

AS SEEN ON TV - NEW COLUMN BY ABE OPINCAR - PAGE 50

Reader

SAN DIEGO'S WEEKLY



Taste is Almost A Compensation For Exile itself SLABS OF PERSIA

By Lawrence Osborne
Photos by Dave Allen
There is a cult Iranian

movie, popular both in Iran and among exiles in the U.S., called *Agha-ye Avareh*, "Mr. Exile." In it a kind of Iranian

canvas shoes, and a green flight bag, migrates to Southern California to look for the American Dream. (continued on page 20)

Charlie Chaplin, complete with shabby suit coat, loosened tie,

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1

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MORE GREAT SECURITY DEALS ON PAGE 7

LETTERS

The Reader welcomes letters for publication. You may phone them in by calling 525-3012; address them to Letters to the Editor, Box 58803, 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.

Charles L. Williams Is a True Hero

Patrick Daugherty did a significantly poignant job in "The Third Most Dangerous Man" ("City Lights," March 18). Men like Charles L. Williams will be forever etched into my psyche right alongside my high school baseball coach, my favorite college professor, and my senior drill instructor during boot camp. I spent three highly motivating years as a marine and they were as formative as grammar school upon my development. Charles L. Williams is a true hero. From now on, I'll look out the window on Thursday morning with the respect these men deserve. I don't know if you're reading or not, Charles, but Semper Fi, man.

Early Van Cleave
San Diego

This Unbelievably Gross and Lewd Man

Jamie Reno's story on local restaurants and their sexual harassment suits really brought back some bad memories for me ("City Lights," March 11). Listen up.

I worked as a restaurant hostess in a hotel in the Mission Valley area. For eight months it was the best and most fun job I'd ever had; the ninth month was a whole 'nother ball of messes. The hotel manager, in his infinite wisdom, hired this unbelievably gross and lewd man to be our coffee shop manager. Fortunately, I was on the receiving end for his abusive and foul mouth only — the prettier girls got grabbed and coaxed into sex in the back of the kitchen.

Being a good little dues-payer, I hauled butt to my union rep and was told to mind my own business — put up, shut up and don't make waves. So I went to the head of the union and again it was "Now why do you want to make all this trouble, missy?"

I guess the words "sweetheart contract" are appropriate here now. (My union rep was a woman!)

Of course, I was fired from my job and couldn't get hired at another hotel for more than 10 years after that, union or non-union — I was a trouble-maker. I felt so badly and so betrayed I took it out on everybody for almost a year — my marriage broke up, I couldn't hold a job, family and

friends acted like I was a fool for making waves and losing a nice job. I started gaining weight and finally I just ran away into the desert for two years and had a breakdown. Now, we're talking about a woman who had been considered by all who knew her to be a strong-willed, tough-minded, and outspoken person, just like my mother, who never took shit from anybody unless it was to fling it right back. I was devastated not only by the harassment and the betrayal but by the way it just broke me down and turned me inside out — my God, I'd become a wimpy weenie and nothing I tried to do could help me.

But it really amazes me how much hurt and anger I still have inside after almost twenty years! Whenever I hear anyone poo-poo "this whole new Anita Hill, fem-fem, what's-a-matter, bulldit, don't-you-like-men?" bullshit, I just start raging around inside all over again — it's about the only thing that punches the old bad-angel button anymore. They even get some of us to wonder "Gee, did I do something to deserve this ugly treatment? Well, maybe I did..." And, of course, these untrue and self-destructive thoughts are helped right along by husbands, boy-friends, fathers and the smug, unenlightened women who have been brainwashed into believing in their own roles as second-class citizens and dumpsters for use by chauvinists (who are, after all, just insecure bullies) who can't even conceive of, much less handle, an equal relationship with a woman — at work or at home. The dumb Limbaugh-heads yell "Manhater!" and accuse us of envying their genitals — yeah, right, guys — we all just want to stand up to get, get hard on our bums, and flex them pecks. Don't buy the bullshit, girlfriends.

The wheels of justice for women indeed grind slowly but if we all pull together, if we all say "I won't take this shit anymore," if we all file suits against the abusers and harassers, then we will all win and the Clarence Thomases, the Mitch Gibsons and all the other backwards-thinking boozies will be ground to powder and blown away back into the past where they belong. There will be no places for them in our homes, our businesses, and our country.

Amen!
Karen Elkins
San Diego

Timeshares Some Kind of Wonderful Heaven-on-Earth

Margot Sheehan's article "I Went for the Gold... A Brief Fling with the Timeshare Biz" (February 25) failed to reflect the true picture of our industry.

Your readers deserve to know that vacation timeshare-

Reader

SAN DIEGO'S WEEKLY



Page 20



Page 36



Page 60

APRIL 1, 1993

TABLE OF CONTENTS

NEWS & FEATURES

Slabs of Persia Straight outta Iran, merchants discuss the high price of rugs and exile. By Lawrence Osborne	20
Letters	3
City Lights A Kearny Mesa mall could be the site for San Diego's next spectacular airplane disaster; and City Lights Shorts	4
A creeping horror lurks around Lindbergh field Violence and martyrdom are foreseen by a New Age tennis guru	16
Straight from the Hip Matthew Alice warns us of the dangers of space fifth and unmask Uncle Sam	19
San Diego Architects Look South Building buffs predict a Bladerunner-esque future for our bustling burg. By Lawrence Herron	30
Box Seats at a Soul's Dissection Anita Brookner's <i>Frank</i> is a surprise and pleasure for Judith Moore	36

CALENDAR

Upcoming Events Highlights Hitler's favorite music-maker produced five hours of deeply moving leather-lung activity; a bold San Diego artist forsakes the politically correct for truth and beauty; and meticulous skill and patience transform chicken fetuses into lasting works of art	39
Guide Baja, outdoors, dance, film, lecture, in person, radio/television, sports, special, for kids, museums	42
As Seen on TV Abe Optimar unravels the mystery at the heart of the most spooky show on television	50
Roam-0-Rama With a prayer for clean air on your lips, scramble after Jerry Schad up the tumble of rocks at Oaktanita Peak	52
Hell.A. Lieutenant Parfrey takes a peek at the fire next time	53
Classical Music and Guide The splendid Prazak String Quartet visits Mandeville Auditorium, reviewed by Jonathan Saville	54
Art Review and Museum & Gallery Guide Jonathan Saville looks at some surprising prints by Salvador Dali, at the B Street Gallery	56
Theater Review and Guide Jeff Smith was less impressed than he thought he'd be by <i>Polserin</i> at the Old Globe	60
Pop Music The intrepid Gina Arnold pays a visit to the Waco Whacko	65
Movie Review and Guide Agnieszka Holland follows up <i>Europa Europa</i> with <i>Oliver Oliver</i> ; reviewed by Duncan Shepherd	93
Restaurant Review and Guide Eleanor Widmer is at first frightened by the new Cafe Bravo downtown, but her fear turns to enthusiasm after the food arrives	99

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Including specialized display advertising: Help wanted, instruction, services, Phone Matches, sports and fitness, rental/real estate, and automotive

The Sporting Box

Numbers from hunger San Diego's rapidly increasing Hispanic population has pushed the city's poverty rate to a record 13.4 percent, according to a new breakdown of 1990 census figures by the Greater Washington Research Center. It's the first time the local rate has risen above the national average of 13.1 percent, notes George Grier, who authored the study for the Washington think tank. "The San Diego numbers are startling," he says. "Your population went up 26.4 percent, from 875,538 to 1,110,349. But your Hispanic population went up almost 77 percent, from 129,900 to 229,519." Most of San Diego's Hispanic poor, Grier notes, are employed. But many barely earn minimum wage, "not enough to keep a family of any size out of poverty." In actual numbers, San Diego in 1990 had 142,382 people living at or below the poverty line, defined as an annual income of less than \$10,000 for a family of three or \$6,000 for an individual. That means America's Finest City has the ninth highest population of poor people in the country, just ahead of Cleveland, Phoenix, Memphis, and El Paso. — T.K.A.

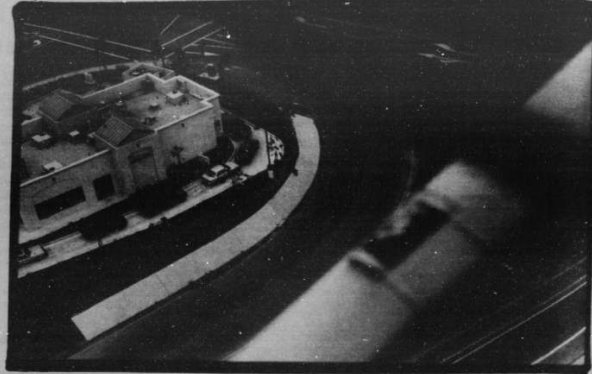
Light up the Roger The name Roger Hedgecock is bound to come up when two advisory committees of the U.S. Civil Rights Commission meet at the Holiday Inn Embarcadero later this month. The April 16-17 parley is set to delve into the "conduct and operations and accountability of federal immigration law enforcement officials, as well as the role the community and public officials are taking in respect to dealing with issues of racism, prejudice, and hate crimes," says John Dulles, a commission senior analyst. The Light Up the Border movement, in which people park their cars along the border and aim their headlights at would-be crossers from points south, has been promoted by Hedgecock on his radio talk show — and criticized by Hispanic activists. "That issue is sure to be brought forward," Dulles says, adding that "while my opinion is not relevant, I am a civil rights activist, and I'm very concerned about any form of prejudice or racism or efforts to bash the immigrant communities." — T.K.A.

Let 'em eat cash An initial report on the county's three-year-old Food Stamp Cash-Out test finds that needy San Diego families who get cash instead of coupons spend nearly 10 percent less money on food. The report, issued by the U.S. Department of Agriculture, also found that cash users suffer from diminished dietary nutrients and protein. Even so, county supervisors voted last week to urge state and federal officials to extend the experimental program beyond its expiration date next March because it has been saving the county \$1.2 million per year in administrative costs. According to Barbara Penn, a spokeswoman for the county's Department of Social Services, the vote was based on an official recommendation by chief administrative officer David Janssen, in which he asserts the USDA report "concludes that Cash-Out recipients are not disadvantaged economically or nutritionally." What about the 10 percent reduction in food value? Janssen didn't return phone calls. Penn says the cash-out program is a multi-step process that until the state is ready to roll out its Electronic Benefit Transfer system, which will let people pay for their food with a magnetic-stripe debit card. "They'll be at least two or three years off," Penn says, "and in the meantime, we would like this exception to the norm to continue." — T.K.A.

Field worker express Amador Stage Lines of Sacramento today launches a new bus line geared toward cheaply transporting Mexicans from the California and Texas borders to the San Joaquin Valley, where work awaits. The bus network will connect Sacramento, Modesto, Merced, Fresno, Los Angeles, San Ysidro, Tijuana, and El Paso, Texas. Operator manager Sally Sullivan says the line offers bilingual bus drivers and low-cost fares. A one-way ticket from Tijuana to Fresno costs \$45; from El Paso to Sacramento, \$78. There will be two southbound and two northbound runs each day between Sacramento and Tijuana, she says, adding that her company is particularly keen on attracting migrant Mexican field workers. "That seems lucrative," Sullivan says — so much so that later this month, Amador will be meeting with "regional growers from up here to see how we can team up." — T.K.A.

Contributor: Thomas K. Arnold

The Reader offers \$25 for news tips published in this column. Call our voice mail at 235-3000, ext. 440. Or fax your tip to 283-2951.



Crash-site view of Hawthorne Center

"You've got this pastel retail center with a big computer shop, and now you're only going to allow a bumper chroming shop next to it?"

The Crash Site Politics Built

By Thomas K. Arnold

Directly across Interstate 163 from Montgomery Field airport, just west of the main runway, is a shopping center that some say never should have been built. Each day, hundreds of small planes take off and land directly over the center. Some

day, say the critics, one of those planes may fall and take hundreds of lives. The \$25 million Hawthorne Center retail complex opened for business last October. Its first tenant was a 25,000-square-foot computer discount store called Computer

City. Leases have since been signed with a mattress store, hair salon, dry-cleaning establishment, and a huge Japanese supermarket, expected to draw thousands. The center's property manager is currently negotiating with two office-supply stores.

William H. Sanders, a general aviation pilot and the safety officer of the 150-member Conair Flyers Club, is the center's fiercest critic. He's also an FAA-designated accident prevention counselor for the San Diego region. Sanders regularly flies out of Montgomery Field, and he's quite concerned.

"The law says there should be no commercial use in an airport 'clear zone,'" Sanders says. "And yet the city basically gave itself permission to ignore the airport land-use plan and grant the permits anyway — regardless of the law, without regard to public safety."

The nearly four-acre site, formerly a bulldozer parking lot owned by Hawthorne Machinery, lies within Montgomery Field's flight activity zone, a 29-acre patch of land along Kearny Mesa Road over which all aircraft using the airport's main runway must pass on either takeoff or landing.

The Comprehensive Land Plan for Montgomery Field clearly states commercial use in the flight activity zone "would not be acceptable."

Why, then, was the building permit issued? The story filled with charges of inco-

Continued on page 4



"The Port made no effort to identify the cause of contamination, but rather, sat on its hands and did nothing, apparently on the assumption that the problem would somehow go away."

Seven Stealth-Blobs Surround Airport

By Melinda Powelson

San Diego International Airport sits on top of layers and layers of underground toxic mud, much of which was created by the aerospace industry over the past half-century. Port District officials estimate they will have to spend up to \$34 million dur-

ing the next four years just to begin cleaning up the land surrounding the airport, which is contaminated by heavy metals, carcinogens, and a multitude of other hazardous materials.

Of most immediate concern is a giant "blob" of jet fuel that has seeped from the airport's fuel tank farm, located near Harbor Drive and just east of the airport's main entrance. The plume has traveled halfway across Harbor Drive. Port authorities have begun a "defensive" cleanup of the site, but they admit that containing the spill has not been easy.

The plume is fairly stable, in that it is not migrating at a rapid pace, but migration is possible," says Ralph Hicks, environmental engineer for the Port District. "We don't think it will [hit the bay], but there are no guarantees." If the oil does in fact seep past the road and into the ocean, it will contaminate the bay's fragile ecosystems.

"Certainly if the

fuel reaches the ocean, it will harm some of the [bottom-dwelling] organisms there," says John Calvert of the Department of Health Services. "Keep in mind, however, that this is very light fuel, and it will float on top of the water, so it probably won't threaten most fish and plant life."

Experts estimate that oil began seeping out of the underground fuel farm about 25 years ago. Most of the 27 tanks were built in the late '50s, without the advantage of modern anti-corrosive technology. Over the years, tiny pin holes have allowed thousands of gallons of jet fuel to drip into the porous soil below. Hicks wouldn't confirm the size of the spill — estimated by consultants to be between 50,000 to 100,000 gallons — except to say, "It's a big plume, and a serious problem."

According to court records, Chevron U.S.A., Inc., one of the tank operators, reported an early oil spill to the Port District in an August 1970 letter — but no cleanup action was taken.

It wasn't until the county health department investigated the site in 1987, and ordered the Port District to clean up the area, that decontamination procedures began. The Port District hired the consulting firm of Woodward-Clyde to study the area and determine the extent of the contamination. A year later, the Port hired a second firm, Geoscan Environmental Consultants, to investigate and propose a remediation plan.

"We have spent about \$1 million on consultants with regard to the tank farm," says Hicks, who estimates the entire cleanup cost at \$3 million. In 1991, the Port installed a \$600,000 jet fuel removal system, designed to control the

hydraulics of the groundwater and recover some of the jet fuel from the plume.

"We've had some difficulties with the system. It hasn't been as effective as we hoped it would be," says Hicks. Since it was installed, the pumps have recovered about 3500 to 4000 gallons of fuel from the plume.

"We are doing some things now to increase its recovery efficiency, which has been lacking." Under normal circumstances, we'd go and close the [farm] down and get right at it," Hicks says. "But you can't close it down because you'd have to close the airport. So what we have to do — and again it's not the best of all circumstances — is to set up some type of defense. And the defense is a pump-and-treat system."

A new tank farm is slated to be built in the next two years for an estimated cost of \$10.8

million, says Lawrence Pierce, the Port's director of engineering. "We plan to build two one-million-gallon above-ground tanks," he says. Until that project is completed, he says, planes will have to continue to get fuel from the existing farm. This means that the system that will ultimately clean up the plume cannot be constructed until at least 1995.

In the meantime, the Port has been locked in a heated court battle over who is responsible for the mess. The District alleges that Chevron, ARCO, Shell, Texaco, Union Oil, Jimmar Services, and Aircraft International Services, spoiled the land by leaking the fuel, and should therefore pay for cleaning up the plume.

Mark Martin, the Port's attorney, says the companies should bear the entire blame. "Under California law, these companies are responsible for

cleaning up the hazardous waste site. The Port's agreement with them clearly states that they are responsible for safely operating the underground fuel tanks. Part of their contract specifies that they will cover such expenses," he claims in the lawsuit.

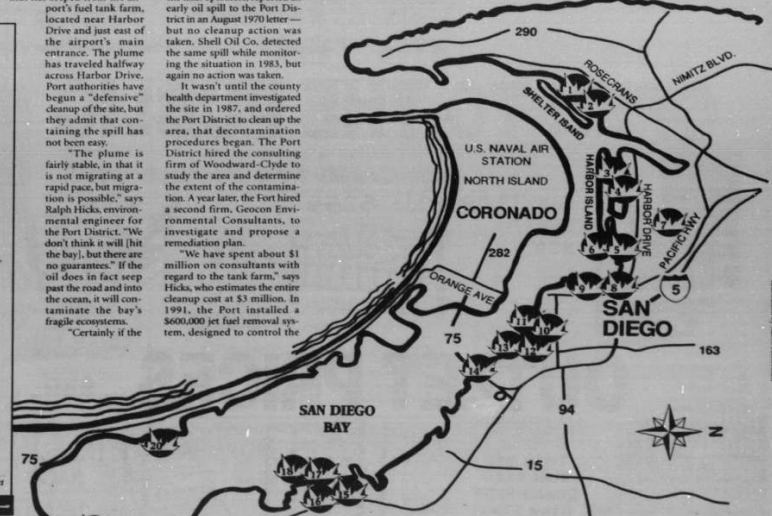
The defendants, on the other hand, claim the Port has been negligent in supervising the land and say that it should have started the cleanup many years ago. "We believe that Chevron informed the Port about a leak from one of their tanks in 1970, and Shell informed them again in 1983," says Al Greenstein, a spokesperson for ARCO, one of the co-defendants.

