue mavens Rhino released the country gem *The Buck Owens Collection (1959-1990)* earlier this year. *Jack Wilson: Mr. Excitement!*, also three CDs, is a soul powerhouse, featuring the cream of Wilson's Brunswick Records output. Rhino also issued a four-CD mini-box, *The Stiff Records Box Set*, compiling the best of one of the most innovative labels of the early new wave/punk/alternative era. *The Monterey International Pop Festival* box includes 70 tracks culled from the historical 1967 three-day event that provided the first major exposure for Jimi Hendrix, Janis Joplin, the Who, Otis Redding and many others.

Sony: As part of the "Columbia Country Classics" series, Sony's Legacy division issued *The Essential Johnny Cash 1953-1983*, a three-CD box that traces the Man in Black from his Sun Records roots to the present. *The Roots N' Blues Retrospective 1925-1950* is a fascinating four-disc box set. *Earth, Wind and Fire's The Eternal Dance* is a three-disc, 55-song look back at one of the most influential r&b groups of the '70s. A two-CD Aretha Franklin set, *Jazz to Soul*, proves that her pre-Atlantic recordings for Columbia were actually quite wonderful.

The major year-end boxed set from Columbia is Pink Floyd's *Shine On*, a nine-CD package including seven albums in their entirety (among them *A Saucerful of Secrets*, *Dark Side of the Moon*, *Animals* and *The Wall*) plus a disc of live rare singles (both a- and b-sides). A 112-page book is included with the discs. Legacy is issuing its third volume of Bessie Smith's *The Complete Recordings*.

Finally, Sony Music's Epic label has *Tears of Fire: The 25th Anniversary Collection* from Tammy Wynette, a three-CD, 67-song retrospective.

Verve: The great Billie Holiday has already been the subject of boxed collections from Sony (the Columbia years) and MCA (the Decca recordings). Now Verve, via PolyGram, offers its own *The Complete Billie Holiday on Verve 1945-1959*, a 10-CD box. The set includes eight discs of studio and live recordings and two collection from the early '80s. Verve's other noteworthy holiday release is a three-CD, 75th birthday celebration of Dizzy Gillespie. The 40-song mini-box is divided into three sections: "Big Bands and Orchestras," "Small Groups and Guests" and "Latin."

Jeff Tamarkin

Stories in this supplement are excerpted from the December issue of Pulse! Magazine, available November 27 in all Tower Records/Video stores. Edited by Mara Wildfeuer. Designed by Lisa Courter. Advertisements designed by Rick Wong.

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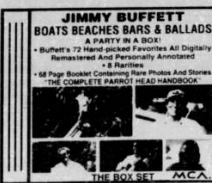
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READER'S GUIDE TO ART

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atmosphere of light, smoke, and mist are rendered in contrasting and overlapping planes that recall the translucent cubist landscapes of the photographer's painter father, Lyonel Feininger. The painter's freedom to geometric for the sake of visual excitement and coherence was denied to the photographer by the nature of his medium. But Andreas made up for it by exploring the inherent tendency toward abstraction of black and white photography, and by choosing cityscape subjects in which the complex lines, planes, and shades of cubism were already, weather, and lighting conditions.

This, then, is a vast, powerful, gray New York, a balanced design of dynamic forces, shrouded in an atmosphere that functions as a palpable, archetypic framework of light, and with each landmark view as masterfully composed as any painting by the elder Feininger. The Circle Gallery photographs include "S.S. United States, New York" (the huge liner passing



Carl Mydans, "General MacArthur Landing at Iwo Jima, 1945"

before the misty skyline; "42nd Street from Weehawken" (serried piers, harbor-side streets, skyscrapers, in a sensual interaction of lustrous blacks and grays); "Brooklyn Bridge in the Fog" (the delicate grays of the architecture dissolving in the even more delicate grays of the mist); and its companion piece, "Brooklyn Bridge at Night" (an entirely different visual pattern, with the black profile of the bridge against the dotted and ranked lights of the city). The only one of this New York group in which human beings appear is "Coney Island, July 4, 1949," a distance shot in which the crowds on the beach and boardwalk, as well as the buildings and signs, without losing any of their naturalistic truth, are resolved into formal figures, lines, shades, textures— as though the ultimate aim of the entire universe, with all its impulses and contingencies, were to provide Andreas Feininger with material for a perfectly poised work of art.

There are, in addition, Feininger landscapes of a different venue, which nevertheless exhibit the same aesthetic approach: "Landscape, Colorado, 1952," with its arid plain and mountains seen under dramatic light; and "Route 66, Arizona, 1953," with its stark clouds against a polarized black sky, its cuttingly local high-desert air, and its evocation of dramatic energy and monumentality from a dull Texaco station, a shabby motel, a garage, a few casual cars, a lone hitchhiker. Feininger's geometrizing heritage from his father is seen at its purest in the wonderful "Navy Helicopter, 1949," where the lights of the helicopter's rotors, recorded in an extended exposure above the perspective grid of the airfield, form a sweeping linear pattern over the black night sky. The pattern seems entirely independent of the natural world, as though the photographer himself had drawn it with a stylus on the photographic negative (and had stuck the tiny white circle of the full moon next to it just in order to give his composition balance).

One further category of life photography, the news photograph, is represented at the Circle Gallery by several characteristic examples of the genre by Carl Mydans, one of its masters. Mydans, like other life photojournalists of his quality, knew how to sum up a moment of history in an image of great depth and resonance. Sometimes he did this by a direct recording of the event, such as the well-known "Japanese Surrender on Board the U.S.S. Missouri in Tokyo Bay, September 2, 1945," or the equally famous "General Douglas MacArthur Landing at Iwo Jima, 1945," where the confident, aggressive stance of the general and his officers, striding through shallow water toward the camera, and with wedges of soldiers on landing craft behind them, convey in an instant the relentless determination of both MacArthur and the whole American military force in the invasion of the Philippines. You can virtually hear the martial music and the triumphant echoes of "I shall return."

It is a triumph of Mydans's art, as well as of MacArthur's willpower. But Mydans is an even greater news photographer when he shows not the center of the event but its edges, as it were. The death of John F. Kennedy, with its shocking emotional impact, is communicated through a picture not of the assassination itself but of crowded rows of newspaper readers "On the 6-25 from Grand Central to Stamford, November 22, 1963." Similarly, by a brilliant piece of photographic metonymy, "Ministers Meeting, Fascist Rome, 1940," shows not Mussolini's henchmen but their official automobiles, parked all over the Piazza del Campidoglio, like a swarm of black roaches crunched among the monuments of Rome's historical grandeur. Photography in life Magazine never got better than this—which is just about the highest compliment one could pay to Mydans's superb picture.

ary design. The show will continue through January 6. Touchdown Designs is located at 633 Ninth Avenue, downtown San Diego. Hours are 10 a.m. to 5 p.m. Monday through Saturday. For further information, call 235-0602.

"Two Pills and Two Many Drinks," recent mixed-media works by Lito Vales, are on view at Macquattina, 2784 Broadway, Lemon Grove, through January 6. Hours at the cafe are Monday through Thursday, 7 a.m. to 11 p.m.; Friday 7 a.m. to midnight; Saturday, 10 a.m. to midnight; and Sunday, 10 a.m. to 10 p.m. (619) 456.

"Intimate Places: The Paintings of Claire Krawiec-Oster" are on view at the Center for the Arts Gallery through January 9. This exhibit of figurative paintings, primarily in oil, represents works by Oster from 1981 through 1991. Oster's paintings explore the psychological ambiguities that exist in female relationships. Gallery hours are Monday through Saturday, 10 a.m. to 4 p.m. Free for more information, call 738-4178. Find the gallery at 235 South Adams Street, Escondido.

Bay Area Artists Joe Sam, and Scott Davis III will have work shown at the Porter Randall Gallery through January 9. The canvases of Sam are a blend of found objects such as clock parts, screws, and cravens, filled with color, humor, and spontaneity. He will exhibit works from his "musas" series, a tribute to jazz greats, as well as recent works on paper. Davis's sculptures are assemblages of carefully selected urban debris. Regular gallery hours are Tuesday through Friday, 10 a.m. to 5 p.m.; noon to 5 p.m. on Saturday, and by appointment. Porter Randall is located at 5674 La Jolla Boulevard, Red Rock, 551, 8084.

"The Subject Is Woman" is the show at Originals... An Art Gallery, through January 10. This is a collection of works by nationally known artists whose works embrace the female spirit. Paintings, sculpture, and jewelry depicting a variety of female imagery are featured in this show. Find the gallery at 1555 Camino Del Mar, suite 123, in Del Mar Plaza. Regular gallery hours are Monday through Saturday, 10 a.m. to 5 p.m.; Sunday 11 a.m. to 6 p.m. (619) 289-0179.

"Rooms with a View" are landscape and interior room paintings and pasted drawings by Hilary Brace, Wade Hoefler, and Norman Lundin, on view at the Sonoma Gallery, which continues through January 10. Regular gallery hours are Tuesday through Thursday, 11 a.m. until 6 p.m.; Friday and Saturday, 11 a.m. to 8 p.m.; Sunday from noon to 5 p.m. The Sonoma Gallery is located at 340 Fourth Avenue, downtown San Diego. For more information on lecture reservations, call 232-3953.

"Migration Spirals and Time Retention" at Gallery Vista will run through January 10. The show features handmade beaded and fimo jewelry by Diane Sanders, Susan Avery, Clark's realistic watercolors, characterized by strong light, dark design, and exaggerated color; and the painterly landscapes in pastel and intaglio prints by Ruth Dennis, displaying her enthusiasm for creating naturalistic effects in her work.

Other gallery hours are Monday through Thursday, 10 a.m. to 5 p.m.; Friday 10 a.m. to 7 p.m.; Saturday 10 a.m. to 6 p.m.; and Sunday, 11 a.m. to 3 p.m. The Gallery is located in the Village Faire, 300 Carlsbad Village Drive, suite 204, Carlsbad 92008.

An Anniversary Show will continue through January 10 at the B.S. La femme Gallery, 545 F Street, downtown. Artists featured include Dick Blanchard, Cynthia de Groot, Bill Engel, Nicole Galt, Ed Garaboniere, Barry Gordon, Rachelle Gordon, Nicole Ferrel, Helen Robinson, Laura Pickwood, Sara Rosenbluth, Amy Street, Anna Stump, Milan Valencik, Ted Washington, and Lee Zuckoff. The works are priced for gift-giving and can be taken at the time of purchase. Gallery hours are Tuesday through Saturday, 11 a.m. to 6 p.m., and by appointment, 237-5087.

"Personalities" is the name of the show of work by Sharon Milligan at Blondes Fine Art Gallery, continuing through January 29 (the gallery will be closed from December 21 until January 2). Milligan depicts whole families of characters, from the "Last Singer" bronze sculpture to "Mr. Towns," a ceramic face container on a pedestal. Rooms located in suite 111 of the San Diego Design Center, 4455 Lusk Boulevard (off Sorrento Valley Parkway/Mesa Mesa Boulevard), just east of I-805. Regular hours are 9:30 a.m. to 5:30 p.m., daily. Call 455-9030 for more information.

A Group Holiday Show is being exhibited at the Robert Horby Fine Art Gallery through January 30, with paintings, photography, works in fiber, and wood polychrome carvings. The gallery is featuring a major collection of antique colonial Spanish santos and tabernacles. Artists represented will include Nancy Newman, Libby George, DMelissa, Ernest Braun, and Alexander Khomi. Regular gallery hours are Tuesday through Saturday, noon to 5 p.m., and by appointment. Find the gallery at 2400 Kettner Boulevard, downtown. For further information, call 544-1550.

"Building/Interior/Contexts," through the end of January, the Prototype furniture gallery will be showing the work of West Coast furniture artists and an exhibit of collections with Stephen Kawakita from recycled architectural and mechanical parts. The shop is located at 5727 La Jolla Village Drive, Suite 101. Hours are Wednesday and Saturday, 1 to 7 p.m.; Friday, Saturday, 1 to 5 p.m.; and Sunday, 1 to 5 p.m.

ART MUSEUMS
San Diego Museum of Art, "Pacific Paradise: Art and Culture in New Zealand" is an exhibit scheduled to run through January 31. Paintings and graphics by 16 New Zealand artists trace the development of landscape art in that country since the arrival of European settlers in World War II. These postwar artists used the landscape as a subject, transforming it and taking advantage of its familiarity to shock and surprise their viewers. Their paintings became vehicles for personal comment, conveying in a variety of media the artist's individual values through non-traditional mixtures of found, sea, and sky. Since America and New Zealand have experienced economic, political, and cultural similarities since the mid-19th century, corresponding artistic parallels are often noted in this exhibition.

"Young Art '92," a biennial juried exhibition saluting student artists in the San Diego City and County schools, is currently on view. Over 450 works by promising young

artists from nearly 100 schools in grades kindergarten through 12 are seen in this lively exhibition. The exhibition continues through January 3.

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 adults; \$2 for children 6-18; free on the third Tuesday of the month (for viewing the museum's collection of permanent paintings, not special exhibitions). 232-7411.

Museum of Photographic Arts, "Mary Ellen Mark: 25 Years" is an exhibition of 125 black and white photographs, presenting many of Mark's most powerful images, she is considered one of the leading documentary photographers of her generation. The exhibition is presented in two parts: The first section is a retrospective of approximately 100 images that includes selections

AFRICA & BEYOND...
Editing, Art & Crafts
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from \$49
Includes:
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• Lift ticket
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(good towards ski rental)
• Beginner ski lesson
• Organize a group of 15 & ski free.
SUNDANCE SKI TOURS
497-2100

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 "4," repeat the review by pressing "2" or select another category by pressing "8." 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 required.

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

- 1 American: Southern, Barbican, California Cuisine, Cajun/New Orleans
- 2 Asian: Chinese, Japanese, Thai, Vietnamese, Korean
- 3 Beef and Steak
- 4 French, Continental and Belgian
- 5 Ethiopian and African
- 6 Afghan and Indian
- 7 Mid-Eastern: Lebanese and Greek
- 8 Slavic: Russian, Polish, Czech and Armenian
- 9 Old World European: German, Hungarian and Romanian
- 10 Italian
- 11 Seafood and Fish
- 12 Central and Latin American: Cuban, Peruvian, Argentine and Brazilian
- 13 Mexican
- 14 Jewish
- 15 Spanish, Basque, Portuguese
- 16 Vegetarian
- 17 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.

- 1 Downtown
- 2 Uptown
- 3 La Jolla
- 4 North County Coastal
- 5 East County and State University
- 6 Midway, Old Town and Mission Valley
- 7 Claremont and Kearny Mesa
- 8 Beaches
- 9 Central San Diego
- 10 South Bay and Coronado

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 menus have changed drastically.

Bargain 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 line-up.

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

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

Late-night restaurants
Looking for a place to do a little late-night nothing after the theater or a concert? Eleanor recommends these places for complete meals, light snacks or desserts that will quell your appetite. Press 16.

Tijuana-area restaurants
Many restaurants have been constructed in Tijuana recently, and you may enjoy fresh fish and meat as well as regional cooking at low cost. The hours for most restaurants are noon to midnight. Press 17.

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

Pizzas with pizzazz!
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.

Coffeehouses and brewerics
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 \$6/person)
2 Moderate (\$6-\$15/person)
3 Expensive (more than \$15/person)

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

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

Low-fat, low-cal restaurants
For great restaurants where you can order healthful meals, press 23.

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

Best of its kind
Here you'll find the very best in food, service or 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 a new listing is available every Thursday night. Press 27 on your touch-tone phone.

Coffeehouses and brewerics
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 selection of restaurants in San Diego County and Tijuana dining establishments. Individual restaurants will appear once or twice a month. Price estimates are based on the latest information available for a complete meal per person, exclusive of drinks and tip. **Low** below \$8; **moderate** \$8 to \$15; **expensive** more than \$15. Please call restaurants in advance for operating hours, reservations, and other specific information.

Carbohydrates from the Heart



NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar 755-1640. Especially during summer, this branch is the most colorful and is jammed with the sporty crowd which makes the dining fun. Food is the same as at other Bully's, but the high intensity carries it. Service is consistent and food is served until 4:00 p.m. Steak and prime rib are favorites. Open daily 10:00 a.m. to 1:00 a.m. Moderate.

CALIFORNIA PIZZA KITCHEN 437 S. Highways 161, Solana Beach 793-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pizza, pasta. There are 25 pizzas from which to choose (individual sizes), good Oriental chicken salad and a pleasant person with chicken and marinated meatballs. The place is open daily, so you can drop by for a light meal in casual but contemporary surroundings any time. Same menu, lunch and dinner. Open daily 11:30 a.m. to 1:00 p.m. Sunday through Thursday Friday and Saturday to midnight.

EL PALABRO AZUL ("The Blue Bird") 444 Valley Avenue, Solana Beach 793-4828. Wonderful, low-priced Mexican breakfasts, served from 10 a.m. to closing, splendid soups (chicken and beef), and a choice of about a dozen fresh fish items, accompanied with rice, cold cut or cottage cheese. Fish, which may include salmon, wild-caught, or orange roughy, may be prepared over spaghetti. Fine value and eggs for \$4.95. Children's menu are \$1.95 and biscuits and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

THE ENCINITAS CAFE 531 First Street, Encinitas 433-0919. If you are searching for a place that serves American breakfasts from opening to closing, try this low-cost cafe which is open from 5:30 a.m. to 9:30 p.m. The Encinitas Special offers oatmeal pancakes prepared with honey and almonds plus eggs for \$4.95. Children's menu are \$1.95 and biscuits and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

THE FISH MARKET 616 Via de la Valle, Del Mar 793-2277. From the moment it opens until closing, there's a steady flow of customers. The reason: low to moderate prices, lots of fresh food, on the run service, and a choice of about a dozen fresh fish items, accompanied with rice, cold cut or cottage cheese. Fish, which may include salmon, wild-caught, or orange roughy, may be prepared over spaghetti. Fine value and eggs for \$4.95. Children's menu are \$1.95 and biscuits and gravy arrive with eggs. Fast, excellent service. Open daily. Low to expensive.

IL FORNARO CUCINA ITALIANA 1355 Camino del Mar, Del Mar Plaza 793-8878. Il Fornaro offers a stunning atmosphere, one and a half miles, and indoor seating are gorgeous. The grilled items tend to be overdone, but the stuffed focaccia, angel hair pasta, soup and salad are always good. Some menu lunch and dinner. Always crowded. Open daily. Lunch and dinner daily. Travelers' brunch from 9:00 a.m. to 2:00 p.m. Moderate to low expensive.

REVIEW

During the holiday season you may be hard-pressed for time and money, so I would like to mention that any restaurant will sell you a gift certificate for as low as \$10. Just as welcome are gifts of food, which are often my personal favorites and have the virtue of being inexpensive.

Lately I've been giving lots of bread to people who love unusual loaves. I assure you that some of them taste better than cake.

Balboa Bakery, 7004 Carroll Canyon Road, Scripps Ranch, 554-1690. This bakery offers a ten-pound sourdough bread for \$8.50. The width at its largest point is a foot across. Each slice makes about three sandwiches or four portions of toast. When I gazed at it, I tried to remember where I had seen that bread in a restaurant, and suddenly I recalled the sandwiches at the Santa Clara Grill (3704 Mission Boulevard, Mission Beach, 468-9484). Sure enough, when I called the Grill, they told me that they buy 100 ten-pound loaves at a time and use them for garlic toast as well as sandwiches. If you know a family that loves bread, you'll find this ten-pound conversation piece. One center slice will make an enormous grilled cheese or an innovative pizza. The price of \$8.50 is perfect. The chalah is excellent too.

O'Brien's Boulangerie, 2628 Del Mar Heights Road, Del Mar, 793-5303. You'll adore the long French bread with the crunchy exterior or the extra sour with a glazed finish or the Jewish-style rye. O'Brien's provides breads for dozens of restaurants. But be sure to buy some for yourself as well as your friends, keeping in mind that these breads are addictive.

Gourmandise Bakery, 2673 Via de la Valle, Del Mar, 481-6017. All the breads are authentically French, and the pastries are showstoppers. But everything here is costly.

Great Harvest Bakery, 5621 La Jolla Boulevard, Bird Rock, 454-2798. The wheat for all the baked goods is milled daily on the premises. Breads, cookies, and muffins are unique. The nut bread is especially noteworthy. Muffins should be consumed within 24 hours.

Pepper's Gourmet, 7420 Girard Avenue, La Jolla, 454-7163. If you don't want to drive out to O'Brien's in Del Mar, you will find several of their breads here. However, my favorite, distributed only at Pepper's, is an extra-sour dough studded with olives. I brought one loaf to my children at Thanksgiving, and it was such a success that I shipped them three more when I returned. In restaurants it's invariably served with an olive oil herb dip, but it's marvelous by itself. Be sure to phone in advance to order one or more. They sell out in a hurry.

LA MOONIE BOUTIQUE 411 Encinitas Shopping Center, Encinitas 436-3081. Biscuits

continued on page 102

Milligan's

BAR & GRILL

Celebrates New Year's Eve

Serving from our dinner menu 5 pm-11 pm. Entrées starting at \$11.95
Or enjoy one of our chef's specials for the evening:

- Filet Mignon and Australian Lobster \$30
- Broiled Swordfish with garlic butter & capers \$22
- Rack of Lamb Bouquetière, carved tableside for two \$55
(Served with Asparagus, Broccoli, Broiled Tomatoes & Dutchess Potatoes)

All specials served with choice of soup or salad tossed tableside, baked potato, shoestring fries, real mashed potatoes, or baked onion, vegetable medley and fresh in-house baked breads.

LIVE JAZZ & DANCING 8:30 pm-12:30 am

THE BRITISH-AMERICAN ALL-STARS

featuring

- BOBBY GORDON on clarinet
- JOEY CARANO on guitar
- ROB THORSEN on bass
- JOE URBANEC at the piano

During the holidays Milligan's transforms into a winter wonderland. Join us for lunch, dinner or brunch and feel the warmth of the season with our magnificent array of lights, displays and decorations throughout the restaurant.

Ring in the New Year with a festive Southern tradition at midnight
Complimentary black-eyed peas and corn bread toasted with a glass of champagne for a healthy and prosperous 1993.

5786 La Jolla Blvd. • Reservations 459-7311 • Complimentary valet parking.
We will be closed on Christmas and New Year's Days.

THE RED KETTLE
FRESH BREWED BEER
\$1.00 A GLASS
(watch it being made!)
PASTA • PIZZA • BURGERS • SEAFOOD • MORE!
COMPLETE DINNERS FROM \$7.95
The Kettle's cooking up fun for you!
The Red Kettle • 944-1333
1010 First St. (corner J Street, off Highway 101)

SPARKLING CHAMPAGNE
SUNDAY BRUNCH
LA COSTA

Margarita Mondays
Regular Margaritas: \$1.49
Fruit Margaritas: \$1.75
1/2 Price Happy Hour
Every Day 4-7 pm
Sundays Kids Eat Free
One free meal per adult entrée ordered
GARCIA'S
Rachio ordinary restaurant.
3106 Sports Arena Blvd.
223-5441

FRESH PASTA
LUNCH OR DINNER \$3.49
Includes fresh pasta, fresh sauce, salad, and bread.
We make our own pasta and sauce from scratch every day.
SAUCES (4 daily)
Marinara • Italian Sausage • Alfredo • White Clam
Pesto • Bolognese • Tarragon Rosso (ground turkey)
PASTAS
Angel Hair • Spaghetti • Whole Wheat Fett • Mixed
As seen in
San Diego's "Best Bites"
IN PACIFIC BEACH
4480 Haines at Garnet
272-9448
Limit 2 per ad. Expires 12/31/92

MONGOLIAN PALACE 1856 E. Valley Parkway, Escondido. 747-8621. If you enjoy barbequing at your own table, you'll like Mongolian Palace, where you can cook all the fish, chicken, pork, beef and assorted combination skewers that you can eat. The price of \$8.95 also includes a Chinese buffet of which the best item is the honey sauced chicken. You may remember this place as the Mongolian Beef House. It's all new interior, hibachi cookers and new owners. Sushi carts extra. All other items are all you can eat. Open daily. Lunch and dinner. Monday through Friday. Brunch and dinner. Saturday and Sunday. Low.
VALENTINO'S 11828 Rancho Bernardo Road, San Marcos. Rancho Bernardo 451-3200. Located in a shopping center that will remind you of Beverly Hills, Valentino's has a lovely interior, good salads and pastas, and a fine chicken dish called Chicken Yencu that's the highlight in terms of preparation and presentation. Excellent breads, especially focaccia, are served in loving, lavish portions. Another five dish homemade caudron. Closed Sunday. Lunch, Monday through Friday. Dinner. Moderate to expensive.

LA JOLLA
ALFONSO'S OF LA JOLLA 1251 Prospect Street, 454-2332. Both the outdoor patio and inside dining room are lively, crowded, noisy, and festive. The house specialty is carne asada, but the steak pique (beef sautéed with Mexican sausage), the Guadalupe-style baked chicken (available only on Friday and Saturday nights), and the quesadilla with chicken are all fresh and puerito. Shrimp Mercedes (shrimp over a queso) is outstanding. Extensive menu offers combination platters, chiles rellenos, omelets and flautas. Very crowded on weekends. Very daily. Continuous service lunch and dinner. Tu to 1:00 p.m. weekdays. Closed on Friday and Saturday. Low to moderate.

GEORGE'S AT THE COVE 1250 Prospect Street, 454-2348. The always excellent George's, with its first rate fish and meat menu, now boasts three dining rooms on its ocean-view site. The first is a central dining room with a full menu and gourmet lunch and dinner. Above it is the cafe, with limited but excellent offerings. To top it off is the Terrace, that has no ceiling, is romantic, on balmey nights and provides excellent music. Central gourmet menu, open lunch and Sunday brunch, dinner nightly to 10:00 p.m. and to 11:00 p.m. Friday and Saturday. The Cafe is open daily 11:00 a.m. to 11:00 p.m. and to midnight Friday and Saturday. The Terrace, open 11:00 a.m. to 11:00 p.m. nightly. Expensive. George's gourmet menu, low to moderate, other rooms.

HARRY'S CAFE GALLERY 745 G Street, 454-7861. This landmark coffee shop is noted for its breakfasts, served from opening to closing. The hottermilk pancakes, varieties of waffles made from scratch, and well-prepared omelets and eggs come from all over the place and are well-prepared. One of the few places where you can still get hot oatmeal or cream of wheat. Harry's also serves freshly-squeezed orange juice and cereals of freshly-ground coffee. Open daily.

HOME BREW MART
Complete Supplies for the Home Beer and Wine Maker
• Low Prices
• Convenient Location
5401 Linda Vista Rd.
Suite 400
San Diego, CA 92110
(619) 295-BEER

CHRISTMAS DAY SPECIAL MENU
DEC. 25, 11:30 AM-8:00 PM
CHOOSE FROM 6 ENTREES
\$12.95 \$18.95
• ROAST TURKEY
• BAKED FRESH MAPLE HAM
• NEW YORK PORK STEAK
• FILET MIGNON
• SAUTÉED CHICKEN BREAST
• BROILED SALMON
INCLUDES APPETIZER & DESSERT
WATERPARK CAFE & CLUB
1950 HARRIS ISLAND DR.
293-3581 FOR RESERVATIONS

Pasha's
AWARD WINNING AFGHAN CUISINE
OPEN FOR LUNCH & DINNER
1110 TORREY PINES RD.
LA JOLLA
454-9729
Pasha's will host your holiday parties, small or large, with festive style and a traditional Afghan flair. Choose from conventional tables or authentic Afghan floor seating amidst luxurious pillows.