In both of these instances, "the Port made no effort to identify the cause of contamination, but rather, sat on its hands and did nothing, apparently on the assumption that

Continued on page 12

1. Tongue Point Hydrocarbon Contamination
2. Commercial Basin Heavy Metal Contamination
3. Lockhead PCB Contamination
4. Airport Fuel Farm Petroleum Hydrocarbon
5. Tasey Ryan TCE Contamination
6. East Harbor Island Lagoon PCB Contamination
7. General Dynamics-Covair Contamination
8. Solar Turbines Hydrocarbon, Heavy Metals, Organic Compounds
9. Chevron Embarcadero Petroleum Hydrocarbon Contamination
10. Convention Center Site Suspected Heavy Metals, Hydrocarbon Contamination
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17. Pacific Steel, Inc. Heavy Metal, Hydrocarbon Contamination
18. PACO Terminals Copper Contamination
19. Refractories Petroleum & Hydrocarbon Contamination
20. Coronado Cays Site Heavy Metal Contamination

Source: San Diego Unified Port District



THE BLOBS

CITYLIGHTS CITYLIGHTS CITYLIGHTS CITYLIGHTS

Crash Site

continued from page 4
petence, bureaucratic foot-dragging, and city hall influence-peddling, begins back in 1984, when the flight activity zone first came into being — a full seven years

before the city granted a building permit to the Hawthorne project. The zone was established by the San Diego Association of Regional Governments (SANDAG), acting as the Regional Airport Land Use Commission, as required by state law. Shortly afterwards,

the city council ratified SANDAG's Comprehensive Land Use Plan for the area surrounding Montgomery Field. The plan barred high-intensity development within the entire flight activity zone and said the only acceptable uses would be "agriculture

(except livestock), natural recreation areas or habitat and species preservation areas" that would not attract "large numbers of people." The plan also called for the city council to refer any requests for building permits or other development activities in the area to

SANDAG, which would then rule on whether or not the plans were consistent with the airport land-use plan. For seven years, however, the city did nothing. As air traffic at the airport continued to rise, along with neighbor-

continued on page 8

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every Thursday except the last
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continued from page 8
hood noise complaints, the Hawthorne property remained commercially zoned. The city also failed to pass a law incorporating the land-use plan's requirements into the municipal code, despite several internal memos from city plan-

ning director Robert Spaulding. In one such memo, dated August 23, 1989, he wrote, "This is to remind you of the City of San Diego's responsibilities under the regulations adopted by the San Diego Association of Governments, which serves as the Airport

Land Use Commission for the San Diego region.... The [city] must ensure that all applicable proposals are referred to the ALLUC for a consistency determination before the proposal is adopted for approval by the city."

In the spring of 1990, the

Hawthorne site was sold by Tom Hawthorne to James Zimsky, of Coast Income Properties. The transformation of the bulldozer parking lot into a shopping center was already in the design stages, and in July 1990, a month after escrow closed, Zimsky got his permit

from the city's building department — despite the fact that the proposed development was obviously in the airport's "clear zone." SANDAG was never notified.

In March 1991, the city finally got around to passing an "enabling ordinance," which

implemented the airport land-use plan's requirements. By then, however, the Hawthorne permit had already been issued, and construction on the shopping center began, as scheduled, in November 1991.

Last summer, the Kearny Mesa Community Plan was under review, and that prompted the city planning department to take a second look at the Hawthorne project — and at all other commercially-zoned areas within the flight activity zone.

Armed with the new municipal code, planners recommended a general down-zoning from commercial to industrial. At the time, the shopping center was nearing completion, and the alarmed owners — faced with the prospect of not being allowed to lease their new building — went to the city council for help.

Rebecca Michael, an attorney with the influential law and lobbying firm of Petersen & Price, represented the mall's owner, Coast Income Properties, at the October 5 council hearing. She argued that the building permits for the Hawthorne Center had been obtained before the airport land-use plan's requirements were put into the municipal code, so her clients had every right to proceed. "If you pull a copy of that ordinance," she says, "there's a typical grandfather clause, so the ordinance is not retroactive."

The city council heeded her argument and approved a motion by councilman Tom Behr, in whose district the Hawthorne property is located, to exempt the site from the down-zoning recommended by the planning department.

Financial disclosure statements show that in May 1991, just two months after his election, Behr received \$900 in campaign donations from members of the Petersen law firm. Paul Petersen, his wife, and the couple's son, Matt, each gave \$250, the maximum allowed by law. Rebecca Michael gave \$150.

Behr denies any untoward influence was brought to bear. Rather, he says, he favored giving the developers the go-ahead because they had already obtained the permits to build the center. And restricting development after the building was completed, he says, would have been tantamount to "locking the barn door after the horse is gone."

"This is a series of actions, the city had allowed that center to develop," explains Behr. "Mistakes or otherwise, they were allowed to build out, and what we would have done with this down-zoning would have been wrong — and likely to result in a massive lawsuit we would have lost."

But the story doesn't end there. The shopping center's

continued on page 10



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continued from page 1

the problem would somehow go away, resolve itself, or be taken care of by others who don't own the land," wrote ARCO's attorney, Tim Taylor.

To this, Hicks replies: "It's kind of interesting how they use that argument: It's like we knew about (the spill) way back when, and we happened to mention it to you in passing, so you are responsible."

This complicated legal fight has continued for four years now, prolonged by a series of motions for extensions and other maneuvering. According to court documents, the conflict is no closer to resolution than it was in 1980. The Port's attorney wants to delay the decision even further. "We're going to ask the judge for another continuance," says

Martin.

While the airport's "blob" is a big problem, it's not the only toxic hazard that borders Lindbergh Field. A few yards south lies Lockheed Missile & Space Company, which once built and painted wooden models for testing. Port officials say Lockheed has contaminated the soil and groundwater of its three-acre lot with Polychlorinated biphenyls (PCBs), a hazardous substance and known carcinogen.

According to a site assessment performed by environmental consultants, several oil stains appear on the property near a hazardous materials storage yard, which previously housed virgin chemicals, hydraulic oil, solvents, paint, and heavy metals. Officials are concerned about structural materials and the buildings on the western side of the property. Cleanup estimates for the

site run from \$800,000 to \$1 million, but the process will not start for at least six months to a year. "We've received a proposal from the consultants, but it didn't outline a specific plan to clean up the site," says Hicks.

Tele-type Ryan Aeronautical, a military defense contractor, occupies 43 acres of Port land at Lindbergh. The company uses heavy metals to manufacture parts for the U.S. Air Force. Tele-type Ryan is implicated in the Port's biggest cleanup effort, the Convair Lagoon, which is also polluted with PCBs. "The Lagoon cleanup could cost anywhere between \$1.5 million to \$30 million to clean up," says Hicks.

Mark Day, spokesperson for the company, says Tele-type submitted a preliminary plan to clean up Convair Lagoon to the Port District and expects a

continued on page 14

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continued from page 12
response sometime this summer. Hicks says the Port will soon receive an Environmental Impact Report detailing the extent of contamination. After

we receive the report, then we will begin remediation," says Hicks.

Teledyne Ryan was first pegged as a major toxic polluter in 1988, when the

Regional Water Quality Control Board discovered that PCBs were discharged into storm drains and the lagoon 58 times during rainstorms from March 1985 to December

1987. Responds Day, "The storm drains run through many properties including Lindbergh Field, General Dynamics, and a small part of the City of San Diego. We are not taking responsibility for the contamination, but we're willing to do our part to clean it up."

Hicks says the Port has identified several isolated spots on Teledyne Ryan's property that are contaminated with a solvent called trichloroethylene (TCE), which the company used on metal surfaces for painting. "A small quantity of TCE spilled along the airport fence," says Day, "and we are waiting for instructions from the Port for how to clean it up." The city's biggest aerospace contractor, General Dynamics-Convair, is also on the Port's list of sites requiring hazardous waste cleanup. Over the past two years, the company has received numerous toxic waste violation notices from the

County Office of Hazardous Waste Management. In December of 1991, for example, the gasoline tanks near Building 30 sprung a leak. On May 29, 1992, the company reported a release of chromic acid, aluminum, and leachate near Building 75. And on March 20, 1993, General Dynamics reported jet fuel contamination between Buildings 52 and 42 and under Building 80. "We don't know what all of the contaminants are," says Hicks, "but we expect to find heavy metal contamination at the facility." The Port has not estimated a cost for the cleanup.

Finally, there's Solar Turbines. In 1991, it was fined

\$250,000 by the Environmental Protection Agency for the improper release of polluted wastewater into sewers between 1987 and 1991. Between 1980 and 1986, Solar removed 34 underground tanks filled with jet fuel, kerosene, gasoline, and diesel fuel. The Port has not estimated the cost for decontaminating the 26-acre site, nor have they started the procedure.

In total, there are seven major toxic contamination sites surrounding the airport — most connected to the troubled aerospace industry. According to Hicks, the financial well-being of the Port is not in question. He says the Port has budgeted for the cleanup, but it doesn't intend to be left holding the bag. "The cost will be split between tenants, former tenants, insurance companies, and the Port. If the Port did it alone, we'd go bankrupt for sure."



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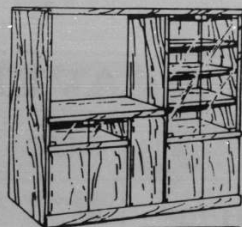
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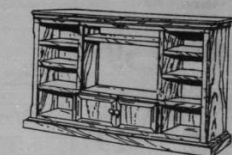
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Berkman says he's heard people say they'd die to save the Stardust. "The potential for standing in front of the bulldozers and/or violence appears high."

New Age Tennis Guru Whacks Trolley Plan

By Jamie Reno



Randy Berkman and members of Naked Earth jam just feet away from the proposed trolley line.

Who is the real Randy Berkman? A reluctant Renaissance man from Ocean Beach, Berkman, 43, is impossible to pigeonhole. One résumé lists him as a tennis professional who has taught at clubs and

gyms throughout San Diego for 15 years. Trained by a U.S. indoor champion and once sectionally ranked, Berkman, who played varsity singles for San Jose State University for three years, has written articles on tennis for *Tennis* and *World*

Tennis magazines. Another résumé lists the same Randy Berkman as a psychotherapist and new-age guru, who conducts biofeedback training, has a successful marriage counseling practice, and is the author of several

relaxation cassettes as well as an array of academic articles such as "Phenomenology and General Systems Theory as Methods in Psychotherapy" from the *American Journal of Psychotherapy*, to "Sai Baba The Holy Man..." and the Psy-

chiatrist" from the *Yoga Journal*.

In person, still a third person emerges, that of an aging poet/activist who studied philosophy and religion in school, protested against the Vietnam War, and still pens politically correct poetry. Recently, he wrote a hippie lament called "Subdividing Eden".

"So we're subdividing Eden, there's no reason to wear a crown, came when thousands of trees got in the way, we don't charge to cut 'em down. Which one of these is the real Randy Berkman?" I guess I'm a little of each," he says, smiling. "It all kind of goes together. Really, all I care to be known for these days is my work with the RVPF." The River Valley Preservation Project is a local environmental group Berkman founded a year ago whose purpose is to stop any further development of the San Diego River floodplains in West Mission Valley.

According to Berkman, the group — which now has between 30 and 40 official members — began as a small collection of neophyte environmentalists, most of them members of a local world-beat/reggae band called Naked Earth. Three members of the band (which performs at local clubs) along with two caretakers, live on a few acres in Mission Valley called River Valley Farm, just west of the eleven-hole River Valley Golf Course.

Once a fully functional horse stable with a huge vegetable garden, the farm — which has the feel of a '60s commune — grows mostly palm trees these days. The band rehearses in a shed just next to the main house, which regularly floods and forces them to move their guitars,

drums, keyboards and amps to higher ground.

A little over a year ago, Berkman, who teaches tennis next door at the River Valley Sports Center, got to know the band after they saw one of Berkman's anti-Mission Valley development petitions in Ocean Beach. Soon after, they joined forces. "We were on identical paths. We had the very same thing in mind, to stop development in the river valley," says Berkman, who specifically opposes the proposed Trolley line extension through West Mission Valley, which, if constructed would run directly through the farm's living room.

The trolley extension, which the Metropolitan Transit Development Board currently estimates will cost about \$231 million, is a six-mile route that starts in Old Town and heads through the heart of Mission Valley, winding up near the stadium. According to Berkman, it would destroy wetlands, wildlife habitat, and some of the most beautiful scenery in the city. "It would be an absolute crime to see this area developed," says Berkman, who believes the proposed trolley line is also potentially "very dangerous" for humans.

The trolley would be constructed on the San Diego River floodplain, an area Berkman says is subject to frequent flooding and vulnerable to damages because floodplains are comprised of alluvial deposits and will "turn to mush" during a major earthquake. "It happens when the underlying sandy ground liquefies during large earthquakes," he says. "It's called liquefaction. Most of the real severe damage in the San Francisco earthquake in 1990 occurred

continued on page 18

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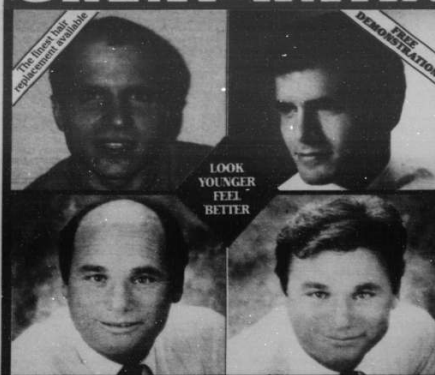
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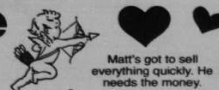
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Trolley Plan

Berkman believes federal law now prohibits any further construction on San Diego's floodplains, if there is a viable alternative. He says the ban traces back to an executive order signed in 1977 by then-president Jimmy Carter.

Ben Machol, an engineer with the Environmental Protection Agency's Water Management Division in San Francisco, says it "remains to be seen" whether or not the condition to which Berkman refers can stop the proposed developments in West Mission Valley. Machol says the grant

As for getting the affected wildlife — which includes foxes, squirrels, ducks, geese, and many species of birds — to move to the new spot, Lorenz adds, "I'm not an expert, but it can be done. You can introduce some animals to the new area, and they can get used to it."

Loren also discounts Berkman's suggestion that building on the trolley line on a floodplain is potentially dangerous. "In the event of an earthquake, it will be one of the last things to move," he says. "We are not worried about the soil, and the results of that testing determine the depth of the foundation. This project will be extremely earthquake safe."

In addition to the trolley line, the site includes a housing and office complex that Chevron Land Development Co. is proposing to develop on the Stardust Country Club. Chevron's so-called "first phase," the first approved by the city council in 1988, and currently being amended, calls for the construction of hundreds of condos and apartments, possibly 100,000 sq ft of office space, a 25-acre golf course, and a quarry stop on what is now the 100-acre Stardust Country Club property.

Berkman argues the project is "a disaster waiting to happen" and that it is "right out the heart of our city." He would add at least 27,000 to trips a day, causing more congestion, water and air pollution. And even coupled with

estimates, it would only reduce daily vehicle miles traveled by about 1 percent through the area.

According to Berkman, Mission Valley is the largest grassy open space left in the city. "It's the only San Diego River running through, thousands of trees purify the air. The proposed development, like the Chevron development, would cause irrevocable damage to this city," Berkman says. "It's a tragedy that we have to save the Stardust." The potential for standing in front of the bulldozers and/or voting against the development solution, he'd like to see city generate the course with money from golfers. "I've heard that they're going to charge \$100 a hole, but the course it now makes \$15.1 million a year. As a public course, I think it could make much more."

Mark Urban, project coordinator for Chevron, replies that the project is "not a private land, and the public doesn't really have a say in its use." He adds that open space is not the "most important part of the project," and that "the critics that

mostly grass and trees. From what I understand, Mr. Berkman doesn't want any more of the New York City Valley at all. We just don't have the same point of view. We have been working closely with them, but they don't seem to be very cooperative. But with [Berkman], there doesn't seem to be a middle ground.

According to Evonne Fries, a project assistant at Chevron, the lease for the Starbuck is up for renewal this year. "It's going to be renewed. The development is on schedule," Fries is aware of Berkman and his company. "I don't know if I've ever seen him. I don't know him, but I certainly know of him. I've got all kinds of things from him, but I don't know him. I'm handing out flyers and having rallies. But the fact is, the Starbuck is going to be developed. The development is going to do it."

A prolific poet and magazine editor, Berkman has written for such diverse publications as *New Dimensions*, *New Times*, *Woman's World* and *Black World*. He is currently there. He wrote his master's thesis on "dealing with brain


Born and raised in Stockton, Berkman started playing tennis at 16. At about the same time he began to read books on sports and became involved in activism. An admitted looper, he has never married. "Why tamper with success?" he asks. "I enjoy it."

Why has saving West Mission Valley from development become such a consuming cause?

"Because I've lived in San Diego for over 20 years. I care about the future of this city," he says. "I don't want to see where I spend most of my time," he responds. "If they develop this area, it'll be just like the rest of the city. The Russian Roulette game this city is playing. If we are not successful in stopping these developments, we're taking San Diego for good. But I really don't think it's too late. To paraphrase Pat Paulsen, 'We can't stop the train, but we can change its destination.'"

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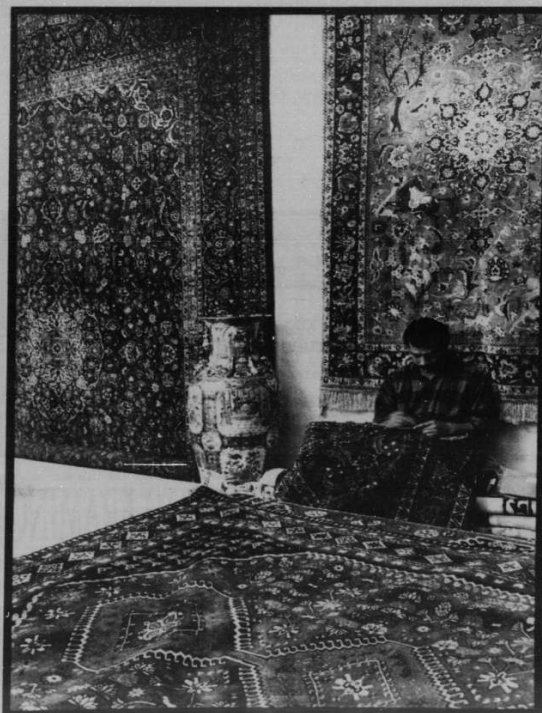


was tall and thin and frequently wore a swallowtail coat and top hat, but this, apparently, is just coincidence. For a thorough history of our favorite uncle and many other American symbols (including "In God We Trust," which was the brainchild of a Pennsylvania minister and Lincoln's secretary of the treasury, not the Founding Fathers), read *Alton Ketchum's Uncle Sam: The Man and the Legend*.



Kamran Ghandizadeh

Taste Is Almost A Compensation For Exile Itself SLABS OF PERSIA

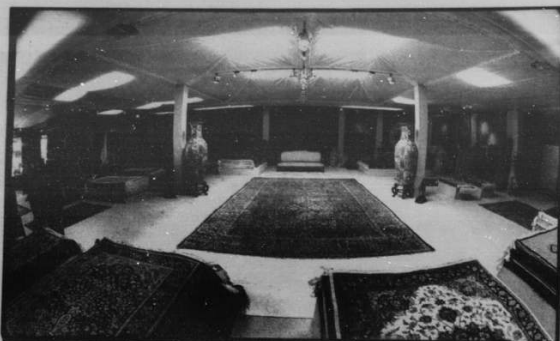


(continued from page 1)
in a series of absurdist skits, Mr. Exile tries unsuccessfully to rent an apartment, hold down a job, and open a bank account. Nothing is possible. In the meantime, he suffers from feverish nightmares about Ayatollah Khomeini, the Iran-Iraq war, and Tehran's revolutionary demonstrations. As for reality, it goes from bad to worse. Fired by a vicious Mexican employer, spat on by unscrupulous Pakistani wheeler-dealers and, finally, by drunken redneck winos, his miserable experiences confirm the audience's worst fears. America is a dubious gamble. The new arrival is little better than walking meat ready to be spiced, charbroiled, and eaten by the sharks of the New World.

Mr. Exile is frequently shown on Iranian TV in Los Angeles and is avidly watched by the wealthy, successful pro-monarchists sitting in their fabulous Westwood-Beverly Hills homes (now largely a reconstruction of North Tehran), as well as by the respectable small businessmen who are, in their terms, no less successful in their adopted country. Why then does the Chaplinesque Mr. Exile touch so raw a nerve among the Iranian diaspora, regardless of their actual economic and social position? The answer lies in the strange psychology of exile itself, voluntary or otherwise.

There is much talk these days about the world expansion of Iranian culture (likened by some enthusiasts to the exuberant re-birth of Persian-Islamic culture in the 11th Century, when it finally freed itself from the shackles of Arabic culture). But for those Iranians who live here, the renaissance is ambiguous. It is the old immigrant dilemma: Integration or authenticity? Acceptance or withdrawal? Purity or contamination?

For the Iranian store keepers and businessmen of San Diego, and particularly for those who run the carpet stores in La Jolla, Iran's most visible outpost here, the question is as skewed as for any other migrants. Iranian writer Mehdi Abeh has said of Iranian shops in the U.S., "Persian carpet shops are perhaps the quintessential Persian locale. And shopkeepers are perhaps the most culturally interesting... because they often re-create nostalgic cultural settings in their public spaces." And



pet is where cultures mix. At least, that's what I like to think. Girard Avenue has of recent years certainly seen the carpet business mix cultures. No other street in San Diego has been so gently Orient-

"America really has to lose its Iranophobia sooner or later. We don't like the mullahs any more than you do."

talized. The Persian-owned rug shops fill both sides of the avenue, erecting unexpected vistas of exotic, carpet-strewn courtyards bubbling with improbable Beirut-style hybrid luxury or cool with the simple austerity of a frugal store run by a small-time entrepreneur.

The Iranians call these latter shops *kashis* and they are often run by a *hadji* (one who has made the pilgrimage to Mecca at least once) of independent means. Over the last ten years, a potent middle-class and entrepreneurial Persian immigrant culture has found its feet here, fleeing either political terror at home or the declining inner cities of their adopted country. By the estimate of one publisher of a local Iranian newspaper, San Diego County is home to 60,000 of his countrymen. And the global diaspora of professionals and intellectuals created by the 1979 revolution produced a strange new class of exile. Unable to find work in the professions for which they were

trained, the doctors, lawyers, writers, teachers, and scientists turned to an archaic, mercantile vocation that immediately opened itself up for them in the West and that comfortably identified them as stereotypical Orientals. By an ironic twist of fate, the thoroughly Westernized Persian professionals became the avatars of the fabled bazaar, straight out of the Arabian Nights. And they did what Persians were supposed to do: sell carpets.

The impeccably polite Mr. Ghandishah, having unraveled the mysteries of the rug knot to his visitors, sits, on the edge of a pile of Chinese wool needlepoints and runs one hand over the soft surface. The topmost carpet, in vibrant jewel tones, shows a variety of geometric knot devices in mulberry red. Every carpet, he points out, tells a story. And surrounded by carpets day and night, each one a labyrinth of symbols and charms, one becomes fatidically philosophical.

"The Chinese call these patterns 'knots of destiny.' I must say I learn a lot from reading carpets. They're a constant reminder of a different world, a different language. I think of them as poems written in different materials — wool, silk, and so on — and their presence is comforting. Carpets have a real permanence to them. Some of my *kirman* rugs here are hundreds of years old, and you can read their age in them directly if you know how to look into them. Being hand made, each one unique, they betray their place in history in a beautiful way.

"For example, I have a special feeling for Persian rugs. They have an aura that is purely Persian. After the revolution, many Persian weavers moved into exile in Pakistan and Turkey, and when I see their carpets I see their nostalgia. That, in my opinion, is why so many professionals in exile who had powerful, highly respected jobs in

pre-revolutionary Iran don't mind going into the carpet business, which, you know, was a pretty low trade for an educated man. But here they find comfort in it. Carpets are a living connection to the old world. And then Persians have taste. They love to be near beautiful things. And for us, exercising taste is almost a compensation for exile in itself."

Ghandishah smiles in the un-American way: dry, reserved, melancholy, courtly. With a patient weariness with the world of mass production and simple price tags.

"America is a beautiful country," he says with the same impeccable and possibly genuine politeness. "But a *kazak kilim* with 250 knots per square inch... that is real beauty! That is a question of a poet's eye."

La Jolla's Asian Rug Institute puts it simply enough in its standard guide to carpet investments for Americans. "The Oriental mind," it says, "attributes a specific meaning to each color. These meanings are an intricate part of the East-

suburb of what used to be Tehran. Either that or it conforms evenly to the image of a silvery, small-town, Eisenhower-era America potentially seductive to the rising bourgeoisie of the Third World. Whatever the reason, of all the towns and cities of the United States the Persians claim, La Jolla is the one closest to the Tehran-that-was ideal. And in La Jolla, the mullahs have not yet erected their megaphones and scaffolds.

But the colors are truly just that. Practically alone of all contemporary American immigrants, they cannot trade with the mother country or draw on its resources of capital or materials because of the current federal embargo. The Persian carpets in the stores are either smuggled out via the Pakistan land route or have been in circulation in the Gulf States and the West for years. The Iranian revolutionary government also became fierce about carpets, the cultural patrimony was not for sale, and carpet smugglers were sometimes hanged in impromptu executions. Thus the carpets are mostly non-Persian. Less expensive Chinese tufted carpets and flat weaves and even cheaper Roman rugs are sprinkled among the rarer antique Persian *kermans* and the \$75,000 *Soungs*. From this the Persian draws a pessimistic and fatalistic lesson.

"I don't profess," says the arch Ghandishah,



Arjang Esmatollah and Marjan Esmatollah

"to understand politics. But the massive presence of current Chinese production here is the result of President Nixon's two visits to China in 1971 and 1972. Because the Chinese have a live connection with the American market, they can adapt organically to its changing tastes. Of course there's a long history in the Chinese-American rug trade. At the beginning of the century, American importers practically controlled the Chinese production at source. I suppose that's what the Tehran government wants to prevent in Iran, because the same was true in Iran. Iran began exporting carpets in the 16th Century; but in the

1850s, it was the Germans, English, and Americans who set up the factories in Mashhad, Tabriz, Sulmanabad, and so on. That may be, though I think now Iran is willing to do business at last.

"For us, the embargo is a disaster. The Chinese can exploit the market as much as they want just because the U.S. decided to get on with them. I regret that deeply."

If carpet production has one thing that unites it globally, it is (with the exception of European carpet weaving) its Third World provenance. Carpets are typical products of Third World labor. In Iran, Ghandishah points out, they are the

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The average Romanian pile consists of about 70 knots per square inch, woven with an all-wool pile on cotton warps. That's coarse enough for adults to do, so production in Romania is done mainly by women. A Pakistani *Jalidar Bokhara* might have 180 knots per square inch, which is high, though men are usually the weavers in Pakistan and India. A *Mori* from the same country

can have as many as 440 knots. In China, weaving is done in cooperatives that produce anything from the "tufted" rugs, which aren't handmade at all, to Sino-Persian styles that can contain up to 270 knots. But a Persian carpet will frequently have over 300 knots per square inch — so fine that only a child's fingers can put it together. Sometimes it's wise, dealers say, not to mention that to Americans. But it's also true that, as the rug countries become industrialized and labor laws come into operation, the art is being threatened. You can't, it seems, have your cake and eat it too.

cost \$100,000 if it were made in the USA. Indignation about the exploitation of children, it appears, rarely extends as far as one's wallet. "A carpet is the product of thousands of years of history because the actual production is unchanging," says Ghandishah. The dyes, the weavers, the cutters, the designers all work within an illiterate craft tradition that is millennia old. Why are we sensitive to colors in rugs? Because we know what the colors are fabricated from. We know the flowers, berries, insects, roots, herbs, and metals that they come from. That is why our relationship to rugs is a spiritual one: they are tabs

of Persia that we take around with us. We know the difference between an acid-based aniline or a chromium dye and one made from nature. The tone, the shading, the arrangement of color have exact and subtle effects upon us. "I'm afraid that is also what divides us from Americans when it comes to carpets. We don't see these artifacts in the same way. For an Ameri-

We succeed, like the Koreans, because of the indestructible family unit, which makes a certain kind of economic growth possible. Carpet stores keep capital and growth within the Iranian community.

can, a rug is an investment that yields ten percent a year with high liquidity. For me, I see perhaps a motif of the Tree of Life — water in the desert, eternal life — and certain feelings are aroused. Not because Americans are less spiritual, but because they have a different language. In fact I'll just say this, that I've been here since 1974 and I think that La Jolla is, well, the loveliest place on earth.

He pauses to wonder if this might sound just a little extravagant, then decides that no, it doesn't sound extravagant at all. After all, even the climate is just like home. And climates are mystical things. "Perfect, perfect," he purrs. "Look at that sky. The climate tells you everything about a place, we think. Remember, nothing in this world is accidental."

Iranians have their own language to describe exiles or emigrants and the psychological and spiritual states that often bleed or afflict them. Exiles proper, people cast out of Iran against their will, are called *avareh*. Voluntary exiles, on the other hand, are known as *muhajir*. The former are considered souls in torment. In fact an *avareh* is often seen as paralyzed, suspended in a surreal limbo, a nonworld. The Iranian psychiatrist Gholam Hosein Sa'edi has described this condition in detail, relating it to the high levels of depression

among Iranians in California. The writer Abedi describes it as "not a freezing of time but a slow dying from gradual gangrene."

There are words, too, to describe the inner states of both *avareh* and *muhajir*. The *avareh* does not integrate successfully into foreign societies. He lives in nostalgia, a world of folkloric references, jokes, and parables. The *muhajir*, on the other hand, integrates very happily. But both can live in split psyches. The inner world is where the individual exile feels most real and where he is a Muslim. There he finds a melancholic sense of gravitas, a deep privacy. But to the world of commodified indulgence and superficially pleasurable appearances, he presents a public mask that enables him to exist in the alien world he has arrived in. The tension between these two sides of his personality is detectable in many a Persian. Melancholy and privacy side by side with mercantile exuberance.

This can be seen strangely played out in American-Iranian TV. By 1990 L.A. had an average of 17 hours per week of Iranian programming, more than for any minority except Hispanics. Most of it is secular, anti-Khomeini, and pro-monarchy. Iran itself is constantly fetichized. On the one hand, the logos and opening and closing framing clips are from pre-Islamic Iranian imperial motifs, emphasizing splendor and power; on the other, today's Iran is shown as a ruin, completely devastated by war, intolerance, and oppressive violence. There are interviews with torture victims, video clips of executions and morgues, accounts of hangings, rapes, and stonings. The writer Hamid Naficy calls this representational country "a ruined land in the throes of death."

But Iranian TV also has the highest ratio of advertisement to programming in the U.S. As much as three-quarters of Iranian TV time is filled by commercials. Thus, the tragic tone (which promotes solidarity in the community while at the same time alleviating guilt about having deserted the motherland) is constantly and weirdly juxtaposed with hysterical celebrations of consumer capitalism... BMWs, exotic herbs, flavored crackers, and — very heavily promoted in the

Iranian world — all kinds of cosmetic surgery and transformations of the individual's legal status. Naficy comments that "all this is tantamount to whistling in the dark..."

The sense of helplessness that all this induces is potent. And here it is perhaps that the appeal of the carpet comes into its own. It is traditional, solid, fixed. It is a spiritual bridge with the past and with the other world. Carpet dealers, in addition, transfer to their new environment much that characterized them in Iran, whether they were in the carpet trade or not. There are typically three types of carpet men recognized by Iranians themselves.

First, there is what is known as the *ostakhvandar* or "holder of bones," a solid fellow who owns his own capital, does not have repayments to make, does not borrow, and who, because he is not under the gun to make quick profits, does not really care that much if people

I don't believe there's any such thing as cultural purity. We are Americans. We marry Americans and live with them.

buy his carpets or not. He has a stock of merchandise that is increasing in value anyway. He is serene, a little aloof perhaps, interested in real connoisseurs with whom he can talk serious carpets, and he explains all the time about the declining standard of customer. "There used to be a time," he will say gloomily, "when people really knew their carpets. These days, the trash we get in here... you wouldn't believe what I have to endure."

Typically, he will be a *haji* from an old merchant or industrial family, well connected with the local *mullah* back home, who runs a family concern in which all members, including in-laws, are given shares.

Secondly, there is the aggressive and ruthless entrepreneur-shark type who borrows cap-

ital and builds large, nationwide carpet store chains often run by his brothers and sisters. Unlike the noble *haji*, who does everything in his stores himself, even the cleaning of the carpets, this second type hires peons to front and manage his various operations. He practices a form of commercial warfare — the pincer tactics of ruining competitors by opening shops on either side of them and holding would-be going-out-of-business and auction sales. This type of operator has no hesitation in using deceptive methods against his fellow Iranians and often runs bizarre ads in the press: "EBI case: hundreds of Persian carpets, \$100-\$1000 at auction, no minimum; auctioneer, Colonel X." Colonel X will turn out to be a former customs officer hired by the dealer, and the "auction" will not be customs-seized items; he will simply rent space at the custom house to sell his own merchandise. Needless to say, relations between these two types of dealers are bitter and mutually contemptuous.

The third type is basically an old-style small business entrepreneur, a *kush*, who has many investments other than carpet stores. He wears baggy pants, speaks no English, and complains bitterly about the revolution and all its works. He will, perhaps, have made his first fortune in Iran before the revolution, drilling wells and selling pumps and irrigation pipes. He will have been sentenced in absentia by the revolutionary courts for "capitalism" and will use his carpet operation as a means of siphoning money out of Iran. He will have gone dutifully to the local *mullah* and had his money "cleaned", but then, outraged at the *mullah*'s exorbitant interest rates, he will rebel and be ostracized. He is constantly teased for being a "serpent sitting on a treasure."

None of these three types of merchants typically belongs to the local Islamic institution. Their only contact with organized religion will usually be at times of crisis or necessary yearly rituals such as Ramadan and Muharram. The legal side of marriages are handled in the American court-

house and then registered with the Iranian-interests section of the Algerian embassy in Washington. Only fear of making an error in vital rituals will send them to the clerics. For Iranians, like all Muslims, are terrified of putting a foot wrong when it comes to certain rites of passage.

The day after death is especially dangerous. Souls who do not properly proclaim their allegiance of faith to angels in the hours immediately after death revert to being Jews or Christians and so go directly to hell. There are even jokes about the angels who do the screening process being Arabic speakers who don't understand the Iranians when they make their ultimate proclamations. Expert guidance is surely needed at such times. For even carpet dealers can be sent to hell for the smallest slip-up at the last moment.

A few blocks down Grand stands the modest Persian Gallery, another *bazaar* run by a dealer of the first type, a dignified *ostakhvandar* who runs the shop with his wife and who asks, for political reasons, to remain anonymous. Persians do not talk willingly or easily about their private lives and prefer a measure of anonymity in their dealings with the world of *shah* or masks.

A former civil engineer in Iran, he retains the dry, courtly inculturability of a wary exile, even as his little girl tumbles over his knees and he banters things domestic with his wife. He has an aristocratic taste for antique English furniture and talks seated behind an 18th-century writing desk embellished with a surface of fragrant 300-year-old leather.

"I opened this store for my wife, so she would have something to do while I was teaching engineering and studying for a second degree. It's not that profitable, really, but the rugs keep their value always. I have a small number of real clients who know carpets and buy them for a good reason. But mostly these local stores are not in it for large profits. Short-term outfits bringing rugs in from wholesalers in L.A. and New York make money, but they do it unscrupulously. There's one on this street, who shall remain nameless. Dealers complain about the embargo, but

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actually the embargo keeps Iranian rug prices high for us. The U.S. is selling trucks and computers to Iran and buying oil in return, but carpets are specifically excluded for some reason. This only helps the smugglers in Dubai and the Emirates. And it damages the American export economy, because Germany and Japan are pouring household goods into Iran. Of course there are American goods there — Zest, Ivory, Palm-

We don't like Arabs in Iran. They're just disorganized tribalists deep down, and in fact it was always we who ran their administrations.

olive. American soap is highly prized. I must say. They take the Western labels off in Dubai and put Arabic ones on instead.

"As for carpets, most Iranian carpets exported legally go to Europe now, whereas here it's the Indians and the Chinese who are making the killings. America really has to lose its Iranophobia sooner or later. We don't like the *mullahs* any more than you do, but Iranians of any kind are pragmatists first and foremost. Trade comes first, absolutely."

The curious thing about our proprietor is that, in his simple black suit and stiff, white, tieless collar, he has the air of a serious, reasonable *mullah* himself. And he underscores how accurate the Iranian carpet dealer typologies are when he says, "Americans, you know, don't really care for or understand carpets. If you're brought up with DuPont wall-to-wall at \$50 a yard, it's normal. I'd say Americans, contrary to their reputation, have a hard time dealing with real luxury. They like things cheerful and cheap and useful. Carpets are like wine. They appreciate, they're long lasting. There are very few people here who want a 'clean' carpet image with marble or wood floors. You have to know how to savor colors and designs and rugs, just as you would textures in wine."