STAR OF INDIA RESTAURANT
La Jolla • 1025 Prospect St. • 458-3056 (Free Underground Parking)
Escondido • 927 First St. • 432-1113 (Open Parking)
Downtown San Diego • 423 F St. • 544-5891 (Near Horton Plaza)
Authentic Indian Cuisine
Dinner 5-10 pm every day
Lunch Special \$7.95
4+1
Chambray
Breads \$1.00
Sat. & Sun.

LASAGNA OR SPAGHETTI DINNER FOR TWO \$9.95
Two full orders of lasagna or spaghetti. Includes soup or salad and garlic bread. With this coupon. Expires 12/31/92. One in only.
Angelos
4690 Convoy St., Ste. 111
San Diego 268-2233

\$2.00 OFF BREAKFAST OR LUNCH
Expires 12/31/92 with this coupon.
FRESH BAKED CINNAMON ROLLS
FRUIT BREADS • HUGE OMELETTES
LARGE VARIETY OF SANDWICHES
Hide Away Cafe
OPEN FOR BREAKFAST AND LUNCH, 7 AM-3 PM, 7 DAYS A WEEK
5622 SANITA RD. DEPT. 206
ENCINITAS • 943-8661
(1-5 at Santa Fe exit)

Sibyl's Downunder
New Year's Eve
Thursday 31, December 1992
Special New Year's Eve Menu
Served with Champagne
CAPTAIN JAMES COOK RESTAURANT
1100 Torrey Pines Rd.
All inclusive \$45 per person. Includes Tax & Tip.
Appetizer, Salad, Choice of Entree, Dessert, Coffee & Tea.
Plus Free Admission to Nine Club after Dinner.
LIVE ENTERTAINMENT
The Sundowner Bar & Niteclub
DANCING ON TOWN TOWN'S LARGEST DANCE FLOOR
CDS & JAZZ
Drink Specials
Cover \$15.00 per person

Sibyl's
300 Fourth Avenue
Downtown San Diego
Space is limited. For dinner reservations, please phone 239-9117.
NO RESERVATIONS FOR NIGHTCLUB
Entertainment and seating to nightclub on first come, first served basis.

REIDY & NEIL'S
AMERICAN GRILL
Serving selected items from a festive Fixed Price Menu* (\$35) as well as our complete menu.
Music • Dancing • Merriment
939 FOURTH AVENUE • 231-8500
ACROSS FROM HORTON PLAZA
IN THE GASLAMP QUARTER
Valet parking available after 5 pm

ANGEL'S
4690 Convoy St., Ste. 111
San Diego 268-2233

Ask to be seated upstairs, but table placement anywhere is bound to be pleasant. Not to be missed are the five-star main plate, pan-chow wallops (spicy), and steamed whole fish, which is superb but tends to be expensive. Vegetable dishes, Empress chicken, and a Hong Kong specialty called duck's fin with three flavors (fish, shalots, scallops, and shrimp) will delight you. The duck's fin specialty must be ordered in advance and is costly. Pei's is without doubt one of the best Chinese restaurants in San Diego, in terms of food preparation, service, and atmosphere. Over 120 dishes are available. Open daily. Lunch and dinner. Moderate to expensive.

PIATTI RESTAURANTE 1182 Avenida de la Playa, La Jolla Shores, 454-1881. Located on the site of the old Costa Andino, this country-style Italian restaurant serves admirable Italian dishes with high quality and moderate prices. Not to be missed items are the daily soups, rotisserie chicken and roasted potatoes, vegetable lasagna with ricotta, and ravioli with tomato sauce. Saturday and Sunday a la carte brunch offers 18 items that include pizza. Patio dining for all meals. Superb service. Arrive early for more leisurely dining. Very crowded weekends. Open daily, lunch and dinner. Moderate.

SU CAFE RESTAURANTE 6738 La Jolla Boulevard, 454-0369. Old favorites, such as fresh fish cooked over charcoal, sautéed, or broiled in the Mexican style, are still available. Su Caffe has returned to regional Mexican cooking, and some of these dishes are a treat. The homemade corn tortillas, stuffed with crab and shrimp, the delicate vegetable soup, the shrimp fajitas, and the cornucopia of all excellent. Beans are prepared without lard. The cantina is an assortment of appetizers and tacos built to order. Open daily, lunch and dinner. Lunch, low. Dinner, low to moderate.

THE WALSH BAR La Jolla Village 1132 Prospect Street, 454-0771. The only non-chain restaurant of the three located here, the Walsh Bar has a wide range of a la carte dishes for both lunch and dinner. The best, available for both meals, are fresh fish and a superb pizza. Low-calorie meals are available at lunch and dinner. The bar staff is lively and attentive. Open daily, lunch and dinner. Low to moderate. Lunch, dinner, moderate to expensive.

Sorrentino's
HAPPY HOLIDAYS FROM SORRENTINO'S
It's time to reserve our banquet room for your holiday parties!
Dinner for two \$19.90
Includes soup or salad, pasta and two of the following entrees:
1. Veal or Chicken Marsala
2. Eggplant "Quattro Formaggi"
3. Tortellini with Creamy Porcini Sauce
4. Seafood Piccata with Linguine
No wait and no other offer. Please reserve your table. Offer expires 12/31/92.
Reservations Suggested
4724 Clairemont Mesa Blvd.
11 mile west of 805 on Duane Village Square • Major Credit Cards Accepted
483-1811

HAPPY HOLIDAYS AT THE CRABCATCHER
CHRISTMAS EVE OPEN UNTIL 9 PM
CHRISTMAS DINNER SERVED FROM 4 PM
NEW YEAR'S EVE MAKE RESERVATIONS NOW
NEW YEAR'S DAY OPEN AT 11:30 AM
1298 PROSPECT ST. • (COAST WALK)
LA JOLLA • 454-9587
USE OUR VALIDATED UNDERGROUND PARKING!

DiMille's Complete Dinner \$5.50
(per person)
Homemade Italian food made from scratch daily
CHOICE OF: LASAGNA, RAVIOLI (MEAT OR CHICKEN), SPAGHETTI, RIGATONI, MOSTA CHILI
INCLUDES: 1 FULL ORDER PASTA, SOUP OR SALAD & ITALIAN ROLL
(SERVED WITH MEAT SAUCE, VEG. SAUCE OR PESTO)
DiMille's Italian Restaurant
Family Owned & Operated Since 1978
3492 Adams at 35th • Normal Heights • 283-3153
No wait with any other offer. 1 coupon per table • Expires 1/6/93
DiMille's caters any holiday event. Call 561-BEST.

OPEN CHRISTMAS & NEW YEAR'S COMPLETE ALL-YOU-CAN-EAT LUNCH DINNER BUFFET \$4.25 \$5.95
Over 30 items changing daily including:
• Coney shrimp • Soup & Salad • Vegetables • Beef broccolli
• Chicken chicken • Applesauce • Fried fish fillet • Chow mein
• BBQ chicken • Pork, mac & cheese • Orange chicken • Teriyaki chicken
• Fried shrimp • Desserts • 8 & 9 pork • Much more
HOLIDAY PARTY \$2.95 PLATTER
Includes egg rolls, fried shrimp, BBQ ribs, Oyster chicken, teriyaki beef & chicken & 10oz wine house
2 SHrimp & Chicken Dinners \$11.95
Over 100 entrees, 100 sides, 100 drinks, 100 desserts
Food to go • Party catering • Good for entire party • Open daily • Exp. 12/31/92



10 OFF

Buy one entrée at regular price, get the second of equal or lesser value for \$10 off. (Dinner only, expires 12-31-99. Not valid with any other offer.)

All you can eat
Lunch Buffet \$6.95

KHYPERPASS
San Diego's
Finest All-Day Cuisine

West County, Klamath Plaza • 531-5268

and dinner. Low to low/moderate.

2-FOR-1 DINNER

Buy one dinner at the regular price and receive the second of equal or lesser value up to \$8.95 off. Fried food included.

Not valid for special menu items. Valid 2:00 pm-9:00 pm.

Must present at time of order. Expires 12/31/92. Excludes Saturdays and holidays. Discount dinner with dinner. Hours available.

NEW 上林苑
KING'S GARDEN
Chinese Restaurant

10066 Pacific Heights Blvd., Ste. 101
(510) 835-8888 (near Meow)

587-3116

Hours: Mon.-Thurs.: 11:30 am-9:00 pm
Fri., 11:30 am-10:00 pm
Sat., 12:00 pm-12:00 pm
Sun.: 12:00 pm

Delicious & unique toppings.
Available on all pizzas & dinner packages.

**CALIFORNIA
S.T.Y.L.E
PIZZA & PASTA**

"A very
palatable product at
prices you can afford!"
—Eugene Warner, S.D. Reader

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CALIFORNIA WOOD FIRED PIZZAS
 Pepperoni & Sausage Entree, 12" Pizzas
 are large! Shrimp Pizza, \$4.99 (20 varieties)
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PASTAS
 Pasta, Lasagna, Bolognese, Carbonara
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La Hacienda Restaurant's holiday menu
 Turkey with Almond Dressing • Baked Ham • Carne Asada
 Mahi Mahi • Apricot Glazed Chicken Almondine • Fresh
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SAVOR \$5.00
Small appetizer
meat, vegetable in a special
sauce

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First thought noodle soup
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15% OFF LUNCH/DINNER MENU
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Sushi roll
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(chicken or beef)

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New Year's Eve 9 pm-12 am, New Year's Day 5-9 pm.
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2 Dinners for \$11.95

Choose two entrees from the following:

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Many of our entrees meet strict nutritional guidelines found in San Diego's "Healthy Dining Guide." Our food is very low in fat, cholesterol, sodium and calories.

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seating, serving, delivery party

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CENTRAL SAN DIEGO

HOUSE OF CANTON 805 Broadway, Room 469 • 477-7777. If you should anywhere in the vicinity, seek out this Cantonese and Hunan restaurant for its superb dim sum. Calloused by the city's pork, "Two Tastes of Soul," and fried noodles, be sure to get some tangy pot-stickers. If you're craving something more substantial, try the steamed fish or the braised duck. The menu also goes big like Cal in advance to their "Two Tastes of Soul." It's worth the wait. Open daily, noon to midnight; Friday, dinner, Tuesday through Sunday, lunch to moderate.

family, home-style Greek cooking. In a family-owned eat is equally good as the pocketbook. The marinated half-chicken, the moussaka, the pastissio, and the souvlaki are authentically prepared. Combination dinner plates are expensive enough to double as appetizers if divided between two or more, inserts — baklava, kataifi, and custard

entive service, large servings. Greek dancers and belly dancers Friday and Saturday. Fun. Closed Sunday. Lunch, 11:30-2:30; dinner, 5:30-11:00. Monday through Saturday. Low to low-moderate.

ITALY 430 University Ave. (at Fairmount Ave.), East San Jose, 281-4949. Served *caldone* and pizzas (old-fashioned style with lots of stuffing and toppings), as well as a bargain dinner for two (\$10.50) that includes salad, cheese pizza, lasagne, spaghetti, and garlic bread, make this long-established restaurant worth noting. Simple surroundings, hearty portions. Please note the late closing, 2:00 a.m. daily, which permits inebriated to have pizza in the middle of the

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Served with rice and beans. Dues not include soup or salad. Dues only.
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Steak, Grapes & Lobster
sauce. 200-567-3167. 15 items
including beef, chicken,
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Enjoy your choice of beef, chicken or pork
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6738 LA JOLLA

PASTA TIME Cafe 1417 University Avenue, Hillcrest. 296-2425. Though the atmosphere is casual — you sit at the counter and the food is brought on a tray — all the sauces are made from scratch and pasta includes a fresh blend of garlic, bread, sausage in one of the best in the house and for hungry bargain hunters the meatball is filling and inexpensive. Kids have the bread toasted. The top price here is \$4.95. Don't leave without trying the outrageous carrot cake. Good value for your money. A minimalist decor and atmosphere. Inexpensive. Closed Sundays. Open Mondays. Closed Saturdays. Same menu all day. Low.

THE STUDY 847, Ave. Avenue, 2nd fl., 485. The theme of this first-class, free books, decorated to look like a study and frequented by students. Inviting atmosphere and offerings: drinks, juice, tea and excellent muffins, scones, and cakes. Open 8:00 a.m. to midnight daily.

DOWNTOWN

ANTHONY'S FISH GROTTO 1360 North Harbor Drive (at Ash Street).

ATHENS MARKET 100 West F Street, #234-1955. This is the best Greek restaurant in San Diego, and it's ideal before or after a cultural event. The chef, Mary Pappas, will launch special attention to you. Luscious soup, Greek-style chicken, fish or lamb dishes and first course and the desserts. It's festive for late night dining. Open 11:30 a.m. to 11:00 p.m., Sunday through Thursday, 11:30 a.m. to 10:00 p.m. on Saturday. Separate dining rooms for private. Moderate.

RAYOU BAR AND GRILL 129 Marston

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the Park
cents
COURSE
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a appetizer
to a meal

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**MEAT
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**MEAT SPECIAL
TWO \$12⁹⁵**

steak, veal, pork, chicken, turkey, fish or any combination with cream, tomatoes and mushrooms. Includes rice and bread.