"I've noticed that Americans, on the whole, are very attracted to nomadic rugs with simple, geometric designs. Solid, bold colors. It's the similarity to Native American artifacts that makes them comfortable. Americans are a very nomadic people at heart. They're uncomfortable with urban luxury; they're always moralizing against it. And they admire simplicity, ruggedness. The values of the road. Now the intricate, very floral carpets of the great Persian urban tradition, which is the source of most rug design all over the world, are inimical to all that. Tribal, village rugs will always be popular here because they are in some strange way familiar to the American psyche, which is very Native American. It could be a fashion, of course. With rugs it's

always 20 percent fashion, 80 percent constant substance. But I think there's something deeper there.

"Why do Afghan *kilims*, very simple rugs with no pile, sell so well here? Because they're textured, bold, simple. The *lambas* are taken in summer to the mountains, in winter to the plains... there is no loom. Base and pile are made of crude wool manufactured in a tent. There is no access to colors, so the dyes are simple — red, blue, black. There is no design change from line to line. And because they use their own wool that they make themselves, their rugs sell cheaply. All of this weighs unconsciously in the mind of the person admiring a tribal rug. There's a simple relation to nature, with no formality to deal with."

The city rug, on the other hand, is very formal. City rugs change and develop, whereas village rugs remain immemorial. The city rug is made in factories, with an establishment behind it, with hired weavers who have their own styles. In the village, the farmers weave in winter in their spare time, so again their stuff is much cheaper.

"Now Europeans love city carpets, as do Middle Easterners. Urban Muslims and Europeans have a lot in common culturally. They like the same kinds of artifacts because their rhythms of

life are very similar. The French, for example, love these very formal silk rugs just as Lebanese people do because the tribal soul does not really exist there. They are sophisticated urban cultures. America, though, is a more complicated story. A much more ambiguous story."

Nearly all Iranians are proud of their immigrant record. They see themselves as precisely one of those sophisticated urban cultures predicated to succeed in any environment. They gravitate toward the coasts and to Houston. "The farming people of the Midwest," he says simply, "are not palatable to us." Today there are, he goes on, more than a million Iranians in the U.S. mostly in L.A. and Houston, a sprawling middle class made up of real estate dealers, bankers, doctors, construction bosses, engineers, and rug sellers.

"I've never felt hostility from Americans, surprisingly enough. We do not have the mentality of victims, and being a victim is largely a mental state. Americans are used to minorities, unlike almost every other country on earth. My child goes to an American school and an Iranian one, and I myself feel at peace here. A lot of Iranians work in the San Diego government, and construction and electronics in California are full of them. Iranian kids don't pick eccentric majors; it's one of three: medicine, engineering, or science."

"As for L.A. after the riots, I think we should stay, although it's more dangerous for us... we're the second biggest group of property owners in Beverly Hills. Westwood. And a lot of that hostility was explicitly anti-Asian. The whites are fine, they accepted us, but the others... though perhaps we should also make more effort to make ourselves understood."

"We succeed, like the Koreans, because of the indestructible family unit, which makes a certain kind of economic growth possible. Take carpet shops. Without families they'd disappear. But carpet stores keep capital and growth within the Iranian community, so we're in control of them. We take the family extremely seriously. We're used to real suffering, not the kind of 'suffering' you talk about here in the ghettos. We

know real war, famine, sacrifice, a real secret police. Americans don't know the meaning of those things. They find it impossible to sacrifice anything. We don't accept divorce, for example. We try to make marriage work. And we give time to our children. It's not a conservative perspective; it's a necessity for survival, success, excellence. This is what makes a successful community instead of a failed one."

About the hybridization of Islamic people living in America, he says, "Well, I don't believe there's any such thing as cultural purity. We are Americans. We marry Americans and live with them. When I was a child I read the American Constitution; I always believed in the individual's basic freedoms. I still go to the library every day to do research and improve myself. You know, I didn't want to become a carpet dealer, but there it is. I couldn't earn a living teaching in a university. But we adapt."

I had to leave suddenly, just after the revolution, but I don't regret my own Americanization. Because when I heard that Iran was going to become totally Islamic, I knew that I could never live there and grow. My family was a military family under the Shah, generals and so on, so I was also afraid. At that time, you could get a dollar for 70 rials. Now it's 1500. So I was lucky that I left immediately. And then our revolution was a genuine Islamic revolution anyway. It was an 'export revolution,' utterly fake and divorced from the real heart of the people. The educated masses bought the myth for a while, but for me — I was educated in Vienna and Cologne — it was a sham."

"I came to San Diego straight away, no hesitation, since I already had relatives here. And yet, on the other hand, I keep a Persian lifestyle. My diet is Persian. I cannot eat American food. Our basic living is communal, and everything is faced together in it. We lived more or less peacefully for 2000 years with our religious minorities, and fundamentalism is completely alien to the true Persian mind. Our mosque here was built by the Saudis, but hardly ever go there. In fact, most Iranians here have divorced themselves from re-

gional Islam. Why? Well, you have to remember that Persia is much, much older than Islam, so we can let it go much more easily than the Arabs. For them, Islam is everything. What would they be without it? Nothing. Their culture before Islam was nothing. They were just a bunch of goat-herders in the desert scavenging off other people's trade. In fact, Persian culture and government historically were destroyed by Islam, by the alien Arab invasion. We don't like Arabs in Iran. They're just disorganized tribalists deep down, and in fact it was always we who ran their administrations. It was our resources that powered the Islamic Golden Age. So we're different from most Muslims in that respect."

"Take our calendars. We don't just have the Qamari, or Qu'ranic calendar, as most Muslims do. We have that and we have the *Shamsi*, the

You just write that I have the biggest store in the area and that no one beats my prices, no one, anywhere.

Zoroastrian solar calendar, which is our civil calendar. So we have our own sense of time that is unlike anyone else's. We have our own months that are alien to Islam. And where Muslims count the year 1979 as the year 1400 Q, we also count it as the year 1358-59 SH. It's a parallel sense of time. That's why we can go our own way and why we don't have any problems dealing with an alien environment like America. Because we are already composite. And I, for one, will not be going back anywhere."

Cultural heterogeneity is a fact of life for immigrants. But is also a fact of life for every culture anyway. As the Egyptian writer Zaki Naghi Mahmud has said, "Contemporary borrowing of alien... elements merely repeats the practice of [heritage], for one origin of Islamic rationalism is Greek, while many of the mystical and Gnostic influences in Islam were borrowed from

India and Iran."

Wheels come full circle, and the eternal history of migrations, influences and counter-influences, hybrids and cross-fertilizations goes on and on, as it always has. And carpets? Well, Iranian intellectuals love to use carpet metaphors. The writer Abdi says grandly, "Iranian culture increasingly is woven on a geographically situated loom, one beam end set in Iran and one set in Europe and America. Each end contributes new bits of warp or wool. The result perhaps is not so much replicated carpet pairs like those woven on a traditional loom, but rather perhaps like a Sholmanzar Bakhtiari carpet in which each square is different, or those Qashqai-Shirazi carpets in which new colors — radios, airplanes, cameras, trucks, televisions — are constantly being introduced onto the field."

Unprodigiously the flashiest rug store on Girard belongs to the most aggressive operator, Mr. Arjang of Asian Rugs and Kilims, at number 7650.

It's an opulent four-story Arabian Nights emporium known as Arjang Tower, with the largest selection of Turkish and Iranian rugs in Southern California. The topmost floor houses the man's private collection, "the most breathtakingly beautiful Persian and highly collectible rugs known to man," as a recent ad puts it.

Arjang is known about La Jolla for his fancy cars and his silk suits (as well as his Persian hyperbole), and the interior of the Arjang Tower reflects it: silver columns, arches sprinkled with reflective stars, huge iron chandeliers, glass cases with words, coins, vases, and china caskets. Plush leather sofas dot the rooms, between the small tables piled with rugs and displays of dried flowers.

On the "rare Caucasian" and Turkish rugs hung from the walls are tags that read, "Invest in your Lifestyle," "Rugs for America" is the store's motto, and Arjang intends to live up to it. Impatiently, the handsome, silk-suited young Persian entrepreneur explains his style, which is already brusque and culturally neuter. "I've been

here 15 years, and my family was here before me in La Jolla. La Jolla has been fabulous for me, except for my brush with the *Roader* ten years ago, when I sued them for slander. They wrote about me that I was making money out of selling stuff that wasn't as good as it could have been, which was true at the time, but the article was excessive, pure and absolute slander. Anyway, you just write that I have the biggest store in the area and that no one beats my prices, no one, anywhere."

"I know what people want, and I know that everyone buys rugs. About 20 percent buy old rugs, and the connoisseurs know what they're looking for. They look for soft, worn, aged color... the color you get from old vegetable dyes, not the mineral dyes you have these days. Vegetable dye has more feeling, it's more alive. I guide them to that. I have everything they need under one roof."

He looks at his watch nervously and leans forward. "Well, any more questions?"

The contrast with the courtly and leisurely *hadiji* across the street could not be more startling. Time, for Arjang, is obviously money.

Does he love carpets?

He looks utterly nonplussed. "Sure, they're beautiful."

Do they create resonance for him?

"Sure, they're my heritage."

Does he think of returning to Iran?

"Sure, for holidays."

Does he think Iranian culture today is soven between two ends, one in Iran the other in America?

"Er, sure, two ends."

He rises abruptly to direct his energies more usefully elsewhere. Not being a client with a fat wallet, your average journalist is as disposable as a box of Kleenex.

As we stroll to the door, though, Arjang decides to inject a more philosophical note into the proceedings. "What is a great carpet?" he muses. "I've put it in that leaflet I've given you. It is an artist's communication to all mankind, that a man lived, loved, and triumphed. That is the meaning of a carpet. It's as simple as that."

And on that astonishing note, the meeting is over.

A few doors down from Arjang is another plush carpet store, Ziba, which seems to promise the third type of carpet dealer. There are some similarities in style with the Arjang Tower: in the *kilim* room are a rotating marble ball in water, a bird cage, a glass cage filled with sweets, and a desk magnificently adorned with a silver cigar lighter in the shape of a boat and an intricate leather pen holder. As soon as the affable and charming owner appears in person, however, you know that you are in a different cosmos altogether.

"Oh, those people who set up 'going out of business' signs all over the place..." sighs the warm and effusive Husain Hazary, fourth-generation carpet dealer, with a contemptuous fluttering of the hands. "The worst thing happening now with the Iranians here is our lack of cooperation. We are not working together. There's too much rivalry. Poor Mr. Negh over there was forced out by the pincer strategy. The problem also lies with consumers. American customers don't understand price heterogeneity. We are endlessly having to explain why one carpet is more or less expensive than another because each one is unique and individual."

"Most of our money comes from collectors ready to really spend. Local people in La Jolla usually want cheaper, decorative tribal pieces. Not much money in that. And those customers, other... he rolls his eyes in disbelief, "they lie, they mislead, they cheat. You have to really watch them closely. They come in and say, 'I want a black carpet.' I know every black carpet I have by heart, like a shepherd with his sheep, and so I know what the price is. But they expect to haggle, like we're in a bazaar somewhere and I'm a devious Oriental."

"When I first came here in 1970, I had to write an essay in my language course called 'President in the Year 2000.' I still think about what I put in that essay. Americans are prejudiced like everyone else. Iranians frequently have to change their names here. Who wants to be called Husain in this country? I personally have never had prob-

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actually the embargo keeps Iranian rug prices high for us. The U.S. is selling trucks and computers to Iran and buying oil in return, but carpets are specifically excluded for some reason. This only helps the smugglers in Dubai and the Emirates. And it damages the American export economy, because Germany and Japan are pouring household goods into Iran. Of course there are American goods there — Zei, Ivory, Palm-

We don't like Arabs in Iran. They're just disorganized tribals deep down, and in fact it was always we who ran their administrations.

olive. American soap is highly prized, I must say. They take the Western labels off in Dubai and put Arabic ones on instead.

"As for carpets, most Iranian carpets exported legally go to Europe now, whereas here it's the Indians and the Chinese who are making the killings. America really has to lose its Iranophobia sooner or later. We don't like the *mullahs* any more than you do, but Iranians of any kind are pragmatists first and foremost. Trade comes first, absolutely. The curious thing about our proprietor is that, in his simple black suit and stiff, white, tieless collar, he has the air of a serious, reasonable *mullah* himself. And he underscores how accurate the Iranian carpet dealer typologies are when he says, 'Americans, you know, don't really care for or understand carpets. If you're brought up with DuPont wall-to-wall at \$50 a yard, it's normal. I'd say Americans, contrary to their reputation, have a hard time dealing with real luxury. They like things cheerful and cheap and useful. Carpets are like wine. They appreciate, they're long lasting. There are very few people here who want a 'clean' carpet image with marble or wood floors. You have to know how to savor colors and designs and rugs, just as you would textures in wine."

"I've noticed that Americans, on the whole, are very attracted to nomadic rugs with simple, geometric designs. Solid, bold colors. It's the similarity to Native American artifacts that makes them comfortable. Americans are a very nomadic people at heart. They're uncomfortable with urban luxury; they're always moralizing against it. And they admire simplicity, ruggedness. The values of the road. Now the intricate, very floral carpets of the great Persian urban tradition, which is the source of most rug design all over the world, are inimical to all that. Tribal, village rugs will always be popular here because they are in some strange way familiar to the American psyche, which is very Native American. It could be a fashion, of course. With rugs it's

always 20 percent fashion, 80 percent constant substance. But I think there's something deeper there. "Why do Afghan *kilims*, very simple rugs with no pile, sell so well here? Because they're textured, bold, simple. The *lambis* are in winter to the mountains, in the winter to the plains... there is no loom. Base and pile are made of crude wool manufactured in a tent. There is no access to colors, so the dyes are simple — red, blue, black. There is no design change from line to line. And because they use their own wool that they make themselves, their rugs sell cheaply. All of this weighs unconsciously in the mind of the person acquiring a tribal rug. They're a simple relation to nature, with no formality to deal with."

"The city rug, on the other hand, is very formal. City rugs change and develop, whereas village rugs remain immemorial. The city rug is made in factories, with an establishment behind it, with hired weavers who have their own styles. In the village, the farmers weave in winter in their spare time, so again their stuff is much cheaper. "Now European love city carpets, as do Middle Easterners. Urban Muslims and Europeans have a lot in common culturally. They like the same kinds of artifacts because their rhythms of

life are very similar. The French, for example, love these very formal silk rugs just as Lebanese people do because the tribal soul does not really exist there. They're sophisticated urban cultures. America, though, is a more complicated story. I fear all Iranians are proud of their immigrant record. They see themselves as precisely one of those sophisticated urban cultures predestined to succeed in any environment. They gravitate toward the coasts and to Houston. "The turning point of the Midwest," he says simply, "are not palatable to us." Today there are, he goes on, more than a million Iranians in the U.S., mostly in L.A. and Houston, a sprawling middle class made up of real estate dealers, bankers, doctors, construction bosses, engineers, and rug sellers.

"I've never felt hostility from Americans, surprisingly enough. We do not have the mentality of victims, and being a victim is largely a mental state. Americans are used to minorities, unlike almost every other country on earth. My child goes to an American school and an Iranian one, and I myself feel at peace here. A lot of Iranians work in the San Diego government, and construction and electronics in California are full of them. Iranian kids don't pick eccentric majors; it's one of three: medicine, engineering, or science."

"As for L.A. after the riots, I think we should stay, although it's more dangerous for us... we're the second biggest group of property owners in Beverly Hills. Westwood. And a lot of that hostility was explicitly anti-Arab. The whites are fine, they accepted us, but the others... though perhaps we should also make more effort to make ourselves understood."

"We succeed, like the Koreans, because of the indestructible family unit, which makes a certain kind of economic growth possible. Take the carpet shops. Without families they'd disappear. But carpet stores keep capital and growth within the Iranian community, so we're in control of them. We take the family extremely seriously. We're used to real suffering, not the kind of 'suffering' you talk about here in the ghettos. We

know real war, famine, sacrifice, a real secret police. Americans don't know the meaning of those things. They find it impossible to sacrifice anything. We don't accept divorce, for example. We try to make marriage work. And we give time to our children. It's not a conservative perspective, it's a necessity for survival, success, excellence. This is what makes a successful community instead of a failed one."

About the hybridization of Islamic peoples living in America, he says, "Well, I don't believe there's any such thing as cultural purity. We are Americans. We marry Americans and live with them. When I was a child I read the American Constitution; I always believed in the individual's basic freedom. I still go to the library every day to do research and improve myself. You know, I didn't want to become a carpet dealer, but there it is. I couldn't earn a living teaching in a university. But we adapt."

"I had to leave suddenly, just after the revolution, but I don't regret my own Americanization. Because when I heard that Iran was going to become totally Islamic, I knew that I could never live there and grow. My family was a military family under the Shah, generals and so on, so I was also afraid. At that time, you could get a dollar for 70 rials. Now it's 1500. So I was lucky that I left immediately. And then our revolution wasn't a genuine Islamic revolution anyway. It was an 'export revolution,' utterly fake and divorced from the real heart of the people. The uneducated masses bought the myth for a while, but for me — I was educated in Vienna and Cologne — it was a sham."

"I came to San Diego straight away, no hesitation, since I already had relatives here. And yet, on the other hand, I keep a Persian lifestyle. My diet is Persian. I cannot eat American food. Our basic living is communal, and everything is fused together in it. We lived more or less peacefully for 2000 years with our religious minorities, and fundamentalism is completely alien to the true Persian mind. Our mosque here was built by the Saudis, but I hardly ever go there. In fact, most Iranians here have divorced themselves from organized Islam. Why? Well, you have to remember that Persia is much, much older than Islam, so we can let it go much more easily than the Arabs. For them, Islam is everything. What would they be without it? Nothing. Their culture before Islam was nothing. They were just a bunch of goat-herders in the desert scavenging off other people's trade. In fact, Persian culture and government historically were destroyed by Islam, by the alien Arab invasion. We don't like Arabs in Iran. They're just disorganized tribals deep down, and in fact it was always we who ran their administrations. It was our resources that powered the Islamic Golden Age. So we're different from most Moslems in that respect."

"Take our calendars. We don't just have the Qamari, or Q'ranic calendar, as most Moslems do. We have that and we have the Shamsi, the Persian solar calendar, which is our civil calendar. So we have our own sense of time that is unlike anyone else's. We have our own months that are alien to Islam. And where Moslems count the year 1979 as the year 1400 Q., we also count it as the year 1358-59 Sh. It's a parallel sense of time. That's why we can go our own way and why we don't have any problems dealing with an alien environment like America. Because we are already composite. And I, for one, will not be going back anywhere."

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You just write that I have the biggest store in the area and that no one beats my prices, no one, anywhere.