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La Jolla, 454-0360

**TOURNEDOS OF
TWO pounds of tenderloin
with mushrooms, oysters and 1 egg**

**NEW YORK STRIP
12 oz. M.F. Tender's favorite**

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\$13⁹⁹

Order
chicken, buffalo
cornmeal and bleu
cheese dressing.
Expires 12/29/95,
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WINNERS FOR \$9.95

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The Jolly
Bean

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FOR ONE
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Here's a sample of our surprising entrees at moderate prices:

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Hawaiian style topped
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here and favorite
- SEAFOOD MARINA** \$10.50
Shrimp topped with sea shrimp, scallops and green to
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- FRESH FISH SELECTIONS**
- LATE NIGHT DINING!**
Sun-Thurs 10:00 am-11. Sat, 11:00 am



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3AM**

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RHYTHM

SAN DIEGO'S
PREMIER CONCERT CLUB

Thursday, December 31
PRESENTS NEW YEAR'S EVE
EDDIE MONEY
LATE SHOW INCLUDES CHAMPAGNE FOUNTAIN
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PURCHASE A TICKET TO THE 7 PM SHOW AT OUR BOX OFFICE & WE'LL
MATCH IT WITH A FREE TICKET TO NIGHT RANGER 1/16

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FOUNDING MEMBER OF TRAFFIC
DAVE MASON
PLUS: THE AND

Friday, December 18
THE STRANGLERS
THRU THE LOOKING GLASS
ERIK EDWARDS

Saturday, December 19
SCREAMIN' RACHEL
MEDICINE HAT
KISSING GOD

Monday, December 21
dada
PLUS: COLOR CIRCLE
FIRST 391 PEOPLE WILL
RECEIVE A FREE CASSETTE
FROM IRS RECORDS

Saturday, December 26
SIZZLING SAXOPHONIST
RONNIE LAWS

Sunday, December 27
NEVILLE BROTHERS
PLUS: GIN BLOSSOMS

Wednesday, December 30
PLUS: CARNIVAL ART

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BOX OFFICE OPEN 10 AM-7 PM DAILY
8022 CLAREMONT MESA BLVD.
MUST BE 21 OR OLDER

READER'S GUIDE TO THE MUSIC SCENE

No Rhythmic Cafe, Wednesday,
December 30, 7 p.m., 1030 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 576-CAFE.

Magdalen and Salsified Tendencies
Del Mar Fairgrounds, Wednesday,
December 30, 7:00 p.m., Del Mar,
278-TXSS.

Trumans Water, the Nephews, and
Powderhouse (Cahab, Wednesday,
December 30, 7 p.m., 2812 Kettner
Boulevard, 284-9033).

Eddie Money Rhythm Cafe,
Thursday, December 31, 7 p.m., and
10:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 576-CAFE.

"Gold" featuring the **Callies**
Trumps and Ruff Thursday,
December 31, 8 p.m., 535 Fifth
Avenue, downtown, 284-9033.

Mr. B.I. Comedy Bayou Bar and Grill,
Thursday, December 31, 8:30 p.m.,
311 Island Avenue, downtown,
544-1886.

The Monkeys, Fresh Shave,
Meatmen, and Ragdoll Pier Spirit,
Thursday, December 31, 8 p.m., 1130
Buenos Avenue, Bay Park, 276-3995.

John Murphy's Rhythmic Cafe and the
Joker League All-Star Band featuring
Branda Burns Bell Up Tavern,
Thursday, December 31, 8 p.m., 143
South Cedros Avenue, Solana Beach,
481-9022.

The Cramps and Honey Glaze
Igman, Thursday, December 31, 8:30
p.m., Pueblo Ancho Shopping Center,
Tijuana, Baja California, 278-TXSS.

The Crowds and Honey Glaze
Igman, Thursday, December 31, 8:30
p.m., Pueblo Ancho Shopping Center,
Tijuana, Baja California, 278-TXSS.

R.B. King Rhythm Cafe, Thursday,
January 1, 7 p.m. and 10:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 576-CAFE.

"Recessed Record Party" featuring the
Forbidden Pipe Thursday, January 7,
9 p.m., 143 South Cedros Avenue,
Solana Beach, 481-9022.

The Butcherflesh Band San Diego
United Methodist Church, Friday,
January 8, 8 p.m., 170 Calle
Magdalena, Encinitas, 436-4030.

Shenandoah Rhythm Cafe, Friday,
January 8, 9:30 p.m., 8022 Claremont
Mesa Boulevard, Claremont.

The King's Men Brown Chapel,
Tuesday, January 12, 8 p.m., Point
Loma Nazarene College, Point Loma,
221-2286.

Chris Preston Caribbea Theater,
Thursday, January 14, 7:30 p.m., 2822
5th Street, Caribbea, 434-2964.

Body Count, Ruff, and Pre-Play
Igman, Friday, January 15, 9 p.m.,
Pueblo Ancho Shopping Center,
Tijuana, Baja California, 278-TXSS.

Night Ranger Rhythm Cafe,
Friday, January 16, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 576-CAFE.

John McCutcheon San Diego
United Methodist Church, Friday,
January 22, 8 p.m., 170 Calle
Magdalena, Encinitas, 436-4030.

Red Religion Igman, Friday,
January 22, 9 p.m., Pueblo Ancho
Shopping Center, Tijuana, Baja
California, 278-TXSS.

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Lemonheads

Soul Asylum is. Ever since their second LP, *Cramer*, the Lemonheads have basically been a front for lead singer/guitarist Evan Dando. Each Lemonheads record has a new cast of musicians playing behind Dando. The most notable additions have been recent, with Nelson twin Gumar and Blake Baby Juliana Hatfield joining in on Dando's latest. (And, in fact, Dando can be heard all over the Blake Babies LP *Faraway*, as well as up Hatfield's self-titled solo effort released this year.)

Soul Asylum, however, has been together, with the same lineup, since their arrival on the Minneapolis scene eight years ago. Soul Asylum is now one of the tightest yet sloppiest out.

The pit filled with frenzied kids, and there was no room for anyone who wasn't pushing and shoving.

A bright and shiny purple tour bus was parked outside the club. ("Is Prince here?") This should have been a sign. Standing in a long line that wrapped around the club and out onto Garnet Avenue, I noticed that the people around me were not who I'd assumed would be here. I know Soul Asylum fans come in all forms. ("It would be easier to shave an ant than to describe the 'Typical Soul Asylum Fan,'" say the liner notes of '88's *Clam Dip and Other Delights*.) But I had not expected so much Spandex, hairpray, brand new surf wear, bare midriff. I turned to my friend and said, "This isn't the crowd I thought would be here tonight."

"They play the Lemonheads and Soul Asylum on 91X all the time," he said.

"Really? There must be 600 people here. Two years ago they couldn't have sold half this many tickets."

"Inside the club, I saw even more bare midriff and a lot less Spandex (except the kind you can purchase at Nordstrom for \$39.99). At least half the crowd were women, and I overheard again and again, purring out of pretty lips: "Dando's the phrase, 'Like, totally.'"

After the opening band, Minneapolis's Jayhawks, finished, the Lemonheads came onstage and began strumming. Evan Dando was in perpetual motion. He treaded air, jumped up and down, yet his feet never seemed to leave the ground. Teen magazine *Sassy* calls him "The Saisiest Boy in America."

I saw why. Evan's straight looks fell down his face, covering his eyes, sheltering him from the world around him. He rolled his head around on its axis in a coy, flirtatious fashion. Dressed in white T-shirt and jeans worn out in the butt, Dando looked like he could be your neighbor's kid—y'know, the kid with-out a job.

Evan's style isn't remotely punk anymore, yet San Diego youth still seem to clam into each other with uncontrollable force. Sizeable boys were being lifted into the air and passed along in a wave of waving hands. Other kids pushed and crashed into heads and stomachs. They whooped and hollered and just plain made noise during Evan's songs. This isn't angry music, it's happy music: pop songs of friendship, budding love, and fun drug trips. But the couple next to me were more interested in watching feet fly in the air and 400-pound security men yank possessed kids out of the crowd. It was depressing.

Dando's weak performance also depressed me. Despite being downright adorable onstage, Dando's act lacked any

continued on next page

READER'S GUIDE TO THE MUSIC SCENE

continued from previous page



Soul Asylum

appearance in San Diego four months ago at Sound FX (now the Rhythm Cafe) and is about to collapse from exhaustion. But the show at SFK, where he played for only 20 minutes, was more boring than this one. I'd been hearing his irresistible pop hooks in my head all day, but if I wasn't so familiar with them already, I would've been yawning. At performance's end, he took off his guitar as casually as one drops a Terry robe and dove into the crowd as if he were diving into a warm pool. I wanted to go home. Evan had little said and the crowd was ugly.

Soul Asylum took the stage after a long wait. Lead singer Dave Pirner looked like an unwashed Evan Dando. Dirty and divided, his hair swung around with a perverse will of its own. Pirner appeared a blond, coffee-infused Medusa, snakes of hair swirling above his head. The meat and potatoes of the group (Karl Mueller on bass, Grant Young on drums, and the driving force behind the guitar-heavy sound, Dan Murphy) might have been your average guys from the Midwest. They looked like the kind of musicians with day jobs. Next to Pirner's startling and sweaty beauty, their faces were washed out.

Movies of old-time car chases, fires, and little bullet cars ran intermittently on a movie screen behind them. The pit filled with more frenzied kids, and there was no room for anyone who wasn't pushing and shoving. Fists thrashed in the air. Hoots and hollers belted out from the dumb guy in front of me. I was scared. Then Soul Asylum began "Without a Trace," one of the best tracks off their new LP. This band was pouring considerably more intensity into their songs than Dando and his Lemonheads. By the fourth song Pirner's dreams dripped sweat, and the band began to pound out "Black Gold," a rockin', country-flavored Neil Young-esque song off the last LP. This was an American band. This was Rock 'n' Roll. Every-one's Lighters in the air!

The band started into "April Fools," arguably the worst track off the new record. (It could pass for a Def Leppard song.) But live, it sounded as if it should sound—like a parody of every bad rock grant and grant, every angry sympathetic anthem chorus. As Pirner struck rock 'n' roll poses not seen earlier in the night, and the bad dye job next to me began to bump and grind, I started to wonder: Could it have been a joke? By then I was standing on my tippy-toes to watch the band. I peered through the dark shadows of spectators in front of me. There, through a tunnel of light, Pirner's face glowed. A blue spotlight washed down on him. His face was red hot with exasperation. The mix of blue light and red face pro-

continued on page 114

NRBQ Bell Up Tavern, Thursday,
January 28, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022.

Mark Collie Rhythm Cafe, Thursday,
January 28, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 576-CAFE.

Jane Oliver Rhythm Cafe, Friday,
February 5, 9:30 p.m., 8022
Claremont Mesa Boulevard,
Claremont, 576-CAFE.

Lee and Peter Berryman Folk
Heritage Auditorium, Sunday,
February 7, 2 p.m., North Avenue and
Stratford, Del Mar, 436-4030.

Dead Hicks and the Acoustic
Warriors Bell Up Tavern,
Wednesday, February 10, 9 p.m., 143
South Cedros Avenue, Solana Beach,
481-9022.

Alan Holdsworth Bell Up Tavern,
Thursday, February 19, 9 p.m., 143
South Cedros Avenue, Solana Beach,
481-9022.

Dr. Jahn Rhythm Cafe, Friday,
February 19, 7 p.m., and 10:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 576-CAFE.

Stress and Frenzy Rhythm Cafe,
Sunday, February 21, 2 p.m., and
10:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 576-CAFE.

The Good Of Perseus Folk Heritage
Auditorium, Friday, February 26, 8
p.m., North Avenue and Stratford
Court, Del Mar, 436-4030.

Patty Lorde Rhythm Cafe, Friday,
February 26, 7 p.m., and 10:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 576-CAFE.

Bill Medley Rhythm Cafe, Saturday,
February 27, 7 p.m., and 10:30 p.m.,
8022 Claremont Mesa Boulevard,
Claremont, 576-CAFE.

The Irish Rover Civic Center,
Saturday, March 13, 8 p.m., San
Diego Convention, 200 C Street,
downtown, 236-6500 or 278-TXSS.

RED Speedwagon Rhythm Cafe,
Thursday and Friday, March 22 and
26, 8:30 p.m., 8022 Claremont Mesa
Boulevard, Claremont, 576-CAFE.

UNDERGROUND CLUBS

Underground club listings are compiled
by *San Diego Reader*. If you wish to be
included, please call 235-8000 ext. 261.
Thursday afternoons or Friday before
5:00 p.m. The listings are free.

Abacus Gothic and industrial,
Mondays, 8 p.m., Cafe Sevilla, 555
Fourth Avenue, downtown, 18 and
up.

Aftermath 1950s Swing, Pop, Jazz,
and Joe Turner. Industrial, alternative
dance. Friday, 7:30 p.m. El Camion
Boulevard, college area, 46-CRAMP.

Berlin 1950s Rock, House,
techno, hip-hop, and alternative.
Thursdays, 900 Fourth Avenue,
downtown, 425-BLOCK.

Bicycle 1950s Rock and others.
Fridays, 9:30 p.m., 1748 Mission
Boulevard, Mission Beach, 483-3070.

Carabao 1950s Jazz, Swing,
and an all-around House. Mondays,
10 p.m., Brass, 895 Fourth Avenue,
downtown, 234-8088.

Club Hooten 1950s Chris Still
and Joe Rapley. Rock, techno, and house.
Thursdays, 9:30 p.m., 1748 Mission
Boulevard, Mission Beach, 483-3070.

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ON SALE NOW!
HELMET
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TUESDAY DECEMBER 29 7PM
O'BRIEN PAVILLION DEL MAR FAIR
PRODUCED IN ASSOCIATION WITH THE DEL MAR FAIR

MEGADETH
With Special Guest
SUICIDAL TENDENCIES
ON SALE NOW!
102.1

WEDNESDAY DECEMBER 30 7:30PM
O'BRIEN PAVILLION ROCK
DEL MAR FAIRGROUNDS 102.1
PRODUCED IN ASSOCIATION WITH THE DEL MAR FAIR

Including Tower Records, Music Plus,
Tower Records, Music Plus, all non-mail
warehouse locations, Perkins Book
Worm, Arts Tix and the Aztec Center Box
Office. To charge by phone call 278-TXSS.