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Cultural heterogeneity is a fact of life for immigrants. But it is also a fact of life for every culture anyway. As the Egyptian writer Zaki Naghi Mahmoud has said, "Contemporary borrowing of alien... elements merely repeats the practice of [heritage], for one origin of Islamic rationalism is Greek, while many of the mystical and Gnostic influences in Islam were borrowed from

India and Iran." Wheels come full circle, and the eternal history of migrations, influences and counter-influences, hybrids and cross-fertilizations goes on and on, as it always has. And carpets? Well, Iranian intellectuals love to use carpet metaphors. The writer Abdi says grandly, "Iranian culture increasingly is woven on a geographically situated loom, one beam end set in Iran and one set in Europe and America. Each end contributes new bits of warp or woof. The result perhaps is not so much replicated carpet pairs like those woven on a traditional loom, but rather perhaps like a Sholmarz Bahkhtian carpet in which each square is different, or those Quashqi-Shirazi carpets in which new figures — radios, airplanes, cameras, trucks, televisions — are constantly being introduced into the field."

Indubitably the flashiest rug store on Girard belongs to its most aggressive proprietor, Mr. Arjang of Asian Rugs and Kilims, at number 7650.

It's an opulent four-story Arabian Nights emporium known as Arjang Tower, with the largest selection of Turkish and Iranian rugs in Southern California. The topmost floor houses the man's private collection, "the most breathtakingly beautiful Persian and highly collectible rugs known to man," as a recent ad puts it.

Arjang is known about La Jolla for his fancy cars and his silk suits (as well as his Persian hyperbole), and the interior of the Arjang Tower reflects it: silver columns, arches sprinkled with reflective stars, huge iron chandeliers, glass cases with words, coins, vases, and china. Plush leather sofas dot the rooms, between the small tables piled with rugs and displays of dried flowers. On the "rare Caucasian" and Turkish rugs hang from the walls are tags that read, "Invest in your Lifestyle," "Rugs for America" is the store's motto, and Arjang intends to live up to it.

Impatiently, the handsome, silk-suited young Persian entrepreneur explains his style, which is already brusque and culturally neuter. "I've been

here 15 years, and my family was here before me in La Jolla. La Jolla has been fabulous for me, except for my brush with the *Insider* ten years ago, when I sued them for slander. They wrote about me that I was making money out of selling stuff that wasn't as good as it could have been, which was true at the time, but the article was excessive, pure and absolute slander. Anyway, you just write that I have the biggest store in the area and that no one beats my prices, no one, anywhere."

"I know what people want, and I know that everyone buys rugs. About 20 percent buy old rugs, and the connoisseurs know what they're looking for. They look for soft, worn, aged color... the color you get from old vegetable dyes, not the mineral dyes you have these days. Vegetable dye has more feeling, it's more alive. I guide them to that. I have everything they need under one roof."

He looks at his watch nervously and leans forward. "Well, any more questions?"

The contrast with the courtly and leisurely *hadjis* across the street could not be more startling. Time, for Arjang, is obviously money.

Does he love carpets? He looks utterly nonplussed. "Sure, they're beautiful."

Do they create resonance for him? "Sure, they're my heritage."

Does he think of returning to Iran? "Sure, for holidays."

Does he think Iranian culture today is woven between two ends, one in Iran the other in America? "I, sure, two ends."

He rises abruptly to direct his energies more usefully elsewhere. Not being a client with a fat wallet, your average journalist is as disposable as a box of Kleenex.

And on that astonishing note, the meeting is over.

A few doors down from Arjang is another plush carpet store, Ziba, which seems to promise the third type of carpet dealer. There are some similarities in style with the Arjang Tower; in the *kilim* room are a rotating marble ball in water, a bird cage, a glass cage filled with sweets, and a desk magnificently adorned with a silver cigar lighter in the shape of a boat and an intricate leather pen holder. As soon as the affable and charming owner appears in person, however, you know that you are in a different cosmos altogether.

"Oh, those people who set up 'going out of business' signs all over the place... sighs the warm and effusive Husain Haery, fourth-generation carpet dealer, with a contemptuous fluttering of the hands. "The worst thing happening now with the Iranians here is our lack of cooperation. We are not working together. There's too much rivalry. Poor Mr. Neghi over there was forced out by the pincer strategy. The problem also lies with consumers. American customers don't understand price heterogeneity. We are endlessly having to explain why one carpet is more or less expensive than another because each one is unique and individual."

"Most of our money comes from collectors ready to really spend. Local people in La Jolla usually want cheaper, decorative tribal pieces. Not much money in that. And those customers, other... he rolls his eyes in disbelief, "they lie, they mislead, they cheat. You have to really watch them closely. They come in and say, 'I want a black carpet.' I know every black carpet I have by heart, like a shepherd with his sheep, and so I know what the price is. But they expect to haggle, like we're in a bazaar somewhere and I'm a devious Oriental."

"When I first came here in 1970, I had to write an essay in my language course called 'President in the Year 2000.' I still think about what I put in that essay. Americans are prejudiced like everyone else. Iranians frequently have to change their names here. Who wants to be called Husain in this country? I personally have never had prob-

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lenses, though during the hostage crisis I did have eggs thrown at my car. But I tell you what, Americans respect success as a bottom line, and if you have the best engineers and doctors in the world, you're all right here. And where else could you walk into the country, as a friend of mine did recently, with hundreds of Russian watches and pay only 10 percent duty on them? Nowhere else!"

Ziba resembles a giant tent, gathering light into the center and subtly reflecting the slabs of Persian marble and heavily plated gold lamps. Several of the Shah's family rugs rest here, along with several early 19th-century Sa'udi and Ker-

man carpets from Persia priced at over \$80,000. The great sheets of woven champagne, green, and berry-red silk and wool hung from the walls with their mystical intertwining of flowers, birds, and geometrical devices create a mesmerizing warmth. One thinks of the incredible Ardabil carpet in London's Victoria and Albert museum made for Shah Tahmasp in the late 16th Century, with 32,500,000 knots, the most highly priced carpet in the world.

"A Persian rug with a very high density of knots can last up to 300 years. And carpets are a better investment than gold or stocks. All you have to do is clean it with a stick and cold water.

In Iran, they clean the best rugs in a river and nowhere else. It'll increase at ten percent indefinitely. Look at this old Hamadan... a hot, hot rug. It's priceless. Look at those colorways. It's absolutely inspirational. See how an old carpet gives off a different spiritual feel? That's what is priceless. It is saturated with human feeling and experience.

"For me, carpets are like a disease, a complete obsession. I can't have a single rug in my own home because I cannot bear the thought of my kid or my dog in any way ruining it, even minutely. Half of my life has been taken up with them, and I never tire of it. They fill me with en-

ergy. One day, you know, I am going to take \$120,000 and build a national carpet library in San Diego. That is ultimately my greatest dream. I'm already saving. I'm going to educate America in the spirit of the carpet, even if I haven't yet made my pilgrimage to Mecca."

And, shaking my hand, "Mr. Exile" smiles the smile of reason and sees me to the door with the graciousness of a host seeing a house guest to a gentle exit. The Iranian diaspora has found its feet in the carpet trade, as elsewhere, and they will undoubtedly change the face of La Jolla in the years to come. ■

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Rob Quigley

Quigley is one of San Diego's most recognized architects, winning awards and a recent invitation to join the faculty of the new School of Architecture at UCSD. He has been an advocate of efficient, low-cost housing for people living in downtown San Diego. His designs range from community centers, libraries, and other public works to offices and residential buildings.

"What I like about Tijuana is its pedestrian vitality, its sense of color. There's an architectural abandon that happens on a small scale there, with people and their houses, which is very confident and doesn't happen here. You sense that there are no rules in the residential districts. And here in the U.S., there are thousands of rules: what you can do, what you can't do, zoning, front yard setbacks, fence heights, restrictions on the design of front doors, community groups telling you that your house must be white, zoning commissions telling you how high you can build. We just seem to thrive on restrictions here. In Tijuana, with a lot less rules, there is a more coherent result. You get a vibrancy, a spontaneity.

"In Mexico labor is cheap, materials are expensive. You can use handcrafted materials; you can actually lay a big building up in block."

"Part of what makes it this way is that it's not self-conscious. The result is something quite wonderful, if you extract that out of the issue of poverty. The cliché that Mexicans work with their hearts and Americans with their heads is true. Americans feel they've lost the mandate to be creative. We have to charge four times as much because of all the regulations. After you get done jumping through all these hoops, you're lucky if there's any creativity left because it's all been homogenized.

"All architecture ought to reflect its time and place. Anything



Rob Quigley at the Beaumont Building

built that's impacted by the social dynamics of the border ought to reflect that in its architecture. I'd like to think that everything we build is influenced by the locale — by being close to the border — but I'm not sure how.

"We recently designed a community center in the Sherman Heights neighborhood for a predominantly Hispanic clientele. The requests from residents were really sophisticated. They were very concerned about respecting the past of their immediate neighborhood: Victorian structures, Hispanic-influenced structures, arches, courtyards. The mass and weight of buildings. They didn't want a nostalgic reinterpretation of Hispanic buildings. That's very advanced, much more insightful than what you get from the engineering department.

"The arch was important as a symbol. Most interesting of

all — and what broke with what an Anglo client would have done — was their attitude toward the garden. This was different from anything I've been requested to do before. They saw the garden as being more important than the building itself. A total reversal of the Anglo tradition, of the relation of the building to the landscape. When we finish the project, the building not only turns into a backdrop for the garden, it actively turns into an aspect of the garden — there's a seamless interface between the building and the garden.

"They clearly did not want a Mexican building. There was not even any discussion about it. In fact, when they pointed to examples of Mexican influence, it was filtered through influence in the neighborhood. It was not first generation out of Mexico, but interpretations of Mexico by further generations.

"Mexican architects I admire are doing modern architecture. But they use materials that connect to the past. They're one of the few countries that's been able to create an identifiable national architecture in the modern movement. Mexico has a strong identity. There's a clarity in Mexican architecture that does not exist in the U.S. It has a scale and a power to it. A wonderful mix of European and Mesoamerican architecture of the desert, of pyramids, architecture of scale. I feel like an insignificant dabbler after seeing the muscular nature of the Mexican architect."

"In Mexico labor is cheap, materials are expensive. That dictates a certain type of architecture. You can use handcrafted materials; you can actually lay a big building up in block. You can create mass — thick walls and heavy things are labor intensive. You can't do that in the U.S. Here we have the opposite situation, relatively less expensive materials, and very expensive labor. We just can't afford the labor to do certain things, and yet we have technology to do things differently — light-framing kinds of things, steel with panels, for example.

"In Mexico, the architect still seems to have quite a bit of respect, as an artist. The architect's decisions have great weight and great prestige. In this country, architecture is thought of as a business commodity only. The concern is not with how wonderful a building is, but that it makes money fast. The short-term capitalist ethic, you might say. In other words, the artistic component of architecture is devalued here, whereas in Mexico it is highly valued.

"Developers in the United States are like tuning forks. They

respond to the vibrations of the city. The tuning fork is tuned to society and society is tuned to dollars. Developers will tell you, 'Whatever you do, don't win any architecture awards or prizes on my building.' In their minds, there is functional architecture — that sells — and aesthetic architecture — that doesn't. If a building wins an award, they think it's an ego trip and it won't work in the market.

"There's a story that a U.S. architecture professor took his students to a big developer's office in a downtown skyscraper. The developer said he was building a fantastic project, the most beautiful thing he had ever seen. He wanted to show it to them. When he reached in his desk and pulled out a portfolio, the students perked up. Out came a large sheet of paper — a spread sheet, and the developer said, 'Isn't it beautiful, look at that bottom line.'"



Joseph Martinez at Perkins Elementary School

Joseph Martinez

Martinez is a native San Diegan who studied architecture at Berkeley and Harvard. He is one of the principals in the firm Martinez, Catti & McArdle in downtown San Diego. Martinez has been active designing hotels, offices, commercial space, university buildings, and housing on both sides of the border. From his office high in the Symphony Towers building, you can see all the way to Tijuana on a clear day.

"Too often in the United States, architecture looks only at buildings. Ninety percent of the architects in this country are object builders. The building is abstracted from the surrounding environment. We've also forgotten about culture. We've abstracted culture and tradition out from our lifestyles because we've gotten

"In Tijuana, they designed the Zona del Rio, and they got it right! They built the great boulevard first, when nothing else was there. They put double rows of trees on both sides, and a median in the middle, plus wide lanes, big open traffic circles, big fountains. That's how you build a city."

caught up with the computer, freeways, traffic engineering, environmental systems, marketing experts, real estate brokers, developers, politicians, and the media. We've lost our sense of the richness of culture.

"So the real issue when you look at the border is how the border is being erased. Culture can be realized through aesthetics, through the arts. It might be realized through landscape architecture. This is one region; the air, the ecology doesn't stop at the border. There's no reason the landscaping could not pass through the border. Then there's transportation. There's no reason you should have to wait two hours at the border. Birds don't stop at the border. The whales migrate north and south. Air passes. Look at the demographics. Thirty years ago, maybe 10 percent of San Diego was Latino. In 1993, it's close to 20 percent in some parts. In Chula Vista, it's 36 percent. By the 21st Century, that number will be over 40 percent. In the whole state of California, it's going to be maybe 25 percent. Minorities are going to be the majority. Whether you talk about this is Mexico, or this is the United States, the movement of people is changing the grid. It will have to be a transparent border.

"I'm not enamored with the politics of Mexico. I'm not enamored with their pollution; I'm not enamored with their

violation of civil rights; I'm not enamored with the strong dominance the Catholic Church has on Mexicans and the poor; I'm not enamored with the government policies toward the poor people. I'm disgusted with the way indigenous people — the Indians — are treated there. I am enamored, though, with culture, and the history of culture, starting with the Olmecs and working up to the Zapotecs, Aztecs, Mixtecs, Toltecs, and to the present day. That opportunity is important, and the border offers the bridge from one world to the other.

"Even Mexican architects have divorced themselves from their previous culture and heritage. No one is looking at what the Aztecs have done, or the Maya and the Toltec. That has been sacrificed. You have the colonial period of architecture, from the 15th Century on, which was the great void. And then the modern period. Only Luis Barragan was sensitive to the greatness of Indian culture. He understood what architecture on this continent could be, just as the German Bauhaus understood what the international style meant for Europe. We still need to find the appropriate architecture for the 21st Century along the frontera.

"The architect in Mexico is a highly revered professional. He is also often the contractor and the builder. In the United States, an architect works for a developer or contractor. The status level is not as high. In Mexico, as an architect, you have influence, you have money, you have power. In the United States, you do not. There's a quantum leap when crossing that line.

"Mexicans tend to look at U.S. Latinos

what they need to resolve. It is for me. I object to a Mexican architect coming to the United States to do projects for a public client, like the City of San Diego or a school district. They should hire U.S. Latinos.

"My work as an architect focuses on culture and aesthetics. I've abstracted out things that relate to technology, computers, construction systems. Exclusive materiality. We look at how culture generates form. If you look at 1970s modernism — steel and glass — it's acultural. It was cultural in its time frame, but it doesn't tell the whole story. I believe in some designs, we can incorporate a more indigenous perspective — in materials, in heaviness of the base, in rustication and ornamentation — jaguars, serpents, eagles, or warriors. Those kinds of details. Also, intense textures of materials and colors. If you walk down the streets of Dolores Hidalgo, it's like walking down a color swatch in a paint store. Every building is a different color and they're vibrant, intense. You might have one building with individual units, and what distinguishes the units is just the color of the paint. The plaster, the bearing walls, run straight through, but it's the paint that separates one from the other. We're trying to use that principal in our designs here in San Diego.

"In Tijuana, they designed the Zona del Rio, and they got it right! They built the great boulevard first, when nothing else was there. They put double rows of trees on both sides, and a median in the middle, plus wide lanes, big open traffic circles, big fountains. That's how you build a city. It's no different in Rome or London or Tokyo or Mexico City or Washington, D.C. That's how you build great cities. It's better to have good streets and mediocre architecture than it is to have spectacular works of architecture and lousy streets. The problem is, you will get every kind of building and they won't relate to each other, because everyone is trying to outdo each other. But if you have a street that's organized, everything else will fit.

"Good streets will neutralize things. Revolution Avenue in Tijuana is one of the most exciting streets in Tijuana. It's alive. Whether the architecture is there or not is almost irrelevant. I can't tell you a single building on Revolution. I can't. But I can tell you: the sidewalks are really wide, the stores are really animated, the width of the street is good for the height of the buildings. There's music. It's lively. Sunlight comes down onto the street all parts of the day. The jai alai building is there. I can't tell you about most of the



Arvenda Revolution, Tijuana

as pools. We're not as good as... They see us as diluted culturally. There's a little bit of arrogance thrown in. When you're a person of status and wealth, you don't have to deal with the pesos. And you dismiss them. The irony is that Mexicans regard U.S. education as the highest quality and the best. Look at where most Mexican presidents or cabinet ministers got their education. In the U.S. at Harvard or MIT. So there's an intense jealousy of Chicanos and their U.S. education.

"A Mexican architect is not concerned about affirmative action. They're not concerned about migrant farm workers. They're not concerned about Latino enrollments in the university. They're not concerned about hiring of faculty members or about discrimination, or about la migra. They're not thinking about bilingual education. None of that is part of their livelihood or agenda. It's not part of

buildings. I can't tell you there are works of architecture you should go see. I can tell you to go see the street.

"San Ysidro could be the center for free trade in the 21st Century. San Ysidro could be San Diego's future. You look at its variable character. On one side, east of I-805, there's so much retail — PayLess Shoe Stores, Kentucky Fried Chicken, Church's Chicken, fast food — those are high-intensity uses, not too different from Tijuana. The architecture that's developed there is the second generation of buildings; the next level will be second stories — it will densify to something like Tijuana. Wouldn't it be interesting to see how you could make that connection? Revolution in San Ysidro Boulevard. Using trolley, high-intensity uses in the barrio. Tie the two urban environments together, and then let the architecture come, then the graphics, then the landscaping. We need a new

urban vision — it's in a valley, it's all connected. It's one region."

Ken Kellogg

Ken Kellogg was born in San Diego's Kensington neighborhood. He has practiced architecture in San Diego since 1958, after studying at three universities, University of Colorado, U.C. Berkeley, and University of Southern California. He is well known in Southern California for his unusual designs and work with natural materials like stone.

"The kind of architecture I do is 'Spanish' in style, like what was original back in Spain. In Mexico they like me because I'm a ditch digger. I don't wear all the fancy ties and the suits and all that, like these guys up here do. My work is site specific. It's not out of the drawer. You don't scrape your lot. You take into account sun, neighbor, street, landscape. You come up with an unusual design that will fit the circumstances. I favor wood, stone. A lot of people don't use stone anymore, but I'd say I've designed with stone in five or six different ways, usually indigenous to the area."