Analogue

READER'S GUIDE TO THE MUSIC SCENE

5/28: DJ Jose Arreola and Jose Arreola. Acid jazz and house. Wednesdays, 555 Fourth Avenue, downtown.

The Futures. DJ Scotty Martin and Johnny Johnson. Hip-hop, hip house, and funk. Wednesdays, 8:30 p.m., 945 Garnet Avenue, Pacific Beach. 521-2550.

Guardian Angel 2 Quark. House, techno, hip-hop, and disco. Fridays, 135 Fifth Avenue, downtown. 496-4619.

Get Down With Sauter. Edgely Road and Commander Peculiar. Fridays, December 18, 5W's, 7825 Fer Street, court yard, La Jolla. 521-2931.

Q-Power Mark F Quark. Techno and progressive house. Mondays, the 780 Park Boulevard, Hillcrest. 295-4163.

Gale 12. Eclectic and live music. Thursday, December 31, 9 p.m., 535 Fifth Avenue, downtown. 294-9633.

House of Love. DJ Marques Wyatt. House music. Wednesdays, 616 Midland, 71 Fifth Avenue, downtown.

Jay Blake. DJ Johnny Johnson and Sam Temple. 1970s disco and funk. Sundays, creek town, 431 E Street, downtown.

The Lab 12. Mark F Quark, B-Side, and Firing Squad. Techno, house, acid, jazz, dancehall, funk, and old school. 18 and up. Fridays and Saturdays, 424 Market Street, downtown. 465-7868.

Level 62. DJ Cecil Hicks. Techno, hip-hop, house, funk, and dancehall. Fridays and Saturdays, 5W's, 7825 Fer Avenue, La Jolla. 456-5737.

Mam Gothic and industrial. Tuesdays, Sub Zero, 7333 El Camino Boulevard, College Heights. 46-CRAMP or 283-2878.

Psychedelic. DJ Johnny Johnson and Kelly Lynch. Tuesdays, 860 Garnet Avenue, Pacific Beach. 973-9209.

Reunion. DJ Johnny Johnson and Dave Moore. Thursdays, Sub Zero, 7333 El Camino Boulevard, La Mesa. 460-7333.

Ruckers. DJ Price and Dharma H. Five. Reggae and oldies. Fridays and Saturdays, 1845 172 Hancock Street, Old Town. 984-2862 or 294-0800.

Ranger Room. DJ Ian Callaway. Techno. Saturdays, Maxis, 1299 Camino del Rio South, Mission Valley. 277-PLAT.

Rabbits. DJ Dale Charles and The Girl. Wednesdays, 9:30 p.m., Tomatos, 3111 Sports Arena Boulevard. 277-PLAT.

Sauter. DJ Edgely Road and Commander Peculiar. House, hip-hop, and funk. Saturdays, 535 Fifth Avenue, downtown. 521-2931.

Sub Gothic. Industrial, and experimental. Sundays, 9 p.m., 1845 Hancock Street, Old Town. 468-8278.

Sund Fools. DJ Felix Prince. House, R&B, and hip-hop. Wednesdays, The Flame, 3700 Park Boulevard, Hillcrest. 295-4163.

Sugar Shack. Techno, hip-hop, old school, and disco. Thursdays, Salomon House, 1970 Quivira Road, Mission Hills. 223-2234.

Tobias. St. Andy and Mark F Quark. Progressive tribal house. Thursdays, 369 Grand Avenue, downtown. 456-1863.

The Underground. DJ Steve Pagan and Joe Forster. Hard industrial and gothic. Sundays, 945 Garnet Avenue, Pacific Beach. 481-9921 or 982-9120.

Vulcan. DJ Rag and Joe Johnson. Hip-hop, funk, house, garage, and techno. Saturdays, 3111 Sports Arena Boulevard. 488-5788 or 499-5668.

LOCAL MUSIC

Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

The Aberrant. 2633 South Highway 161, Cardiff. 436-2778. John Kelly, contemporary, folk, and variety music. Friday and Saturday.

Anguilla Mexican Restaurant. 176 North El Camino Road, Encinitas. 943-8893. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing, Friday.

Anguilla Mexican Restaurant. 1541 East Valley Parkway, Escondido. 741-9922. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing, Thursday.

Anguilla Mexican Restaurant. 16789 Bernardo Center Road, Rancho Bernardo. 487-4701. Bobby and Laura's Fantasy Workshop. Karaoke entertainment. 7 p.m. to closing, Tuesday.

The Alien. 431 Grand Avenue, Cardiff. 434-1173. Karaoke entertainment. Monday and Thursday. Larry Kaye, older, 8 p.m. to midnight, Friday, Saturday, and Sunday. John Kelly, contemporary, folk, and variety. 7 p.m. to midnight, Tuesday and Wednesday, and 4 p.m. to 8 p.m., Sunday.

Ban Virent Restaurant. 6981 El Camino Real (at Alta Road), La Costa. 431-7413. Spectrum (the Rock Room Trio). 8 p.m. Friday. Indie Williams, folk music. 8 p.m. Sunday.

Book Works/Possible Book Store. 2075 Via de la Valle, Flower Hill Mall. Del Mar. 735-3735. George Seoboda and Fred Benediti, classical music. 8 p.m. Friday. Indie Williams, folk music. 8 p.m. Sunday.

Burrell's Rock Room. 2677 Vista Way, Encinitas. 721-5400. Ambrosia, contemporary. Thursday through Saturday. Live jazz, 8 p.m. Tuesday. Call club for information.

Bubb's Barbecue. 201 West Mission Boulevard, Escondido. 747-5330. Acoustic, open-mike jam session. 7 p.m. to 10 p.m., Thursday.

Bauer Creek. 1329 E. East Valley Parkway, Escondido. 746-7408. Hip-hop, funk, house, garage, and techno. Wednesdays and Thursdays, 9 p.m., Friday and Saturday, and 5 p.m. Sunday. Cut to the Chase, country music. Monday. Unbridled, country. 8:30 p.m. Tuesday. Country dance lessons are offered at 7 p.m. Tuesday through Thursday and beginning at 7 p.m., Sunday.

Belly Up Tavern. 143 South Cedros Avenue, Solana Beach. 481-8022. Miss Nixson and the Tradegators, comedic rock, Candy Kane and the "Swingin'" Armadillos, blues and rhythm and blues, and Jack Tempchin and the Combs. Rumbors, country rock. 8:30 p.m. Thursday. The Crawlin' King Snakes, rockin' rhythm and blues, and the Blonde Bruce Band, blues and rhythm and blues. 9:15 p.m. Friday. The Bonedaddys, world beat music, and the Backin' Goshits, reggae rock. 8 p.m. Saturday. The Max Dele, vintage rock, the Big Fun, rock and roll, and Hunter Club, hip-hop music. 9 p.m. Monday. The Dragons, Burning Hands, and Ten of Thieves, rock and roll. Tuesday. What and All Souls. Dark, rock and roll. 9 p.m.

Alhambra Concerts. The Chicago 6, Disraeli Jazz, 5:30 p.m. to 8 p.m. Friday. Tami Thurn and Her Hip Paraders, big-band swing. 5 p.m. to 8 p.m., Saturday.

The Bonedaddys. 47 Encinitas Boulevard, Encinitas. 944-1338. Todd McFadden, variety music. 8 p.m. to midnight, Friday and Saturday.

Book Works/Possible Book Store. 2075 Via de la Valle, Flower Hill Mall. Del Mar. 735-3735. George Seoboda and Fred Benediti, classical music. 8 p.m. Friday. Indie Williams, folk music. 8 p.m. Sunday.

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continued from page 113
duced a heavenly hue of purple. I watched, transfixed by his shudders and shakes.

The strongest common thread between the Lemonheads and Soul Asylum was their lead singers' forthright sexuality. Dando played the part of the vamping innocent. Pirner acted out the familiar teenage rock star gestures—hair tossing, half-assed jump splits, and general crazed abandonment. He would shake his nappy head, then relax and let the accrued tremors flow through his body. Pirner's quivers were mesmerizing.

The band finished their hour-long set and returned for an encore, asking local David Iass (from Uncle Joe's Big Ol' Driver, my favorite San Diego band of the moment) to come onstage. It appeared the two Daves knew each other from long ago. They got right into a rendition of "Rhinstone Cowboy" with Pirner relinquishing his guitar to Iass. Dave P., with Corona in one hand, mike in other, began crooning (yes, crooning). "...It's been a load of compromising, on the road to my horizon, and I'm gonna be where the lights are shining on me." ... Someone onstage passed him his straw cowboy hat and he shimmied, shaking his behind and performing a mutated Las Vegas-style two-step. That was over quickly and they thanked everybody and exited the stage. ("Thank you—San Diego!") All I was left with was my desire to get up there, twitch and convulse with Dave, and belt out my own campy Glen Campbell number.

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PLEASE RESPECT OUR NEIGHBORS. DON'T MAKE UNNECESSARY NOISE WHEN YOU LEAVE.

NOJO NIXON
AND THE TOADLIQUORS
and guests CANDICE KANE and THE ANGELOBLISS STEAMERS and JACK YOUNG and THE COSMIC GAMBLERS
Thursday, December 17, 8:30 p.m.
Fresh from USA Network and The Comedy Channel... San Diego record release party for "Woody Holiday"

TEXAS ROCK 'N' BOOGIE
Friday, December 18, 9:15 p.m.
and guests THE BLONDE BECKE BAND
Crimble Ridge Snakes

BONEDADDYS
and guests THE BOXING GAMMIES
Saturday, December 19, 9:15 p.m.
LA's world-class party band
Sunday, December 20... Closed for repairs

MONDAY, DECEMBER 21, 9:00 p.m.
and guests HARTY CHILE and BIG FINS

ROCK 102.1
Tuesday, December 22, 9:00 p.m.
presents THE DRAGONS, THE BONEDADDYS, and DEN OF THIEVES

WHIRL
and guests ALL SOULS DAY
Wednesday, December 23, 9:00 p.m.

PATADINS
and guests
Thursday, December 24
Food, fun and games until 6:00 p.m.
Friday, December 25 Closed, Merry Christmas

THE BLAZERS
and guests SWINGIN' KINGS
Monday, December 28, 9:00 p.m.
LA Latino Rockers

NEW YEAR'S EVE CELEBRATION • DEC. 31, 9:30 p.m.
JOHN MAYALL AND THE BLUESBREAKERS
and guests JUNE LOGAN ALLSTARS
Early Bird Happy Hour with ED REED and THE RHINESTONE FIVE

ROBBEN FORD
Thursday, January 14, 8:30 p.m.

JONATHAN RICHMAN
Monday, January 18, 8:30 p.m.

RICHARD THOMPSON
Monday, January 25, 9:00 p.m.

EARLY EVENING SHOWS
Chicago 16 • Friday, 5:30-8:00 p.m.
Tami Thurn and Her Hip Paraders • Saturday, 5:00-8:00 p.m.

COMING SOON
Forbidden Pigs record release party, Jan. 7
The Teentons, Jan. 15 • Robert Gordon and City Slickers, Jan. 27
KRSQ, Jan. 28 • Sam Hicks and the Acoustic Warriors, Feb. 10
Alan Holdsworth, Feb. 18

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Gary Puckett
Hit Songs "Lady Will Power" and "Young Girl"
Catamaran Resort Hotel
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The Buckingham
Hit Song "Kind of a Drag"
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San Diego's Best Classic Rock
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Plus 3 Wild Party Boats with DJ's

Music Begins at 9 p.m.
• Admission to 9 musical venues
• Unrestricted passage on party boats to transport you from event to event
• Dancing, party favors and a count-down champagne toast at midnight
• Plenty of free parking

\$65 per person
Buy your tickets now by calling (800)288-0770 or at the Front Desk of the Bahia or Catamaran Hotels

New Year's Eve hotel packages available from \$225 including room, "Blast to the Past" tickets for two, Midnight Breakfast Buffet for two, taxes and gratuity. Don't Drink and Drive — We want your business next year!

For further information, please call (800)288-0770

CANNIBAL BAR

CAT COUNTRY NIGHTS in the CANNIBAL BAR COWBOYS FROM MARS
Thursday, December 17
Dance lessons begin at 7:00 pm - Get there early & enjoy our fabulous Texas pizza, ribs & more. \$2 ANY DRAFT OR WELL DRINK IN THE HOUSE. Live music begins at 8:30 pm.
December 24 - TROY DENT & THE CALICO EXPRESS

ROCKOLA
Friday, December 18
Happy Hour Mexican Buffet Fiesta 7-9 pm
Trina's Fashion Auction 7:30 pm
Music begins at 9 pm

THE SIERS BROTHERS
Saturday, December 19
Music begins at 9 pm

JAZZ NITE - THE FATTBURGER BAND
Wednesday, December 23 - Music begins at 8 pm

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Smallwood Singers "Testimony"
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COLLEGE AREA
4405 El Camino Blvd.
VIDEO... 3393 Parkway Plaza (619) 576-9777

READER'S GUIDE TO **THE MUSIC SCENE**

The Life You Save May Be Mine



Albert King

REVIEW

It has dawned on me, possibly because I am slower at clocking the zeitgeist than I once was (was I once swifter?), that blues has become mainstream. While you may have been aware of this for some time, it has only been driven home to me these past few weeks. While flipping the dial (yes, dial) on my television set through the non-cable/network stations playing syndicated reruns of cop shows and family sitcoms at the dinner hour — *In the Heat of the Night*, *Roseanne*, and *Murphy Brown*, for example — I realized the theme music in every case was 12-bar Chicago blues. A handful of other shows I wasn't familiar with used similar country-blues or delta-like musical phrases for atmosphere. This was, for me, an overdue revelation.

In the mid-'60s, baby boomers, mostly white and middle class, were just beginning to tap into this natural American resource, but in nothing like the numbers that were embracing experimental rock and roll. For a few thousand of us, it became almost an exclusive club. Blues seemed no more likely than jazz to become "popular," because, well, it would then be "pop" music. This was very hard to feature but is precisely what has happened to blues, as evidenced by some 250 San Diegans turning out on a Wednesday night in December at our newest no-smoking (!) venue, the Rhythm Cafe, to hear Albert King.

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Albert King
The Rhythm Cafe
December 9

continued on page 118

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(619) 495-0054

COLLEGE AREA
4402 El Camino Blvd.
(619) 229-8403

ENCINITAS
1465 Encinitas Blvd.
(619) 633-1115

POINT LOMA
3165 Reservoirs Blvd.
(619) 222-0525

LA JOLLA
8807 Villa La Jolla Dr.
(619) 455-7981

SAN CLEMENTE
415 Avenida Pico "P"
(714) 498-1044

EL TORO
25252 Jeronimo Rd.
(714) 587-1129

MISSION VIEJO
28592 Marguerite Pkwy.
(714) 364-6298

BY JOHN BRIZZOLARA

Photographs by Randy Hoffman

2241 Shelter Island Drive

breakfast from 7:00 am to 11:00 am • Brunch served December 25 from 12 noon to 4:30 pm

\$69.95 per person ☒

S A L S A



Yari Moré
and his 13-piece orchestra
Winner of the '92 Star Search as the Best Salsa Band on the West Coast
December 26, 8 pm
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FREE PARKING

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THE BRITISH AMERICANS
Featuring...
BOBBY GORDON on clarinet
JOEY CARANO on guitar
VERN SIVERTSEN on bass
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Every Thursday, Friday & Saturday
7-11 pm
Every Sunday 6 pm-10 pm

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New Year's Dance/Tejano Nights



Thursday, Dec. 31, 9 am-1 am
Doors open at 7:00 pm
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first 500 ticket holders thru the door receive a free
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horns and noisemakers. No-host bar in the dance area
839-7619 Call for tickets 879-8066
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The Shelly Lares Band
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La Familia de Noel Fancin
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Sundays, Dec. 30
LEFT COAST PALINDROME
JAIN DOE
GROG BLOSSOMS
Sundays, Dec. 30
BLONDE BRUCE BAND



LAURA SHAW
FADE TO BLUE
THE COLOUR CIRCLE
THE ROCK
Mondays, Dec. 31
SOUL PERSUADERS
HAPPY HOUR
Mondays, Dec. 31 4 pm-8 pm \$4.50
All drink deals & discounts



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Thursday, Dec. 31
ANTIOCH'S ARROW
EVERGREEN
Friday, Dec. 31
LOVELY SOULS
CRANIAL VACANCES
Saturday, Dec. 31
BEATNIK CAFE
Storewide
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ELARIO'S
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Events

Christmas Dinner
from \$18.95
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Friday, December 25

New Year's Eve
Thursday, December 31
Early seating 5:00-6:15 pm
\$35.00 per Person

New Year's Eve
Cocktail Party
Featuring
Dinner to 11:00 pm
\$45.00 per Person

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Free Tacos Buffet
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Monday-Sunday 6:00-10:00 pm

Happy Hour
Margaritas
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\$1.95
Monday-Sunday
5:00-7:00 pm in December

Complimentary
Mexican Fajita Buffet
Dinner Special, Open Bar
and House Wine \$1.95
Monday-Friday

Dinner and Entertainment
DANCING

La Jolla's Finest Jazz

Chuck McPherson
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Jazz Disciples

Timothy
Music of
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Wednesday
Music of
Elliott and Monk

Thursday
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Remembering Miles Davis

Seating
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Saturday • Dec. 19 • 8:30 pm

BIG DRILL CAR



with special guests
FISHWIFE
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Sunday • Dec. 20 • 8:30 pm

FLOTSAM & JETSAM



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BURNING HANDS
BIG HIM AND THE TWINS
First 100 paid admissions
receive free F&J T-shirt
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Tickets available at all
Tower Music Plus, select Wherehouse stores and Club 860
box offices. To charge by phone call 278-TIXS.

THURSDAY • DEC. 31 • 8:30 PM

THE GRIMPS

with special guest
HONEY GLAZE
THE PERFECT CHRISTMAS PRESENT

UPCOMING SHOWS
ICE-T & BODY COUNT
RAD RELIGION • **WHITE ZOMBIE** 1993
Pueblo Amiga Shopping Center • 18 & up with ID

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and CD The Record locations.

FINE LINE
entertainment

The U.S. Grant Hotel, 536 Broadway
downtown, 232-3121. Lounge:
Viana's Magic, jazz music, 7 pm to
8 pm. Friday: Les Ramey and the
Midnight Players, blues and rhythm
and blues, 9 pm to 1 a.m. Friday:
Jamey Vile and Equinox, with
vocals Coral Thart, 9 pm to
midnight Saturday

The Voyager Restaurant, 1901
Shore Island Drive, Shelter Island
221-1191. Michael Sanders, Top 40
and variety music, 7 pm to 11 pm
Friday and Saturday

The Weingate Hotel, 1055 Second
Avenue, downtown, 238-1818. The
Lucky Seven Quartet, featuring pianist
Mike Workland, jazz, 5 pm. Thursday:
Rae performs contemporary and
classical piano selections in the in
the lobby from 6 to 7 pm, daily

The Yacht Club, San Diego Marriott
Hotel, 533 West Harbor Drive,
downtown, 238-1900. The Elements,
contemporary, Tuesday through
Saturday; the People Movers,
contemporary, Sunday and Monday

East County

Allen's Restaurant, 828 Parkway
Drive, La Mesa, 462-3663. Part 14
performs a variety of musical styles
including rock selections on the piano
from 7 pm to 10 pm, Friday

The Rosendales Restaurant, 8320
Fletcher Drive, La Mesa, 462-3663.
David Smith, contemporary, Tuesday
through Saturday. Part 14, variety
piano music, Larry Boer Friday live
music, Monday and Monday, club for
information

Carlos Marley's, 1500 Grossmont
Center Drive, La Mesa, 468-7577.
Terry Schelle, contemporary
Thursday; Tumbler Noiz, rock and
roll, Friday and Saturday. David
Hosner, rock and roll, Wednesday

The Charcoal House, 1916 Murray
Drive, La Mesa, 460-7000. Live music,
Friday and Saturday, call club for
information

Circle D Corral, 1113 Broadway, El
Cajon, 444-7443. Showdown, country
music, Tuesday through Saturday

De One Music Company, 9921 Camino
Road, Casa de Oro, 464-9916. Live
rock and roll, 9 pm to 1 a.m. Friday
and Saturday, call club for
information

Dick's Horsehoe Lounge, 7664
Broadway, Lemon Grove, 469-6344.
Emergency Jazz, rock and roll, Friday
and Saturday; dance lessons 9 pm to
9 pm. Sunday, the Midnight Five
variety music for dancing, 9 pm to
1 a.m. Sunday, karaoke singing
with magic show, Wednesday

Doc's Landing, 1181 East Main
Street, El Caim, 443-0704. Jerry
Burkhard, contemporary variety,
8 pm. Friday and Saturday, 8
to 9 pm. Sunday (jam session), Jim
Moore, contemporary, Monday
through Thursday

Dan's East, 13321 Business
Highway 8 at Len Cacho Road, El
Cajon, 443-2444. Milehigh singer
country and western music, 9 pm to
1:30 a.m. Friday and Saturday
karaoke entertainment hosted by
Cachos live from 5 pm to 9 pm,
Sunday

Experience Cofee, 1709 Avenida
Boulevard, La Mesa, 470-8400. Live
music, 9 pm to 10 pm, Friday, call
club for information

Fantasy, 9143 Camino Road, Spring
Valley, 498-2284. Live music,
9:30 pm to 1 a.m. Friday and
Saturday, call club for information;
jam session 7 pm to 11 pm, Sunday

Hill Springs Inn, 13005
Highway 80, El Caim, 561-3015.
Silverado, country music, 9 pm,
Friday and Saturday, and also at
7 pm, Sunday

Green's, 28864 Old Highway 80,
Pine Valley, 473-9611. Wild Cats,
country rock, 9 pm to 1:30 a.m.
Friday and Saturday

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BAR • GRILL • PIZZA • PASTA
PRESENTS LIVE MUSIC

FRI., DEC. 18
9:30 PM-1:30 AM
HITOPS

SAT., DEC. 19
9:30 PM-1:30 AM
PRIVATE DOMAIN

SAT., DEC. 26 OREAH

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CHRISTMAS DAY
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NEW YEAR'S EVE
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DIVING FOR DOLLARS HAPPY HOUR
Win up to \$200. See how much \$ you can
pick up wearing over mitts and goggles.
Win big bucks and have a lot of fun! Call for more details.

FRIDAYS & SATURDAYS
DANCE
to the hot mixes of DJ Thresher

MONDAY THRU FRIDAY
STAMPEDE HOUR! 4 pm-7 pm
Excessive Free Buffet
1st Coco-Locos • \$9.99 wells
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ELEPHANT BAR GIFT CERTIFICATES
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NEW RELEASES & GREAT GIFTS

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PARK PLACE ORIGINAL SHOWCASE

Sunday, Dec. 20
THE ROCK ENVY IGNITION

Monday, Dec. 21
1 WITNESS SIRENS WAIL PSYCHO RANGERS

Doors open 8 pm • \$3 cover

Dec. 22, 23, 25 & 26

FLYWEIL

LIVE ROCK EVERY NIGHT
1880 Fletcher Parkway, El Cajon • 448-7473

NO COVER

LIVE FROM FAT CITY
Friday & Saturday, Dec. 18 & 19, 9 pm-1 am

NEW! LIVE HAPPY HOUR ENTERTAINMENT
Thursdays & Fridays 5 pm-8 pm

PARTY AT FAT CITY NEW YEAR'S EVE!

RUBY & THE RED HOTS

2137 Pacific Highway, Downtown by the Bay • 232-0686 or 232-1367

JOIN US FOR MONDAY NIGHT FOOTBALL

Featuring:

75¢ DRAFTS (SODAS)

\$1.50 BASKET of food & spicy chicken wings

FREE PARKING

KARAOKE!
EVERY SATURDAY & MOST FRIDAYS
9:30 PM - 1:30 AM

RAMADA HOTEL
RAY VIEW SAN DIEGO
604 K STREET, SAN DIEGO • 694-4234
COMPLIMENTARY PARKING WITH VALIDATION

The Greek Soukiers, 1991 Highway 94, Jamel, 669-1979. Isauric Kerkiras, contemporary, 8 p.m. to 1 a.m. Thursday through Saturday; belly dancing, Wednesday.

Kelly's Pub, 634 El Cajon Boulevard, college area, 266-0300. Frisco, rock and roll, Thursday live music, Friday, club; call for information. Brian Whitaker, pop tunes, Thursday; Burning Bridges, world beat and rock and roll music, Wednesday.

Kenny's Restaurant, 401 West Main Street, El Cajon, 443-7748. Chaglow Room: Peter Jay, pop, contemporary, rock and roll, and variety music on bass and keyboards, 8 p.m. Wednesday and 8:30 p.m. Friday and Saturday; lounge entertainment, Thursday.

Live Club Springs House, 70710 Old Highway 80 Boulevard, Escondido, 766-1288. Club: Brian and New Avenue, country music, Friday and Saturday.

Louie Louie, 5286 Baltimore Drive, La Mesa, 662-0935. Rocco in Motion, rock and roll, Thursday through Saturday; Louie and Louie, country music, Sunday and Monday; lounge entertainment with fabulous Freddie and Freddie, Tuesday and Wednesday. West Coast swing dancing takes place from 8:30 p.m. to 1 a.m., Thursday.

Maverick's, 11327 Woodside Avenue, San Diego, 448-7778. Ranger Creek, country and rock, Friday and Saturday; Thunder Express, country rock and roll, Wednesday and Thursday.

Misty's Den, on the SDSU campus, 5300 Campanile Drive, 581-4800. Brian Whitaker, pop music, Friday.

Monomade Bar, 11510 Kneeland Avenue, San Diego, 449-8200. Kneeland and Miller, country music, Friday and Saturday.

Mr. D's, 596 Broadway, El Cajon, 442-1000. Live music, Thursday through Saturday; club for information: Ted Ames and Karaoke Maria, lounge singing, entertainment, Wednesday.

On the Run, 6144 Camino Road, Spring Valley, 469-9616. Bob Lane and Junction 52, country music, with some blue-eyed rock and roll, 11 p.m. Friday and Saturday; lounge entertainment, 6 p.m. to 10 p.m. Sunday.

Park Place, 280 Fletcher Parkway, El Cajon, 448-7473. Flywell, Tuesday through Saturday; the Rock, Envy, and Ignition, rock and roll, Sunday 11 p.m. to 1 a.m.; Steve Wall, and the Frisco Rangers, rock and roll, Monday.

Pollack's Pub, 7828 Broadway, Lemon Grove, 444-9284. Live music, Friday and Saturday; club for information: San Diego's Phil Harmonic, comedy and music, Wednesday.

Pine Valley Blues, 7881 Old Highway 80, Pine Valley, 471-8708. Country, rock and roll, Friday and Saturday.

Reynolds Inn, 14335 Old Highway 80, El Cajon, 561-4100. Live music, 7 p.m. to 10 p.m. Thursday and 8 p.m. to 11 p.m. Friday and Saturday; club for information.

Reuben's Restaurant, 8625 Lake Murray Drive, La Mesa, 463-3464. Michael Carter, classic oldies, dance music, contemporary, and blues, 6 p.m. to 9 p.m. Wednesday and Thursday, 6:30 p.m. to 10:30 p.m. Friday and Saturday, and 11:30 a.m. to 1:30 p.m. Sunday.

Vicini Casino and Turf Club, 5000 Wilshire Road, Alpine, 445-3400. Kirk Basso, contemporary pop standards, light jazz, country, and '60s variety music, 7 p.m. to 11:30 p.m. Friday and 6 p.m. to 10:30 p.m. Sunday.