"I've been going to Tijuana since the 1930s. I've seen Tijuana probably closer and better than any architect born here. I remember going across the old bridge and seeing people lined up bathing in the river."

"What I like about Tijuana's architecture is the fact that San Diego is not involved. Keep the City of San Diego Planning Department out of Tijuana, and we'll have something that's vital to humanity. I like the uninhibited aspects of Tijuana, its people, its humanity. The way people try to make a living on their own. I like the parts most people don't like — the guy trying to pull you into his shop to do a paint job or an upholstery job on your car."



Ken Kellogg at the Churru Restaurant

Sure, they may have slums, but what do we have here but sanitary slums.

"I think Tijuana is more human. There are people walking up and down the street. They sell these terrible curios and things. I wouldn't buy one, but I think it's all great. I'm used to it. I was born in it. I think the *mordida* [bribe] is great. It's a salvation. When I was a kid, I was idealistic. I said, 'Oh, *mordida*, come on now, what kind of corrupt government!' But now, I'm changing my mind, after dealing with San Diego government for so long."

"You go down the street and commit a traffic violation. Most people don't stop at stop signs here. Over there, they slow down. There, if you break a traffic law, a cop comes up and tells you, you pay him ten dollars, and it's over with. He takes it home and feeds his family. Here, with all the integrity involved, the ethics — and I'm an ethical person — you spend a hundred dollars

to go to court — plus the time you take off from your business — and you don't know if you'll win, and it ends up costing a lot more here."

"The uninhibitedness allows for more creative design in TI. There's too much regulation here. The neighborhoods, the people. They want you to conform to their style. They won't allow you to seek your own identity. If you come in with a different style that disrupts their so-called 'character,' people get upset. Especially in La Jolla, where they think they've got the world by the tail. Let's get back to freedom of expression."

"We're past the industrial revolution. We're into computers now. As far as I'm concerned, any region of the world does not have to degenerate itself to primitive forms of style. Any region should be allowed to choose any world style, including something that hasn't been invented yet. That's the world today. To hang on to the archaic ideal, like Santa Barbara, with all that technology out there, it doesn't make sense. You can't even build two-story adobe because it's not considered seismically sound. So what you end up with is all pseudo, superficial. So why do we need to create a future of pseudism, rather than allow for individual creativity?"

"All that Spanish-style building in Santa Barbara is a matter of economics. They think they have the market there. But I don't like it. What I do like is the foliage, the trees, the eucalyptus, the gardens, the topography. The old Spanish buildings, including the mission, are great. But to try to make a landmark district, then have a group of ten or twelve people tell you that there's 15 styles of Mexican architecture that are allowed in the area. They don't know what the hell they're doing. Look at their buildings. Fake metal windows made to look like wood. They're not real. The real stuff is the old stuff. Preserve it, but don't try to duplicate it, because the more you duplicate it, the more you ruin the old stuff. You're trying to do something that isn't there. What's real is the old stuff that was built in a certain time with a certain technology. It was built by hand, by Indians. I'm a hands-on guy, and there's not too many

of us left in this business. I appreciate the old buildings, but now we're in a new ball game. Let the originals be distinctive and allow the new areas to flourish on their own. Irving Gill was one guy who could do something that was great, but there are few of those around."

"My clients don't come to me to do Spanish revival designs. There is some nostalgia for the land, the surf, the mud flats of Mission Bay. A lot of people do have memory of where they come from. What they focus on here is the weather. The average client here wants identity of self, an expression of their individuality."

"Keep the City of San Diego Planning Department out of Tijuana, and we'll have something that's vital to humanity."

their statement to the world.

"I think the San Diego-Tijuana connection is great. Do whatever you have to do to keep it going. If the international airport works, fine, but I suspect because Mexico's government is so different, we're not going to have much say so to plan things down there. We need mass transit to go through the border area. If we can connect along the coast, that would be nice. A connection to Ensenada would be great. We've got to get the Mexicans to widen their roads, though. They're dangerous."

"Mexico's presence here depends on Baja. Baja has the potential to be a very versatile, vital peninsula. If you don't put height restrictions on everything, it's a frontier, it has more coastline; it could be developed with a lot of luxury stuff, it has the freedom to do anything. If you build a highway, mass transit, throw all the goodies down there, everything, just spend arbitrarily. Build a superhighway, like an Alaskan highway — all the way down from Los Angeles, San Diego, all the way to Cabo, a real four-laner — that could be expanded to keep up with the trampling of the herd. Open that up and everything will grow, everything will prosper. It's got to grow. That's the direction to go, up and down both coasts of Baja. It can be done with taste. We don't have to have hotels to take over the beaches. That's what's gonna bring people down. That's what sells. But it won't be that controlled, which is the good thing about it."

Mark Steele

Mark Steele, originally from Michigan, has been an architect in San Diego since 1978. His office sits in a quonset-hut-shaped building he owns in downtown La Jolla.

"Whether we like it or not, our cultures are becoming blended at the border. There's a real opportunity down there to design projects that integrate the two societies, instead of drawing a line between them. But a lot of designs reinforce the border by putting up spiffy, juicy stuff on the U.S. side without paying attention to the Mexican side."

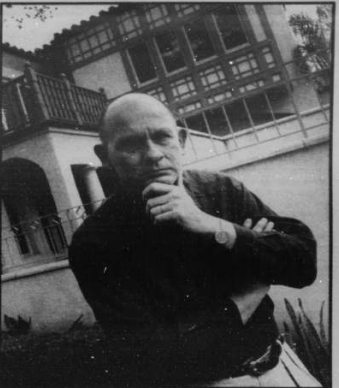
"The border zone itself is very utilitarian, with freeways and such. There's not a significant entrance to the countries from either side. There's no ceremony. It's very abrupt, impersonal. It's actually hostile. The whole area. In Detroit-Windsor, you have the river. Across the river is Canada. Down here, it's across these gullies and that wire fence is Mexico."

"I've only been to Mexico a few times. The border entrance is a very seedy kind of place. There's no elegance."

"The proliferation of Mediterranean architecture is kind of trite; it really isn't like we're on the Mediterranean. A lot of it is real pastiche kind of stuff, like Rancho Bernardo, which is corny and made-up."

to it. When you cross the border into Mexico, you feel like you're going into a second-rate place. And it really shouldn't be. Tijuana is becoming one of the major cities of the world, and most people don't realize that because of the way it is dealt with. There's no sense of demarcation at the border and no elegance to the transition."

"I don't know Tijuana very well. I mostly think of it in terms



Mark Steele at one of his projects on El Paseo Grande in La Jolla

of Third World problems. Mud streets. That's what I see. I've never thought of Tijuana as having any real identity or cohesive quality. I've been to Mexico City, and it had a real elegance about it but also a despair. Tijuana has very little quaintness. I've been

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"Europeans are, in general, more quality-oriented, and I suspect Mexicans are too. If you go to Europe, a lot of architecture is very simple, but it's much more highly detailed and better quality. There's a sense there that high-quality things — food, architecture, cars — enrich your life. In the U.S., there's an emphasis on jobs and earning money. Our designs end up cheesy and goofy-looking. Somehow, the attention to detail, an awareness of the world and how it enriches you has escaped Americans. And I don't know why. I mean, except for native Americans, we're all European or

something. I think it's about quality. The real difference between us and Japan or Europe or Mexico is quality. We just don't understand it, we just don't make a commitment to it. If people are oblivious to quality of life, they're oblivious to architecture."

Alfredo Larin

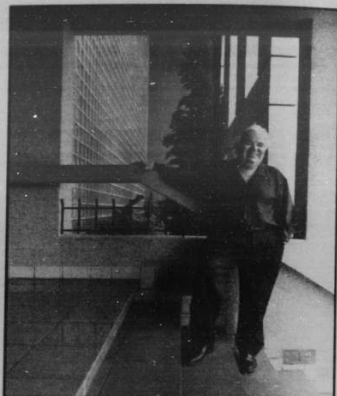
Larin, 66 years of age, lives in San Diego but was born in Mexico City. After studying architecture at Cornell University, he has lived and worked in both the United States and Mexico. Truly a binational architect, he's been practicing in the San Diego-Tijuana region for some 30 years. Among his well-known designs are the Twin Towers of Agua Caliente, the Plaza Patria commercial center and the Chapultepec Country Club in Tijuana, the Chicano Park kiosk in Barrio Logan, and Celadon Restaurant in Hillcrest.

"My designs are very modern. I don't necessarily try to inject Mexico into my designs. I try to adapt to each client."

"At the World's Fair in Sevilla, Spain, the U.S. pavilion was probably one of the worst designs, while Mexico's was one of the best."

In Chicano Park, they wanted a typical colonial kiosk, like every town in Mexico. So I said, 'Something's wrong here.' They wanted a circular kiosk with a red tile roof. I said, 'That doesn't fit here. This should be more Indian.' I showed them my proposed drawings for the kiosk. They loved it. The city government didn't like it, but they accepted it because they wanted to please the residents.

"Most of San Diego's architecture is bad. Ninety-nine percent of U.S. architecture is very bad. Europe and Japan are way ahead, 20 to 30 years ahead in architecture. At the World's Fair in Sevilla



Alfredo Larín at the Funeral Home in Titusima. Agencia Funeraria del Rey

Spain, the U.S. pavilion was probably one of the worst designs, while Mexico's was one of the best.

"There was a lot of architectural freedom in the United States 30 years ago. In Mexico, you never hear of a client suing an

architect. Here, it's daily. I'm sick of it. Any little mistake you make — in a joint, a doorknob — you get sued. When we draw plans now, we're not trying to do our best design, we're trying to keep from getting caught, getting sued. We have to have \$20,000 a year insurance. I don't like it.

The United States is going down the drain with this. Legal conspiracy. Everything is boxed up in legalities here. Products and materials are overpriced because we've got to cover your legal fees. You can't compete with anybody. In Mexico, I can do anything I want. Anything. Height — I can build right up to the property line. You look at the River Zone area, considering Mexico is a developing country, there's less money for government supervision, but it's a beautiful area. Landscaping, trees. And here in the richest country in the world? Slums. If I don't go to Tijuana once a week, I can't stand it anymore.

"I have a problem with the idea of searching for architectural roots in Southern California. How do you combine the Spanish-inherited past with the modern? People are going to kill themselves trying to do it. I don't think it's possible. There are too many things about Spain. There's modern materials, new structural capabilities. That's what counts. You need to adapt to new technology and create, not go back. Spanish and Mission Revival make me sick. I don't like it. I don't like the idea of going back to the way they did it was great. They didn't have the glass, aluminum, electricity, television. That was fine back then. We're much better off now. We don't want everybody repeating Irving Gill. All he did was copy Irving Gill. I don't want anybody copying Irving Gill. Frank Lloyd Wright that might be worth \$25,000. I wouldn't copy a thing from Frank Lloyd Wright. I would study his principles and use them. I would use them to create my own, my own new copy shape. And you should never copy from the past."

"This whole thing about 'context.' Context is fluff. I don't believe in it at all. They do this in San Diego. If you're designing a home, the San Diego Planning Department wants you to take into account the design of the house on each side. But what if the surrounding buildings are ugly? What if they're just old, very bad buildings? They want me to match them? Why? Why should I do that? That's not vernacular architecture. That's just bad. Early California architecture is bungalow. That's good. But to force you to match something next door that's bad, that's stagnation."

"Just to tell you the mentality of people who want to regulate everything, I had a run-in with people up in Rancho Santa Fe. One of my house designs had two chimneys together. They told me, 'You've got to change that.' Why? They said, 'It looks like a woman's breasts.'"

Tijuana is more creative than San Diego. Revolution Avenue is what it's supposed to be: a place to have fun. Stores, nightclubs, shows. Balconies overlooking the street. Those three blocks are like a room. The River Zone is a much better version of Mission Valley. You drive through Tijuana and it's a pleasure. There are rows of trees — it looks like a forest. There are the rotundas, the monuments, the landscapes. What do you see in Mission Valley? You can go faster, that's all.

"In Tijuana, they have monuments. They inspire people. They look good, they create landscaping, lighting at night. People walk

around and say, 'Here's my city.' In San Diego, you walk on Broadway in downtown, do you feel good there? You might get mugged or something. Tijuana, you can walk anywhere at four in the morning, you won't get mugged. They check the teenagers from the U.S. coming across the border into Mexico, rather than vice-versa.

"Along the border, if I was mayor of San Diego, I'd design a nice entrance into the United States. I'm coming into the greatest country in the world, and what's there? San Ysidro is a disaster. I would avoid going through San Ysidro. I'd get rid of the border guards. They look like gangsters or prison guards. Out on Otay Mesa, nobody's doing anything because they think the land is going to be used for an airport. We've got a bunch of jerks on the city council and planning commission. Anyone who thinks Twin Ports will get built is out of their minds. Mexico would never agree to this."



Twin Towers designed by Laris

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By Judith Moore

nitia Brookner's *Fraud* employs a traditional mystery opening. Two policemen arrive at the home of the narrator, a woman in middle years, living alone. "I was pleasantly comfortable circumstances," she says. "My family doctor, who has been treating her for a long time, had just called to tell me that I had failed several appointments." "Something," the doctor assures the police, "she would never dream of doing." The police leave. The narrator and Brookner reveal where Anna has gone and why.

Fraud takes its title from the narrator's leading up to the discovery of the body of a woman, even casually, from one narrator to the next, each of whom knows Anna, the reader learns Anna's story. The narrator, who is Anna's mother, leaving her mother Amy well provided for. Excepting years at the university with study in Paris and London, the narrator has lived in the salons of 19th-century French salons. Anna lived at home. So hermetic was their existence that the narrator, who is Anna's mother, never knew her early twenties. "The attendants griffed," she writes, "with mother, and that she might meet a wedding guest and fall in love with him." "Surprisingly red," her clothing attractive—but not enough to win from men the art of marriage.

aries last. Although Halliday never so much as proposes an evening out to dinner, Anna and I begin to wonder if he's really serious. The more we think about it, the more we realize that the more we don't entirely ditch in cultivation of these hopes. Halliday does admire Anna. "Something about that pristine rectitude," he says, "is a little bit like the purity of a child, or a serious book." But at a party he meets Vickie, a flirtatious, sexually experienced young woman who is "a little bit like a child," he says. "I'm a Brooklyn," to whom a man reclaimed a safe waiting to be cracked." Halliday proposes and Vickie agrees.

Anna is 52 when Amy dies, ending their pleasant collaboration. "Anna tries to remain cheerful," says the book, "but she has been working on 30-year-old research project and find a husband."

Mrs. Marsh, a hardly octogenarian widow who has been married to a man who has died, does not avoid Anna. Mrs. Marsh "was aware of a complicated existence behind the sunny face which she presented to the world. She was aware of an enormous frustration, possibly of anger, certainly of resentment." Mrs. Marsh quite accurately judges Anna to be "eternally unprepared to face the world as it is, and to be content with the best predictable and sentimental of games."

At the annual Christmas party, Mrs. Marsh

Brookner's novels are likely to be the last of their kind that emerge from the English-speaking world.

"She had a belief in her destiny which verged on mysticism, and throughout the long years in the silent flat, reading and watching television with her mother, her cheerfulness was entirely natural, and she did not notice the years going by."

In school in Paris, Anna's tutor, Marie-France, ten years Anna's senior, befriended her. Marie-France, the unmarried caretaker of a widowed scholar father, leads a life similar to that of Anna's. Once a year Anna visits Paris for a week and daily takes tea with Marie-France. Once each month they write light-hearted girlish letters to one another.

Anna is in her late 30s when her mother Amy grows faint one day while shopping at Harrods. Amy is brought home to Anna by a "man in a camel-hair coat, with polished silver hair, whom she introduced as 'Mr. Ainsworth.'" "Ainsworth, Anna thinks, is "too glossy, too plausible, and her mother was too flushed, too pretty." He becomes Amy's lover and then, husband. Anna despises Ainsworth, flinches before his "brutal stink in the bathroom." Over several years, he finagles bits of money from Anna and then flees in the night. The police visit. Anna and Amy learn that Ainsworth had not divorced a previous wife.

Ainsworth gone, Amy sinks. Her frailty brings Anna's only serious suitor, Dr. Halliday, into the

her divorced son, Nick, however, has no use for Anna. It is Dr. Halliday's wife Vickie (Mrs. Marsh and Anna both are Halliday's patients), in her red mini fitted out with enormous shoulder pads who interests him. No matter, Anna doesn't much like Nick either. When he speaks to her, "spraying her with his meaty breath," she shudders, much as she did in the presence of her mother's bigamist husband.

A horrendous Christmas day follows. The only person upon whom she can think to pay a holiday call is a dressmaker who had made Amy's clothes. Anna shows up at the dressmaker's door — the elderly woman lives in a dark basement — with a tin of biscuits and pot of hyacinths. Not even the dressmaker is without resources. She's invited upstairs for drinks and hurries Anna back out into the street. Anna returns home, taking a long circuitous route, in order to tire herself. "This day would end," Anna muses, "like all the others, and she would look back in pity at the person who had endured it."

Unable to sleep, Anna consults Dr. Halliday for sleeping powders. She admits to Halliday that she's begun to fear she can't go on. "Her composure struck Halliday as frightening, almost grotesque; he feared for her."

Anna flees to Paris to Marie-France, who

A detailed black and white woodcut illustration of a glass jar filled with dried botanical specimens. The jar has a wide mouth and a ribbed lid. Inside, a large, dried flower with multiple petals is prominently displayed, along with a seed pod and other smaller plant parts. The background is filled with a dense pattern of radiating lines, creating a dramatic, sunburst effect around the jar. The entire illustration is framed by a thick, irregular border.

promptly confesses she's engaged. Anna realizes that even the ritual of the cheery monthly letter to Marie-France will be taken from her.

Brookner, amazingly, crafts an upbeat finale. Anna, in spite of herself, stays alive.

Born in 1928, Brookner is English and by profession an art historian (her familiarity with painting makes for lovely picture-gazing scenes in her novels). In 1968 she became the first Slade Professor at Cambridge University and only recently retired from that post. Over the last twelve years she has produced twelve novels. The fourth, *Hotel du Lac*, won Britain's Booker Prize and at least two Brookner novels jumped into United States' best sellers' lists.

Moderately well-off, genteel English spinsters, divorcees, widows and mother's boys occupy Brookner's pages. These women and men brood over painful pasts, exiled from enviably imagined corners of happy past lives. Behind drawn chintz curtains in the great rooms of the house, over uneventful hours, rarely venturing far from their doctor's office, fishmonger's or chemist's or, even more rarely, to Harrods. What minimal friendships they establish are lopsided; one party is always the one they seek to leave behind. Relationships develop in a stilted, unbalanced way. Relationships develop in a stilted, unbalanced way. Understanding, fretting of the small point and angel-dad-to-a-pinehead scruple. The infrequent man who ventures the usually feminine threshold is the doctor, grown son or grandson. The occasional woman who enters the male suitor who intends actual sexual consummation is a despoiler, a rake, a heartbreaker.

Some English critics decry Brookner as a writer whose notion of suspenseful narrative is the seasonal shifting of slipcovers. More sympathetic among her countryman's critics describe Brookner as a latter-day Jane Austen and suggest — correctly, I think — that Brookner, like Austen, creates love-hungry heroines on whom readers helplessly bestow their affections.

Introducing Brookner to American readers, would propose her as a contemporary sister of Emily Dickinson. One can easily imagine Anna Durrant, *Fraud's* central character, having written Dickinson's "This is my letter to the World/That never wrote to Me" (although without the good taste that kept Dickinson from easy-footed Hallmark-card end rhymes). Brookner heroines and Dickinson have in common devotion to parents and tragic, unrequited love for men. As in Dickinson, there is withdrawal from society, the sequestration and subsequent hectic dizzying passion, the moth caught in a jar.

Critics who asperse Brookner novels as lacking narrative tension (an upitty way of saying Brookner's stories aren't page-turners) miss the point of Brookner's plots. What Brookner intends in her airless drawing rooms and harrowing three-block trips to the fishmonger's is to provide a crucible in which the will to live is tested. Brookner's dominant characters are not concerned with making a living; they are faced with the reason to stay alive. What Brookner shows, in exquisitely painful detail, is a soul — heart? — fighting for survival in a soul-less, heart-less world.

The reader who turns to fiction for chase scenes, for fusillades of bullets and splatted gore, may find Brookner territory a bit too clement a climate. The reader who wishes a box seat at a soul's dissection will become a fan.

Brookner's novels are likely to be the last of their kind that emerge from the English-speaking world. Women's liberation and an economy that forces mothers to earn wages will obliterate the domestic habitat Brookner's women occupy. No matter what we make of Brookner's stories, generations from now scholars will study her fiction to understand the circumscribed space that still the Twentieth Century's end social convention reserved for women. ■

LETTERS

continued from page 3 (ing is vibrant and growing.

Vacation timeshare resorts are, typically, beautiful projects located in extremely desirable vacation spots. You lead photo of Glen Ivy's Desert Breezes Resort (Palm Desert) is a perfect example of the quality.

In reference to Glen Ivy Resorts, it is important to remember that Glen Ivy owners still enjoy a lifetime of vacations despite the financial difficulties in some of its divisions.

sions. Although marketing and sales operations have ceased, the company continues to provide solvent and expert management of its network of quality resorts.

As a general rule, timeshare owners reflect an upper middle class demographic and come from all walks of life. Our vacation condominium lifestyle is particularly conducive to *family* vacations although we include many single individuals and couples without children among our owners.

Contrary to Ms. Sheehan's superficial observations, existing timeshare owners con-

tently voice their rousing approval of the timeshare product by purchasing additional weeks after initially becoming involved with this affordable way to vacation.

Thank you for your time
and consideration.
David Brown
Vice President
General Manager of
Operations
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Anonymous Restaurant Owner Has a Friend

I am writing as an attorney who has prosecuted and defended employee discrimination/wrongful termination suits, and as a frequent patron of one of the involved restaurants and a friend of its owner ("City Lights," March 11). Let me preface my letter with several comments. I strenuously support a woman's right (or any other person for that matter) to work on equal footing with men, in a harassment-free environment. I also strongly oppose improper

conduct by any employer or co-worker which infringes on this right, especially conduct as egregious as described in your article.

On the other hand, I have defended innocent employers who, in my opinion, have been victimized by dishonest employees and represented by incompetent, unethical attorneys who had no business filing such frivolous litigation. The truly innocent employer who faces such a meritless claim is forced to endure the terrible emotional and economic cost inherent in this type of case. This situation is exacerbated when

the false, inflammatory, sordid details are highlighted in the press.

It is my opinion that the case with which I am familiar is such a meritless case. There are allegations in the plaintiff's complaint which are highly inflammatory, completely inaccurate, and absolutely irrelevant to the substance of the purported claims. It is apparent to me that these allegations were made solely to attract attention to the prejudice of the defendants.

Andrew J. Lisak
Attorney at Law
Downtown



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Local Events:
Highlights
and Guide
page 59

Classical
Music and
Guide
page 54

Art Review
and Museum
and Gallery
Guide
page 56

Theater
Review and
Guide
page 60

Pop Music
page 65

Movie Guide
page 93

Restaurant
Review and
Guide
page 99



Parsifal and Kundry on the surreal Klingor's magic garden

The Agony of A Perpetual Open Wound

The Beautiful Genius Of A Selfish, Arrogant Anti-Semite

Richard Wagner's last opera, *Parsifal*, first staged at Bayreuth 111 years ago, is an infuriating paradox. No one knows how to handle it. A solid five hours long, with a minimum of action extended to great lengths by vast monologues, it has taxed the patience of many an opera-goer. Igor Stravinsky, whose own economical, ironic, anti-romantic style was the polar opposite of Wagner's, underwent unbearable

torment during a Bayreuth performance of *Parsifal*, where every time his boredom led him to shift in his seat, the "krik krak" of the chair drew the angry eyes of the Wagnerian faithful.

On the dramatic level (Wagner, as always, wrote his own libretto), there is the problem of the work's relationship to Christianity. Wagner detested Christianity. His own religion was the religion of art, focused on the

cult of himself, a kind of egotistical aesthetic paganism. His most influential spiritual source was the philosophy of Arthur Schopenhauer, who saw the driving force of the universe and of human affairs as blind, insatiable will. As a person, Wagner was distinctly lacking in Christian charity: selfish, arrogant, intolerant, he thought nothing of attacking his friends, manipulating his patrons, stealing another man's wife, and demolishing anyone and everything that stood in his way.

But then there is *Parsifal*, a story about an innocent young man in the Middle Ages, who is drawn into the sacred battle between a brotherhood of Christian knights and a demonic magician, who falls — by his indifference — to save the leader of that brotherhood from the agony of a perpetual open wound, who through guilt and suffering learns compassion, and who finally redeems the victims and is himself redeemed. If there is some Schopenhauerian message in

this story, which Wagner adapted from medieval romances, it is well enclosed in unequivocally Christian symbolism: the Holy Grail (the cup in which the crucified Savior's blood was caught), the spear that pierced Jesus's side, the descent of a white dove from heaven to fill the grail with miraculous powers, an evil seductress who laughed at Christ on the road to Calvary, the celebration of the Holy Eucharist at the grail castle, the Cross, Baptism, Absolution, and a climactic act of redemption on Good Friday. *Parsifal* is traditionally performed at Easter time, and at many opera houses applause is discouraged, as though the audience were in church witnessing a holy ceremony.

Some people find it upsetting that a heathen like Wagner (who, after all, was the favorite composer of Adolf Hitler) should have composed the greatest Christian opera. They have insisted that the opera's emotions are fake, that Wagner used a Christian legend only as a vehicle for his own

self-glorification. Yet, for more than a century, audiences have flocked to performances of *Parsifal*, and have been deeply moved and enlightened by the opera. If the pace is leisurely, the music is magnificent, elevated, and heart-breakingly beautiful. The anguish of the main characters is expressed so fearfully that it is virtually impossible not to empathize with them and to pity them. And there is true spiritual power in this drama of redemption, a power that forces even the most irreligious of opera-goers to experience their own moral weaknesses and to consider whether there might be some higher force to forgive and transcend those flaws. As Wagner himself remarked, shortly before his death in 1883, "If we cannot save the world from its evils, we can at least present it with symbols that will direct it to deep insight and the possibility of its saving itself."

Anyone who wants to see *Parsifal* will have to wait a very long time before our local opera company offers a production of it. The length of the opera, its slowness and seriousness, even its piety (or appearance of piety) — these tend to scare less venturesome audiences away, and the directors of provincial opera companies are usually not willing to take such a chance. The Metropolitan Opera has regularly offered *Parsifal* during the Easter season, with the Saturday afternoon performance broadcast on radio. The company mounted a new production in 1991 (directed by Otto Schenk, designed by Günther Schneider-Siemssen, conducted by James Levine). It was videotaped in the spring of 1992, with a cast including Siegfried Jerusalem (as Parsifal), Waltraud Meier, Bernd Weikl, Franz Mazura, and Kurt Moll. It is this performance that will be aired on public television next week.

In a number of respects, there are advantages to seeing *Parsifal* on television. You will have access to the best — and most highly paid — Wagnerian singers of the day. The high-tech subtleties will enable you to follow the song German dialogue, and to judge for yourself whether this is authentic religious music drama that might affect your own spiritual life. If you get impatient, there will be no fanatical Wagnerites around you to be offended by your chair going "krik krak." And if nature calls during those five hours, you won't have to disturb anyone on your way to relieve yourself. As Wagner sometimes forgot: even if the spirit is willing, the flesh remains flesh.

— John Peter Applebrach
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Dangerously Out Of Fashion

New Paintings By
Stephen Curry

Stephen Curry got a lot of flak when he started making beautiful paintings of cascading leaves as a student at the San Francisco Art Institute. Contemporary art is not much about angst, beauty, and passion anymore. Emotional torment has been swept aside by informed doubt, strategic skepticism, conceptual rage. Beauty, especially, has no little currency in the gallery circuit these days that when it rears its lovely head, cognizant smile condescendingly at such provincialism or ponder the point the artist must be making by using such an obsolete device.

Curry's paintings have only become more beautiful since he finished college in 1990 and returned to San Diego, where he grew up. His palette of intense, vibrant greens has given way to a quieter score of muted ochre, soft gray, dark violet. Instead of packing his canvases with intertwining foliage, he now favors isolated ob-

jects — a single twig, some figs, a bowl of fruit — painted within a nebulous, luminous space. And rather than brushing in those forms broadly, Curry has adopted the painstaking realism of Caravaggio and Caron to make those objects palpable.

At 27 and working out of a small extra bedroom in his parents' San Carlos home, Curry is humble about the steep career path ahead. But he's also savvy enough to have landed a solo show at one of San Diego's most established galleries of contemporary art, Thomas Baber & Co. in La Jolla, a venue more accustomed to showing than European conceptualists than local still life painters. Curry has made sure to back up his surfaces with substance, to give that glorious dash a conceptual backbone, to inject an edge of doubt into a world of material splendor. He doesn't just paint elegant still lifes — he also paints over them, obscuring their contours with

streaks of pale yellow, and letting washes of color drip down the canvas. Motivated by the illusion of reality, Curry has created, we are

tricked back to reason by these veils and rips that quietly proclaim: after all, this is just paint.

It ended up

being very difficult to do," Curry

said about painting over an image of oranges hanging from their branches. "I let it dry, then went over it with white paint, so it's just barely coming through. I knew it would be hard to paint it out, but that's why I wanted to do it. The destruction of it was interesting to me."

Little did Robert

Rauschenberg know in 1953, when he made art history by erasing a Willem de Kooning drawing, that he was also

giving license to this slight young man from San Diego to play God with his own work, to create then destroy it, to face — as Curry himself puts it — what is commonly

thought of as beauty and what is not. Friction between traditional

precision (the painting as window on the world) and modernist assumptions (the canvas as a flat surface to receive marks) charges

Curry's paintings with an intensity one doesn't usually expect from



Stephen Curry, *Fruit*

pictures of fruit.

Still lifes have long been the

underdog of art history, offshoots

of the real thing. Among scholars,

writes theorist Norman Bryson,

"Still life continues to struggle with the

prejudice that while (of course) it

it would be a subject worth investigating, the real stakes lie

elsewhere, in the higher genres where (of course) things have al-

ways been more interesting." For

Curry and his predecessors, how-

ever, any distinction between what

they do and the "higher genres" of

portraiture, landscape, and history

painting feels artificial. Each genre,

each drying leaf is subject to the

same scrutiny as a human face,

each is given a place within a real

or imagined landscape; and the

history of our relationship with

those objects, that space, provides

a subtext for what is dismissed as a

still life.

Curry's chosen genre may lack

status, and his chosen style may be

dangerously out of fashion, but to-

gether they just might qualify as

the next avant-garde.

— Leah Olfman

New paintings by

Stephen Curry

Opening reception Friday,

April 2, 5:30 to 8:30 p.m.

Through May 8

Thomas Baber & Co.,

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DOW
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Calendar LOCAL EVENTS

The Egg And Dye

Ukrainian Easter Do-It-Yourself

The egg is a sublime thing, an aesthetic wonder beyond the best efforts of Frank Lloyd Wright or Ludwig Mies van der Rohe. Sleek, symmetrical, in form is the absolute distillation of its function: the creation of life. The egg's possibilities are adaptable to any cosmology. "The invisible action inside the closed shell," wrote Victor Horta, "which, unassisted by any external influence, after a mysteriously fixed period, leads to birth, inspired the first men with a deep religious respect."

Creation stories of the ancient Egyptians, Carthaginians, Indians, Chinese, Persians, and Greeks employed the egg to explain the universe's origins. For the Chaldeans, matter first took the shape of an egg, the shell of which the bull Abadur pierced with one of its horns, leaving a flood of living creatures. In the Zoroastrian tradition, Ormuzd, the principal of good, created an immense egg out of which 24 gods were born. It was apparently the Persians, too, who were influenced by Zoroaster, who began the practice of exchanging eggs, usually painted red, at feasts during the spring equinox.

In the early centuries of the modern era, Romans exchanged dyed eggs as good luck talismans. The Christian church has always had a knack for assimilating earlier symbols and customs. By the



Middle Ages, Easter (or the spring equinox, or the festival of Adonis or Attis) egg-giving was widespread in Eastern Europe. Gradually, decorative techniques were refined. Flowers, leaves, and animals, bound in intricate geometric patterns, took on symbolic meanings of their own.

results of a process called pysanky. Lucy Sermak, who has been making Ukrainian-style Easter eggs since she was in her teens, will be co-teaching two classes in the

niche at the Museum of Man. She explains that pysanky, pronounced "pye-on-kiss," is the same as resistance process also known as batik. However is melted

in a metal stylus (called a kistka) over a candle. Patterns are drawn on the egg with the wax through a small hole in the stylus. The egg is then dipped into a series of dyes, with more wax added and removed as the design is developed. "Traditionally, you work with raw eggs," says Ms. Sermak. "If you boil 'em, the surface gets scratched. If you blow out the contents, the shell will be too fragile. In a few years, the yolk dries into a ball, and the white dissolves into a powder." Then if you shake the egg you can hear the yolk rattling around.

Even in our secular society, the egg is a prominent symbol. "Pass" is dyed, it is rolled across the White House lawn. Dressed in punch-out paper hats and boots, it provides over ham dinners. Wreathed with flowers, it covets with pastel bunnies and chickens in supermarket promotional campaigns. It looms above us on billboards, a noble creature jaded on a busy rage; the stigma of high cholesterol. Unlike the priests of Egypt, the Phoenicians and Carthaginians, the followers of Orpheus and Pythagoras, we eat eggs now. Perhaps we're no longer afraid to offend the creative powers by destroying a germ of life.

—Mary Lang

Ukrainian Easter egg classes
House of Man, Ballston Park
For adults: **Saturday, April 3, 9:30 a.m. to 12:30 p.m.**
For children: **Monday, April 5, 9:30 a.m. to noon**
Nonmembers \$20, members \$15
Advance registration: 230-3001

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 9 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, the precise address where it is to be held (including neighborhood), a contact phone number, and a 20-word bio for public information to: **READER EVENTS EDITOR, P.O. Box 85803, San Diego, CA 92160-8003.**

BAJA

Resorts Beach Spring Break will take place on the old polo field next to Quinta Del Mar in Rancho Santa Fe. On Friday, April 2, at 8:30 a.m. to 12:30 p.m. On Saturday, April 3, phase two of the surf and bodysurfing competitions are planned. On Sunday, April 4, phase two of the surf and bodysurfing competitions take place, as well as a concert featuring Faith No More (at 2 p.m.). On Sunday, April 4, the surf and bodysurfing competitions are planned. On Sunday, April 4, phase two of the surf and bodysurfing competitions take place, as well as a concert featuring Faith No More (at 2 p.m.). On Sunday, April 4, the surf and bodysurfing competitions are planned. On Sunday, April 4, phase two of the surf and bodysurfing competitions take place, as well as a concert featuring Faith No More (at 2 p.m.).

Made of Vinyl and Tachikawa will be performed by the San Diego String Orchestra at the Tijuana Cultural Center on Friday, April 2, at 8:30 p.m. Admission is \$14 and \$17 U.S. per person. The Centro Cultural is located at Paseo de los Heros and Mina Street in the Zona Rio. For more information, call 426-5137 or 900-496-9091.

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Time: 11:30 am - 3 pm
Cost: \$29.00 Adult, \$19.00 Child, \$15.00 Children

Calendar LOCAL EVENTS

more information, call 011-52-66-84-11-11 x302.

The Seaside Power Grounds of San Miguel village will host a gathering of native artists, musicians, and dancers, on Saturday and Sunday, April 3 and 4, from 11 a.m. to 8 p.m. each day, for Juan Curi on All-Nations Powwow. There will also be storytelling, singing, and food. Admission is \$5. Find it all at the km 99 marker on the Tijuana-Ensenada highway. Need more information? Call 011-52-66-74-67-32.

Another Opportunity to Take a Tijuana Artist Studio Tour presents itself on Saturday, April 3. The tour includes meals at Tijuana's City Hall, a tour of the Centro Cultural facilities, a visit to the studio of Guillermo Canales and a tour of the home of Felipe Almada, which has an informal artists' colony on the grounds. Artist Victor Ochoa will conduct the tour.

The \$45.50 fee includes transportation, lunch at El Abuelito Restaurant, and the guided tour. The bus will depart from Pasa Sopa Anderson's, located near Palomar Airport Road miles 1.5 to 1.5 Carlsbad, at 9 a.m. and will depart at 9 a.m. from the organ parking lot in Balboa Park. Reservations are necessary, and may be made by calling 434-7166.

"The Little Mermaid" is a play (for children of all ages) being presented by the Tijuana Catholic Cultural Club on Saturday, April 3, at 4 and 7:30 p.m.; on Sunday, April 4, at 3 and 6:30 p.m. See it for \$12 per person at the Tijuana Cultural Center, located at Pasa de los Heros and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

"Signs and Images" is a photograph exhibition by students from the University of Baja California, on view through April 2 at the Tijuana Cultural Center, located at Pasa de los Heros and Mina Street in the Zona Rio. For more information, call 011-52-66-84-11-11 x302.