Village Emporium Espresso Cafe, 8771 La Mesa Boulevard, La Mesa, 664-0611. James Phipps, blues, original folk music, Thursday; John Barry and Friends, contemporary Christian music, Friday; Sammie Shon, classical contemporary music,

OLÉ MADRID

Live Salsa From Salsa Para Ti

sunday nights

755 Fifth Avenue • 557-0116

Jobnathan's Place SUPPER CLUB

SEVEN NIGHTLY FROM 8 PM TO 1 AM

20% OFF YOUR DINNER CHECK
WITH MENTION OF THIS AD.
(EXCLUDES BEVERAGES, LUNCH, DEC. 30)

TUFS, DEC. 17
HAPPY HOUR 4-7 PM
WITH CANDY CANE

FRIDAY NIGHTS
LIVE JAZZ with PEGGY DODSON

FRIDAY NIGHTS
JAZZ VOCALIST PEGGY CLAIRE
8:30 PM - 10:30 PM
828 Sixth Ave., 234-0155 EXT. 1004
IN THE HOTEL BY JAMES IN THE GARDEN

NITE LIFE EAST

ULTIMATE ENTERTAINMENT 16 HOURS A DAY

Wednesday, Dec. 23
Sanja's Bachelor Party
Noon-Midnight

Free Membership
card with this ad
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Bargain Buffet
\$12.95 pm

6290 Broadway, Lemon Grove • 589-7337

JAZZ-JAZZ-JAZZ

THURSDAY, DECEMBER 17
FRIDAY, DECEMBER 18
SATURDAY, DECEMBER 19

JOE PASS

THE HORTON GRAND

A Grand Heritage Hotel
311 Island (at 4th Ave.) • Downtown • 544-1886

READER'S GUIDE TO **THE MUSIC SCENE**

music: Mary Dolan, blues and folk, Sunday; Scott Yeager, pop music, Sunday; open rock, Wednesday.

Long Golden Palace, 7196 Broadway Avenue, La Mesa, 561-9712. Karaoke entertainment 8 p.m. to 1 a.m. nightly.

South Bay / Coronado

Moore's Restaurant, 4014 Road, 438-9337. Live Band, Tuesday.

La Mesa, 1441 Highland Avenue, National City, 474-3222. Bruce Robinson, contemporary, Wednesday and Thursday; Sandy Carroll, Burnett Anderson, and Robbin's, pop and jazz, Friday and Saturday.

Center City Steakhouse, 434 Broadway, Chula Vista, 476-1144. Live music, Thursday and Friday, 8 p.m. to 11 p.m.; Saturday, 8 p.m. to 11 p.m.; Sunday, 10 p.m. to 11 p.m.

Johnathan's Place, 7196 Broadway Avenue, La Mesa, 561-9712. Karaoke entertainment 8 p.m. to 1 a.m. nightly.

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The Country Club, 1121 Third Street, Chula Vista, 426-2977. Rock 16, country, 8 p.m. Thursday through Sunday (last session beginning at 5 p.m. Sunday); White Horse, country music, 8 p.m. Sunday and Saturday.

Duck's, 317 Third Avenue, Chula Vista, 422-1546. Danny Lopez, variety music, Tuesday through Sunday.

Hotel del Coronado, 1350 Orange Avenue, Coronado, 435-4611. Ocean Terrace Lounge: Barry Craig, danceable classic rock, 9 p.m. to 1:30 a.m. Wednesday through Saturday; In Voices, mellow classic rock, 9 p.m. to midnight, Sunday; Ocean Terrace Turf Grill: The Jalisco Peppers, Latin music on guitar and bass, 9 p.m. to 11 p.m. Wednesday through Friday and 9 p.m. to 9 p.m. Saturday.

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TOMCAT COURTNEY

Saturday, Dec. 19
No cover with dinner

Paradise Grill
1476 Encinitas Blvd.
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WISCONSIN

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

MIGHTY PENGUINS

8 pm to 10 pm
SWINGIN' KINGS

Monday, December 21
"CLUB KILA" RUBY

Wednesday, December 23
College Night
MURPHY HOUSE BLDG. 14

BODIE'S

528 F-STREET
Live music
Thursday, Dec. 17

THE SHAPIROS

Singer/toned
PENGUINS

Friday, Dec. 18
TWO BAWL BLEW

BIG SANDY

Friday, Dec. 18
NEW BAND NIGHT

Monday, Dec. 19
THUNDERSTONES

Thursday, Dec. 14
CALL CLUB

Thursday, Dec. 14
THE HOODS

Thursday, Dec. 14
THE BLAZERS

1970 BOB LINCOLN

1970 BOB LINCOLN
1970 BOB LINCOLN

SPIRIT

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

DICKIES

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

SUBLIMAZ

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

WEDNESDAY

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

ROVING EYE

Live music, Dec. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31
Jazz, blues, rock, and roll
Friday, December 17
Saturday, December 18
Sunday, December 19

1970 BOB LINCOLN

1970 BOB LINCOLN
1970 BOB LINCOLN

San Diego Reader December 17, 1997

Out of Sight!

ists and winners of Reader
\$735, Yanks.

ty (Gomer)
sities (Ford)
age (Berra)
ger: Nettles
ave (Vainfield)
on) Natively
ger) Mrs.
santina Lightning (Ron
die)

October (striking out)
agic (Jackson)
Commencement Comet (Mackey
tie)

Sultan of Swat (Babe Ruth)
In Her House (Lou Gehrig)
Yankee Clipper (Joe
Maggie)

October (homering
agic Jackson)

of the plavholders had more
me nickname - "the Mick."
"Columbia Lew," the Bam-
Ham (from Quady: low a little of
bulous "Lightning," folks
aking him "Yank," and wine.



35 entrants, 37 were correct.
 11 were here:
 Hirai, San Diego
 Strobhar, San Diego
 Lyn, La Costa
 Jezza, San Diego
 Brozinski, San Diego


#737 Out of Sight!

Answers to and winners of Reader
Puzzle #735, Yanks.

- 7 Lefty (Gomez)
- 13 Whitey (Ford)
- 3 Yogi (Berra)
- 2 (Craig) Nettles
- 1 (Dave) Winfield
- 6 (Don) Mattingly
- 9 (Roger) Maris
- 5 Louisiana Lightning (Ron

14 Mr. October (striking out;
Reggie Jackson)
12 The Commerce Comet (Mickey
Mantle)
10 The Sultan of Swat (Babe Ruth)
8 The Iron Horse (Lou Gehrig)
4 The Yankee Clipper (Joe
Di Maggio)
11 Mr. October (homering;
Reggie Jackson)

Some of the ballplayers had more than one nickname - "the Mick," "Puff," "Columbia Lou," "the Barn-burner." When *Consider This* is a little of



Of the 45 entrants, 37 were correct.
The winners are:

1. Brian Hirai, *San Diego*
2. Dan Strobhar, *San Diego*
3. Fred Lyn, *La Costa*
4. P.J. Gezzer, *San Diego*
5. Steven Brozinsky, *San Diego*

PUPPY German shepherd mix, 8 months old, all shots, female spayed; will love good with children. Housebroken, moving. Free to good home. 436-1067.

RACISM IS AMERICA'S most challenging issue. The Institute for the Repeal of Racism, local folk working together, are meeting that challenge. Details? Questions? 266-3998.

REINCARNATION, Karma, Man in Evolution, Theosophy Concepts at Library Center, 4120 30th, San Diego. Tuesday evenings, Sunday mornings. Public welcome. 849-6732.

SENIORS: Depressed? Symptoms may include weight loss, backaches, fatigue, sleep problems. Free treatment/counseling through grant researching medication. 65 or older? Pacific Beach Network (PSY5218): 294-4302

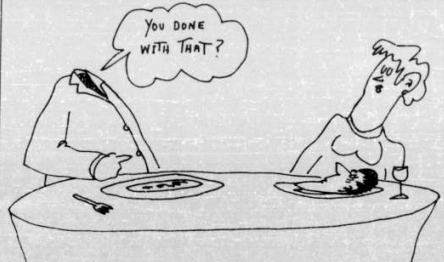
Custody Or Problems?

the attorneys of
& Wertheimer
-0700

[illegible]

159

A cartoon illustration of a sign that reads "WILL WORK FOR AN ELABORATE DISCRIPION OF FOOD." A hand is holding a spoon over a bowl of food.

[illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible][illegible]

by Pete Mueller ©1992

P.S. MUELLER

by Pete Mueller ©1992

SPORTS AND FITNESS



SNOWBOARD
 tomorrow • LIBRARY • & more
— THE NEW YORK TIMES —
 From \$950

Dressing Glass Surf Shop
 Corner of Fifth Ave. & 10th
 Imperial Beach
 413-4080

U.S. Ski Rental
 1-800-451-7623
 U.S. Ski Rental

San Diego: Poulter November 17, 1993. 46

MISSION HILLS, 5690 2 bedroom, 1 bath apartment. 1000 square feet. New carpet, large deck, bay view. Dishwasher, parking. Super sharp. \$737. 3737 Astor 49-34

MISSION HILLS, SOUTH 5600 Spectacular view of downtown and harbor. Large 2 bedroom, 2 1/2 bath twohome. Washers and dryer. 2 car garage. 2 fireplace. Security parking. storage unit. Charming Tenure. 49-6306

MISSION HILLS Quaint, gentlemanly 1 bedroom unit in restored, architectural significant building. view, new appliances and interior. Completely remodeled. Call or inquire. Must see! \$596, 563-3707, 497-3476

MISSION VALLEY, 5625 Comfortable 2 bedroom, 2 full bath. Near 5808 Pool, spa, recreation room. 49-3476

MISSION VALLEY, Park View Condominiums. 1000 sq. ft. 1/2 bath. 1 car garage. Call: 273-2825. Studios from \$525. Free cable. TV. Pet. Jacuzzi. Covered parking. Pets OK. Close to shopping. Call: 273-2825.

MISSION VALLEY, Hike Park 2 bedroom 2 1/2 bath 2 car garage. Pool. Jacuzzi. Walk to shopping. Available 1-11 \$1200. Call: 474-6010 go to 2nd floor 2525.

MISSION VALLEY, Beautiful Park View Condominiums. Available 1 bedroom with den. \$600. 2 bedroom townhome \$750. Call: 474-6010. Free cable. TV. Pet. Covered parking. Pets OK. Close to shopping. Ask about more in special. For info call: 273-2825.

MISSION VALLEY, SOUTH, Luscious garden style apartments. 1 bedroom \$595. Designer decor, remodeled appliances. Call: 474-6010. Free cable. TV. Pet. OK. 4747 Hamilton. 267-7319.

MISSION VALLEY. \$275, \$3200 off first year lease. Large 2 bdrms, 2 1/2 baths, fireplace, walk-in closets, central air conditioning, pool, park-like setting. Security skytrons, dining table, light and any garages, storage room. Call Mike or Mary at 442-3376. 10000 Mission Street From \$440 394-4376.

MISSION VALLEY, WEST: \$750 a bed. 2 bath. cond. washer/dryer. free parking. 1/2 mile to 680. Call Ken 561-0 A Mildred 296-7910

MISSION VALLEY, WEST: 2 bedroom, 2 bath. approx. 1000 sq. feet. tile, upgraded kitchen, carpet, new appliances, new windows, new paint. 5452 Adobe Falls Road. #10. Agent: 562-1171

MISSION VALLEY, WEST: Studio, 1 bedroom, 2 bedroom. \$499/0. Off street parking pool appliances security gates. Call Chris 296-3114

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1. *Journal of Management Studies*, 1997, 34, 1, 1-14.

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168 San Diego Reader December 17, 1992

San Diego Reader (December 17, 1992) 477

SAY, BIFF--LET'S TALK ABOUT OUR RELATIONSHIP USING POP PSYCHOLOGY BUZZ-WORDS!

THAT'S A GOOD IDEA, WANDA! AFTER ALL--THERE ARE ISSUES WHICH NEED TO BE ADDRESSED!

WE'VE GOT TO RESOLVE OUR INTERNALIZED CONFLICTS WITH A MINIMUM OF NEGATIVE INTERPERSONAL FEEDBACK!

YES, THAT'S TRUE--AND WE MUST BE SURE TO AVOID THE CLASSIC REACTIVE/RESPONSIVE MANIPULATION SCENARIOS!

PERHAPS THEN WE'LL BE ABLE TO SUCCESSFULLY NEGOTIATE A NEW PHASE IN EMOTIONAL STRUCTURING!

YES--WHILE ALLOWING SPACE FOR PERSONAL GROWTH OUTSIDE THE LINEAR STRUCTURES OF OUR CO-DEPENDENCY!

OH, BIFF--I FEEL SO MUCH BETTER WHEN WE INTERACT SO EFFECTIVELY!

ME TOO, WANDA! I ONLY WISH I KNEW WHAT WE WERE TALKING ABOUT.

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Excludes air conditioning, electric windows, cruise, ABS* and cassette.



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After watching last Monday night's football game, you can see why lawn bowling has become so popular. Because of unattractive sports, it's been howling since I sat through a Monday night game! Yet another reason to wager on the NFL.

Monday's game was a 20-to-7 yawner. Miami beating the Raiders in a 16-minute boring contest than the score implies. Quarterback for Jay Schroeder pulled off his typical (and only) impressive feat in a run for a 40-yard touchdown. 10:24 to 10:24 passing, 0 TDs. The rest of the team game through with three fumbles. Raiders' backup walked until late in the fourth quarter when Art Shell brought in drowsy Vince Evans, a roustabout professional quarterback who has been in the NFL since the last five years. That was the best the Raiders looked all night.

Some football teams maintain characteristics over time; their personalities remain locked in, bolted tight. It can be fortuitous, as in the case of the 49ers, who have been elegant, classy, and successful for one fumble. It's been 24 and two years after Joe Montana was forced off the field. Or the team personality can be more ordinary, like Miami. Miami's team is a team that will have three stunning games in a row, score 35 points in every one of them, play heads-up, hand off the ball, and win. They lost 26-34, 3-34, and 24-34.

Or the persona can be fixated, as it is for the Raiders.

I can see it now. It's the year 2039: the Raiders are playing Buffalo on the season's last Monday night game in Tokyo. Raiders' quarterback Jay Schroeder, age 53, starts the game with three interceptions and one fumble. It's been 24 years since the Raiders made the playoffs. Even their last remaining area of excellence — extorting stadium funds from impoverished cities — has fallen out of hard times. Last month the voters of Trenton, New Jersey, turned down a \$10 million stadium package that would have brought the Raiders from Tulsa, Oklahoma, 85 seats in the guest owner's sky box, oblivious to the Raiders' 41-to-3 half-time deficit.

Scores are irrelevant now. What's important to Al is that he's made another year of the Raiders' quarterback. Yes, he's been right all along. Right when the critics assailed him for acquiring Schroeder. Right to stand by the lad against those nattering nabobs of negativism in the media. Schroeder just stands a little more seasoning. The boy has promise. And although he still needs immortality in the NFL and not just to see the fall of the field, stadium, and the like a three-legged rabbit caught in a trap of a Mack truck heading — well, his handoffs have never been better.

Vince Evans Goes 3 for 2

The Opening Vegas Line: Week XVI (Home Team in CAPS)

| Favorite | Spread | Underdog |
|-----------------|---------|--------------|
| Saturday | | |
| Kansas City | 8½ | N.Y. GIANTS |
| SAN FRANCISCO | 19 | Lampa Bay |
| Sunday | | |
| NEW ORLEANS | 3½ | Buffalo |
| Houston | 2½ | CLEVELAND |
| GREEN BAY | 6½ | L.A. Rams |
| PITTSBURGH | 2½ | Minnesota |
| CINCINNATI | 4½ | New England |
| INDIANAPOLIS | 3 | Phoenix |
| PHILADELPHIA | 3 | Washington |
| DETROIT | 3 | Chicago |
| San Diego | No Line | L.A. RAIDERS |
| DENVER | No Line | Seattle |
| MIAMI | 10 | N.Y. Jets |
| Monday | | |
| Dallas | 4½ | ATLANTA |

Our Expert Picks

NEVADA BOB: (26 for 45) Cincinnati, Miami, Houston
 RUSH SPUD MURPHY'S BOXING GYM: (21 for 45) KC, Green Bay, Eagles
 SPORTING BOX: (25 for 45) Redskins, Green Bay, Minnesota

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'93 Grand Am SE Coupe

BUY OR LEASE!
\$189* per month
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GMAC Smart Lease based on price of \$19,577 (MSRP=\$14,395). 1st month payment \$189 + tax, refundable security deposit of \$925. License and customer down payment of \$956.41 for a total of \$1,743.18 due at signing. Total of 48 monthly payments \$9,072 + tax. Option to buy at lease end. **GMAC Smart Buy** based on selling price of \$19,577 (MSRP=\$14,395). Customer down payment of \$9,231.94. Total of 48 monthly payments = \$9,072.00. At 48 months owner has option to return vehicle to GMAC or purchase outright for \$5,157. **GMAC Smart Buy or Lease** based upon 15,000 miles subject to approval.

Vin #533827

'93 Cutlass Ciera S Sedan

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\$189* per month
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GMAC Smart Lease based on price \$14,100 (MSRP = \$16,059). 1st month payment \$189.00 + tax, refundable security deposit of \$925.00, license and customer down payment of \$2,091 for a total of \$2,997.80 due at signing. Total of 48 monthly payments \$9,072.00 + tax. Option to buy at lease end. **GMAC Smart Buy** based on selling price of \$14,100 (MSRP=\$16,059). Customer down payment of \$3,468.96. Total of 48 monthly payments = \$9,072.00. At 48 months owner has option to return vehicle to GMAC or purchase outright for \$5,020.65. **GMAC Smart Buy or Lease** based upon 15,000 miles subject to approval.

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'93 Transport Sport SE

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\$299* per month
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GMAC Smart Lease based on price of \$18,777 (MSRP=\$21,196.00). 1st month payment \$299 + tax, refundable security deposit of \$395. License and customer down payment of \$57.31 for a total of \$1,116.92 due at signing. Total of 48 monthly payments \$14,352.00 + tax. Option to buy at lease end. **GMAC Smart Buy** based on selling price of \$18,777 (MSRP = \$21,196.00). Customer down payment \$2,149.70. Total of 48 monthly payments \$14,352.00. At 48 months owner has option to return vehicle to GMAC or purchase outright for \$8,966.44. **GMAC Smart Buy or Lease** based upon 15,000 miles, subject to approval.

Vin #905158

'93 Cutlass Supreme SL Sedan

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Dealer discount \$2,731.00*



GMAC Smart Lease based on price \$15,999 (MSRP = \$18,730). 1st month payment \$199.00 + tax. Refundable security deposit of \$925.00, license and customer down payment of \$2,844.79 + tax for a total of \$3,875.71 due at signing. Total of 48 monthly payments \$9,552.00 + tax. Option to buy at lease end. **GMAC Smart Buy** based on selling price of \$15,999 (MSRP=\$18,730). Customer down payment of \$4,496.91. Total of 48 monthly payments = \$9,552.00. At 48 months owner has option to return vehicle to GMAC or purchase outright for \$6,550.50.

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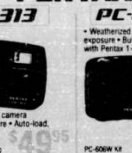
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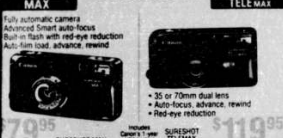
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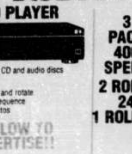
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For a taste of the exotic, explore Starbucks.

It's that time of year when gift giving takes precedence. To be a great giver, a great receiver—each is an art.

After receiving an elephant from an admiring maharajah, Marilyn Monroe spent days fretting over how to graciously decline, finally confessing that her house was too small.

Had the maharajah settled on something a little smaller but no less exotic, like some Starbucks Arabian Mocha Java, Miss Monroe probably would have accepted with pleasure.

*"WHEN YOU SHOP AT STARBUCKS,
YOU'RE SHOPPING THE WORLD."*

—William Stiles, merchandising



For inspired, thoughtful and imaginative gifts, there's no place quite like Starbucks. Where else can you explore Kenya, Colombia, Java, Costa Rica, Kona, Mexico and Arabia in an afternoon?

Not only do we offer coffees from the most exotic reaches of the globe, we also offer the finest

brewing equipment and accessories, and something you won't find anywhere else: our

people. They're what make the Starbucks experience truly a joy.

This Christmas, do all your shopping over coffee. Start your holiday adventure at Starbucks.

THE STARBUCKS PROMISE.

"We travel the world in search of the finest coffee, and the same is true with the equipment we sell. Everything we offer represents the highest quality and the most outstanding value. Our goal is for you to be able to enjoy coffee at home that's as exceptional as the coffee we serve in our stores."

—Howard Schultz, president

*"WHEN WE SAY THAT WE'LL
GO TO THE ENDS OF THE EARTH
FOR THE BEST COFFEE,
WE MEAN IT."*

—Dave Olsen, coffee buyer



Giving Starbucks coffee is like sending

someone on a journey to

the world's great coffee growing regions.

New Guinea, Costa Rica, Ethiopia,

Guatemala, Arabia, Mexico, Hawaii.

It's a trip they won't soon forget. Because we

select only the finest high grown arabica beans,

universally acclaimed as the most flavorful.

*"TAKE EACH ROAST TO
THE EDGE, THEN PULL IT BACK
BY ITS SHIRT."*

—Tom Walters, roaster

Our roasting process is entirely unique.

That's because we still do it by hand, in

small batches. And we roast each coffee

variety individually to get the most

out of every bean, so that ultimately

you get the most out of every cup.

Starbucks coffee. It's a gift

to be savored.

Sample our best blends.

Four 1/2 lbs. of our most popular coffees: light and lively House Blend; spicy Christmas Blend; extravagant Gold Coast Blend and full-flavored Viennese Blend.

Blend Sampler \$16.95



Coffee Samplers

*"CHRISTMAS BLEND IS THE
MISTLETOE OF COFFEES."*

—Kevin Knox, coffee specialist



The perfect gift to wake up to on Christmas Day. Set includes two festive porcelain Christmas Blend mugs and 1 lb. of coffee.

1 lb. Christmas Blend, 2 mugs \$14.95



Send joy to the world

with a CARE Sampler.

A wonderful introduction to four of Starbucks' finest coffees, and a way to help children in developing countries.

In addition to our ongoing annual grant, two dollars of the purchase price will go directly to support CARE programs in

coffee growing regions. Sampler

includes: aristocratic Guatemalan

Antigua; full-bodied Kenyan; our classic

Estate Java and exotic Sumatra Boengie.

CARE Sampler \$18.95



To capture the spirit of the holiday season, we proudly offer Starbucks Christmas Blend. Lively Central American coffees are blended with rare Indonesian varieties to produce a cup that mixes sparkle and spice with a reassuring measure of warmth. Christmas Blend is available in regular and decaf, but only through December.

1/2 lb. regular and 1/2 lb. decaf \$8.95
1 lb. regular and 1 lb. decaf \$16.95

"THERE'S NOTHING MORE
REWARDING THAN A GREAT CUP OF
COFFEE AT HOME WITH FRIENDS
AND FAMILY."

—Kevin Knox, coffee specialist

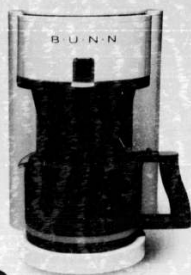
Coffee lovers know that using Starbucks beans is only the first step to coffee enjoyment. Good brewing equipment is just as important.

At Starbucks, you'll find the same care and concern that goes into creating our renowned coffee goes into selecting the equipment we sell.

To earn a place in our stores, each item must pass rigorous testing. But quality alone isn't enough. Value is essential.

Because we often buy directly from the manufacturers, we're able to deliver products at extremely fair prices to our customers.

Value, Form, Function. Whether it's an Italian espresso machine or a simple French Press, if it comes from Starbucks you can be assured of its quality.



The Bunn Home Brewer earns our highest praise. Every now and then we discover a product that deserves special mention. The Home Brewer is one. Specially engineered to meet commercial standards, the Home Brewer is the first drip coffee maker that produces coffee as flavorful as the coffee we serve in our stores.

Nothing can match it for performance and speed.

Bunn Home Brewer \$49.00



The finishing touch to a holiday dinner. For those lingering dinners with friends and family, we recommend the Brew Carafe Ensemble. Coffee brews directly into the insulated carafe, where it stays warm for hours. Ensemble includes carafe, gold filter, coffee scoop, logo mug and 1/2 lb. Christmas Blend. Brew Carafe Ensemble \$39.00 (\$55.00 if bought separately)



Exquisite Espresso

"IF COFFEE IS THE HEART OF OUR
BUSINESS, ESPRESSO IS THE SOUL."

—Dino Ciani, coffee buyer

Well-made espresso is an elixir, an intense and memorable experience. The espresso machine, in essence, is a "distiller" for coffee, capturing its essential nature in much the same way as a fine cognac captures the spirit of the fruit and earth of its origin.

Espresso can be enjoyed on its own, or as the foundation for a number of wonderful drinks. Savor a cappuccino, or caffè latte, an espresso generously topped with steamed milk and a touch of foam. Enjoy the satisfaction of pulling a perfect shot of that magical liquid and creating your own masterpiece.

Enjoy a free 1/2 lb. of Starbucks coffee with any electric brewing machine or espresso machine purchase.



What's a French Press? Simply the best, say the experts. Preferred by professional coffee tasters around the world, the Bistro press by Bodum creates a full-bodied, full-flavored coffee. Because the coffee is allowed to steep in hot water, unimpeded by filters or paper, the resulting brew is rich and flavorful. Bodum Bistro 8-cup \$19.95



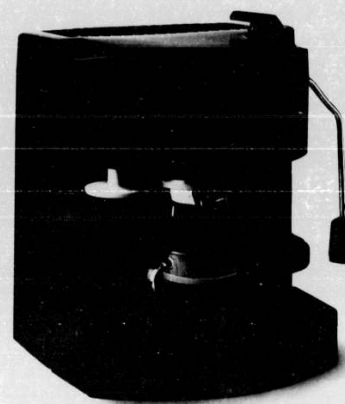
At this price, you can see why the Rowenta is a best-seller. Sleek and straightforward, this machine will have the coffee lover on your list making cappuccinos and caffè lattes in no time. Rowenta (reg. \$69.00) special \$49.00



For speed and style it's Krups. A unique "Thermoblock" heating system gives the Novo a compact, elegant appearance and brief warm-up time. This system also features instant steam at the touch of a button, and Krups' patented Perfect Froth attachment for a foamy cappuccino cup after cup. Krups Novo \$199.00

The DeLonghi Caffè Italia, the flavor of Italy at home. The Caffè Italia is for anyone who's ever dreamed of sipping away the afternoon in a tiny coffee shop in Venice. It boasts many features you'd find in more expensive machines, making it an outstanding value. Constant pump pressure ensures consistently perfect espresso, and a swiveling jet frother uses dry steam to produce extra-thick foam.

DeLonghi Caffè Italia \$179.00



This is truly a world class machine. The DeLonghi Caffè Grande brews a superior Italian espresso like you'd find in the coffee bars of Italy. It has all the features you need to make flawless shots of espresso time after time. There's even an instructional video for perfect results. DeLonghi Caffè Grande \$239.00

The finest coffee deserves a great grinder. This is the only affordable blade grinder we've found that's capable of grinding from coarse to very fine. Starbucks Grinder \$19.95, \$14.95 with 1 lb. coffee purchase.