Onscreen Films, Antarctica is now showing in the dome theater at the Tijuana Cultural Center Monday and Tuesday at 3, 5, 7, and 9 p.m.; Wednesday through Friday, at 3, 5, and 7 p.m.; and weekends at 11 a.m., 1, 3, 5, 7, and 9 p.m. See *Ring of Fire* at 4, 6, and 8 p.m. every day. The film *People of the Sea* continues to screen in English daily at 2 p.m. The center is located at Pasa de los Heros and Mina Street in the Zona Rio. Admission is \$4. For more information, call 011-52-66-84-11-11 x302.

OUTDOORS

Pacific Daylight Time, or "daylight savings time," starts "spring forward" on Sunday, April 4, at 2 a.m. No time is "saved" by advancing our clocks by one hour. This week's trick in civil time is designed to reuse us out of bed an hour earlier so that we can enjoy what seems to be an extra hour of daylight before the sun goes down.

Less Rain, warmer temperatures, and better skies coincide with the subtle onset of San Diego's spring season. By April's end, the shorter periods of rainfall and crystal-clear skies we've had earlier this year will likely be distant memories. The seasonal, low overcast starting to hug the coast right about now will gradually build into "Santa Ana" winds—dry, hazy episodes of perpetual over-

cast that can dog us through the late spring.

The Rising of the Full Moon on Tuesday, April 6, nearly coincides with the time of sunset. Try a sunset walk along the sidewalk on Harbor Island. From that vantage, the springtime full moon comes up right over San Diego's downtown skyline, just as the lights of the city are coming on.

Jupiter, which has just passed its "opposition" to the sun, rises just before sunset.

On Monday, April 5, the nearly full moon passes quite close to Jupiter. The handsome pair will appear in the eastern sky during the early evening hours.

April's Lowest Tides, dropping to -1.4 feet, are for early risers only: 4:31 a.m. on Wednesday the 7th, and 5:17 a.m. on Thursday the 8th. Highest tides for the month (+6.8 feet) happen at 9:53 p.m. Tuesday the 6th, and 10:32 p.m. Wednesday, the 7th.

Watch for Birds in Blue Canyon on Saturday, April 3, at 8 a.m., an event sponsored by the Chula Vista Nature Interpretive Center. The walk will be led by Barbara Moore (program director at the center and co-author of *Walking San Diego*). Meet at the parking lot of Rice Canyon Park, near the corner of Buena Vista Way and Rancho del Rey Parkway, in Bonita. The walk is free. Reservations are necessary; call 422-2481.

"Artist-Naturalist in the Desert" is the theme for a class sponsored by the San Diego Natural History Museum, slated for Saturday, April 3, from 9 a.m. to 3 p.m. SDNHM artist-naturalist Iva Melli and Sandra Shaw lead the adventure, which is designed to help individuals cultivate a relationship with nature through the use of pencils and paper. No artistic skill is required. Bring lunch and water. The cost is \$32 for members, \$29 for non-members.

Native Plants are the subject of a walk through the Tijuana River National Estuarine Reserve, the 2500-acre wetland immediately north of the international border, on Saturday, April 3, from 9 a.m. until noon. The walk will be led by a naturalist from the California Native Plant Society. Meet at the corner of Fifth Street and Iru Avenue in Imperial

Join Us for A Day at the Market Saturday, April 3: Noon to 4 pm

Live tastings as local gourmet food companies come together to share their specialties. Featuring: Garden of Eatin', Mrs. Leeper's, Kashi, The Merchants Own, Lo Machino, Bobbi's Sweet Surrender, Mike and Diane's, Principal Creations, Caravali Coffee, Sweetheart Bakery, California Cafe, Sarah Bernhard, Incredible CheeseCake Company, Epicure France, International Confection Connection, Lynder Foods, California Style, Specialty Produce Supply.

Petting zoo Bring the kids to meet the backyard critters including ducks, bunnies, chicks, pot belly pigs and more.

Live cooking classes featuring Brie cheese, homemade enchilada and chile verde sauces and the art of olive oil tasting. Classes begin at noon, 1:00 pm and 2:00 pm.

Wine the finest in local wines from 4:00-6:00 pm. Featured wineries include Thomas Jaeger, Culbertson and Maurice Carrie. Wine tasting \$5 per person, reservations required. Please call Betty, 696-7766, for details.

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SPACE
THEATER AND SCIENCE CENTER

Calendar LOCAL EVENTS

Reach: Rev. 579-3613. No reservations required.

Like Blue Sky Ecological Reserve
with the Carrizosa, San Diego National History Museum volunteers with special training to help the public develop appreciation of the native plants and animals in the county, on Saturday, April 3, from 9 to 10:30 a.m. Enjoy an easy walk along several streams and through a woodland canyon with large oaks and colorful wildflowers in this newest of the California state ecological reserves.

To reach the spot, from 1-15 go east on Rancho Bernardo Road, which becomes Eads Road. The entrance to the reserve is at Eads Road and Green Valley Trail, just in Pecos.

On Sunday, April 4, from 1 to 2:30 p.m., join the group on a walk through Rancho Mission Canyon Park. The park harbors a rare community of native vegetation and wildlife, as well as an array of exotic species. From 1-4, take Mission Gorge Road north to Marguerite Avenue. Turn right (east) on Marguerite and proceed a couple of blocks to the parking lot on the left.

Both walks are free. For more information on either walk, call 232-3821-0203.

Wildlife with Historical Perspectives
Oklahoma Tours will offer its monthly hour-long history walk, blending park history with its wealth of architectural and botanical treasures. Join the group on Saturday, April 3, at 10 a.m., starting from the park's Botanical Building. Free. Call 235-1114 for more information.

Nature Walks take place every Saturday and Sunday morning at Torrey 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 admission. Park entrance is on the old Coast Highway (Highway 101), one mile south of Carmel Valley Road between La Jolla and Del Mar. Call 753-2063 for more details.

Fledgling Birders Sought, on Monday, April 5, from 8 to 11 a.m., beginning and intermediate birders are called to a field trip at Lake Murray. There are restrooms and water at the park; bring binoculars, a small notebook, and a field guide. Meet leader Jim at 8 a.m. Take 1-4 to the Lake Murray Boulevard exit and proceed one mile to Baltimore, take a left on Jackson Drive. Proceed one-quarter mile and make a left onto Colburn. It's about one mile to the entrance of Mission Trails Park, on the left. Free. Heavy rain cancels. Call 280-7710 for more information.

Michael Jackson Is Not the Only One Who Can Move, enjoy an "Almond Full Moon Walk" on Monday, April 5, at Los Peñasquitos Canyon Preserve to learn moon lore and legends. Possible sightings include deer and other nocturnal animals; the walk will be led by Will Bowen. Meet the group at 7 p.m. in the parking lot by the Carina Lake Shop, on the north side of Sorrento Valley Boulevard in Sorrento Valley, one-half mile east of the intersection with Vista Sorrento. Bring a flashlight. The walk should last 1.5 hours, and is free. Call 453-2119 for more information.

Shingere was the Gadsden District's nickname while it was a red-light district, in the early years of San Diego. On Tuesday, April 6, at 8 p.m., Downtown Sam will conduct a historical walking tour and pub crawl of the area. The tour begins at the Horton Grand's Palace Bar. The cost is \$10 per person; call 999-3390 for reservations and further information.

DANCE

The Ballroom Dance Club meets in the War Memorial Building on Zoo Drive for dancing and social interaction every Friday night, from 7:30 to 10:30 p.m. and on Sunday night from 6:30 to 9:30 p.m. Admission is \$3. Dial 483-4600 for more information.

The Old Twine String Band will provide music, and Harry Bauer will be the caller at the next New England-style contra and square dance, on Friday, April 2, at 8 p.m. Newcomers are welcome; an introductory session begins at 7:45 p.m., and all dances throughout the evening will be taught. The dance will be held at the Trinity United Methodist Church, 3020 Thorn Street, North Park. Admission is \$4; for additional information, call 273-5353.

The HPE Queens (that's House of Professional Entertainers) present a program of ethnic dances on the House of Pacific Relations stage in Balboa Park on Sunday, April 4, at 2 p.m. Free. Call 582-1316 for more details.

Israeli Folk Dancing is taught by Yoni on Sunday evenings, at the Arthur Murray Dance Studio, 2919 4th Avenue, Hillcrest. Lessons for beginners are from 7 to 8 p.m.; intermediate classes are at 8 p.m., and open dancing runs from 9 to 11:30 p.m. The cost is \$5 for students, \$6 for all others. Call 631-0802 for additional information.

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FILM

The First Secret Science-Fiction Film was made in 1924, entitled *Autie Queen of Mars*. See the film on Friday, April 2, at 8 p.m., at the next San Diego Symphony's Nickelodeon Series performance. Conductor Carl Dahlke and organist Dennis James will perform along with the San Diego Symphony. Enjoy the film in Capitol Symphony Hall, 750 B Street, downtown. Tickets range from \$14 to \$25. The box office is open Wednesday through Friday, 10 a.m. to 6 p.m. For more information, call 699-4205.

A Cinematic Celebration of African-American Women is being presented by the African-American Museum of Fine Arts, the Museum of Photographic Arts, and the California Center for the Arts. The three scheduled films are *Pratt's Farmer's A Place of Rape*, *Avoka Chavira's Hair Piece: A Film for Nigger-Hoarded People*, and *Sandra Sharpe's Back Inside Herself*. The films are being shown in conjunction with the current exhibition "I Dream a World: Portraits of Black Women Who Changed America" on view at MoPA. Tickets are \$10 general admission.

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You Needn't Be Scottish to learn the ballroom dance of Scotland. Beginners classes in this social dancing (distinct from highland dancing) start on Tuesday, April 6, and continue weekly on Tuesdays, from 7 to 8:30 p.m. Enjoy the dancing in room 203 in Casa del Prado in Balboa Park. Bring with you a \$5 coffee bar purchase.

My Brilliant Career, Gillian Armstrong's 1979 film about a free-spirited female in 1900 in Australia, will screen on Wednesday, April 7, at 7:30 p.m. admission is free with a \$5 coffee bar purchase. Enjoy it at all Cafe Cinema, a coffeehouse with a 100-seat cinema with giant screen projection, located at 1603 Front Street (at West College), downtown San Diego. For more details on any of these events, call 236-9074.

"Days of Waiting," an Academy-award winning film, tells the story of Estelle Peck Ishigo, a Caucasian woman who voluntarily went into incarceration with her Japanese American husband for three and a half years in Heart Mountain, Wyoming, during World War II. See it, along with *Troubled Paradise*, another film by director Steven Okazaki, which explores Hawaii's Big Island and its current political problems, on Sunday, April 4, at 2 p.m.

The 1993 Festival of Animation is here, continuing weekends through May 1 at the Museum of Contemporary Art, San Diego, 700 Prospect Street, La Jolla. Some of the featured films include *Pinocchio*, *Jackie Mouse*, *Trapping House*, *Memory Lane*, *The Lamp*, *Gas Planet*, *Two Tuxes*, *Reel the Band*, and *Are We There Yet?* All 17 films will be shown during each performance. The festival is appropriate for all ages. Tickets are \$7 at the box office, \$6.50 in advance. Call 551-9274 for exact show times.

The "Nick and Twisted Festival of Animation" is also back and features 16 just-released films. The festival shows at the same location as the 1993 Festival of Animation.

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The International Style film festival at UCSD continues this week, with *Anna Goldfarb: The Last Wish* by Gertrud Pinkus, from Switzerland. See it on Tuesday, April 6, at 8 p.m., in Mandeville Auditorium on the UCSD campus. Tickets are \$3.30 general admission, \$4 students. Call 534-4467 for more information.

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Calendar LOCAL EVENTS

Hall Auditorium, room 100, on the SDSU campus. Biancheri's topic will be "The Role of Italy in Contemporary European and International Affairs." For additional information, call 394-6244 or 394-4964. Free.

Overman and Crew Coach Harry Parker will speak at the next "Sports at Lunch" series, sponsored by the San Diego Hall of Champions, on Friday, April 2. Parker will give his insights on the sport and preview the weekend's activities. The luncheon and program are planned at the Crew Classic's sponsor tent at Crown Point; check in begins at 11:30 a.m., with the program beginning at noon. Tickets are \$25 for museum members, \$30 for non-members. Call 234-2444 for more information and necessary reservations.

"Basic Botany for Home Gardeners" is Vincente Lasso's topic for the Friday, April 2, meeting of the Vista Garden Club. Lasso is from the University of California Co-op Extension Service. The meeting will be held at the Senior Service Center, 222 Jefferson Street, Vista, at noon. Free. Call 758-9992 for more information.

Understand the "Evolution of Style"—see SDSU associate professor Jonny Hawkins speak on the subject at noon on Friday, April 2, at the San Diego Museum of Art in Balboa Park, in conjunction with the current exhibition. The talk is free with museum admission. For more information, dial 322-7931.

Gala: A New Perspective—a "Point of View" lecture series is being held in conjunction with the current "La

Frontiera" Theater. Art about the Mexico/United States Border Experience" exhibition at the Museum of Contemporary Art, downtown (the exhibit is jointly at the Centro Cultural de la Raza in Balboa Park). On Saturday, April 3, at 1 p.m., Louie Hock, San Diego artist and professor in UCSD's department of visual arts, will give you his viewpoint on the exhibition. The talk is free with museum admission.

Find the museum at 1001 Kettner Boulevard, directly across from the Santa Fe Railroad Depot (at Broadway Street), adjacent to the America Plaza trolley transfer station. Museum hours are 1 a.m. to 6 p.m. Tuesday through Sunday, and on Thursday from 1 a.m. to 9 p.m. Admission is \$2 for adults, \$1 for children over 12. Call 234-1901.

Frontier Fishing Prospects in the southern Sierra is Jon Edmundson's topic on Monday, April 5, at 7 p.m., at the next San Diego Fly Fishers meeting. Edmundson is the manager of regions of Cal Trout. Learn about present and future trout fishing resulting from the record snowfall in the Sierra and of Cal Trout's plans to improve fishing. The talk is free and open to the public. Catch it at Miller Elementary School, 4343 Shields Street, Tijuana. Call 276-6822 for more information.

Musical Masterworks is the theme of a continuing lecture series at the Athenaeum Music and Arts Library, taught by Eric Breuscher, on Tuesday, April 6, at 7:30 p.m. The second installment covers Mozart's Piano Concerto in D minor. Breuscher will set the piece in its historical context and among Mozart's other works. The class will also examine performance problems and practice and compare recordings, both historical and contemporary. Admission is \$10 for members, \$12 for non-members. Call 454-5872 for information and reservations. Find the Athenaeum at 1008 Wall Street, La Jolla.

"The Political History of the NAFTA Negotiations" is the topic of a lecture by Colleen Morton, vice president of the Institute of the Americas, scheduled for Wednesday, April 7, from 3 to 5 p.m. This talk is sponsored by the Center for U.S.-Mexican Studies at UCSD. The meeting is free and open to the public and will be held in the second floor conference room, Institute of the Americas Building, 10111 North Torrey Pines Road, UCSD. Parking permits are required and may be purchased at the reception desk. For more details, call 534-4303.

Learn about "The Sky Tonight" with a Fleet Center astronomer under the giant Space Theater dome for a tour of the stars, constellations, and planets visible from San Diego, on Tuesday, April 7, at 7 p.m. Cost for the program is \$2.50 for adults and seniors, \$1.25 for juniors, April 5 to 13. After the show, view the wonders of the real sky through telescopes set up by Fleet Center staff and the San Diego Astronomy Association. The Robert H. Fleet Space Theater and Science Center is located in Balboa Park. For information call 234-1233.

"Contemporary Art in San Diego's Future" will be discussed by Hugh Devine, director of the Museum of Contemporary Art, San Diego, on Wednesday, April 7, at 6 p.m., at the Carlsbad Gallery Arts Center, 3557 Mainway Avenue. It's the next installment in the "Art in Life Plus" series. Devine uses examples like the N.H.I. (No Humans Involved) public art project to illustrate how this city concerned with raising our collective

consciousness. Tickets are \$5. Question? Call 434-2964 for answers.

Discover the Beauty of Arizona and Utah's canyons, mountains, valleys and deserts at the next Showman's program, entitled "A Bit of Arizona—A Bit of Utah." Bill and Carol Black present the slide-illustrated lecture on Thursday, April 8, at 7 and 8:15 p.m., at the Ben Folsom Fine Arts Center, 8033 University Avenue, La Mesa. Admission is by donation. Call 462-7028 for more information.

William Gaudin is the program director for McDonald-Douglas Corporation's UC-San Diego program. Next Thursday, April 8, at 7:30 p.m., he'll discuss the Delta Clipper at a lecture sponsored by San Diego 15 (a chapter of the National Space Society). Get the scoop in the Corporate Boarding Lecture Hall in the Rariden H. Fleet Space Theater and Science Center, in Balboa Park. The lecture is free. Call 293-3690 for more information.

CONY PERSON

Comedy, Brian Bradley is the host liner nightly through Sunday, April 4, at the Bahia Hotel's Comedy Club. For information call 234-1233. Meredith will take the stage for five nights. Show times are 8:30 p.m. Wednesday, Thursday, and Sunday, and 8:30 and 10:30 p.m. on Friday and Saturday. The Bahia Hotel is located at 998 West Mission Bay Drive, Mission Beach. For ticket information, call 488-4472.

Two Halves of New Heaven's is a book about getting out of Yale Medical School, coming out, and coming to terms with the human body, written by Martin Schacter. Schacter will be at the Blue Door Bookstore on Friday, April 2, at 7:30 p.m., to read

headliner Jack Coon and sponsors Jon Buchner and Karen Rosowski begin a five-night run. Comedy Night is located at 2126 El Camino Real, Suite 104, Oceanview. Show times are 8:30 p.m. Tuesday, Wednesday, Thursday, and Sunday; 8:00 p.m. and 10:30 p.m. Friday and 8 p.m. and 10:30 p.m. Saturday. Call 757-2177 for ticket information.

Church and Gulliver at the Improv, as Bobby Skynen, the well-described "pit bull of comedy," with opening acts Roger Rittenhouse and Karen Anderson, continue through April 4. On Monday, April 5, *Evening at the Improv*, featuring ten comics, will be taped for the A & T network. This will be a show for those 18 and over only.

On Tuesday, April 6 (through Sunday, April 11), *Pig O'Leary* is in to entertain you. Regular show time is 8 p.m. Sunday, 8:30 p.m. Monday through Thursday, 8:30 p.m. and 10:30 p.m. Friday and 8 p.m. and 10:30 p.m. Saturday.

Just off the improv patio you'll find the Sketch Pad, a 40-seat theatrical, currently featuring 15 (Improvisational) Comedy. You will see four stage performers and one musician. These performances are darts, comedy and musical parody, based on audience suggestions and participation. Shows are planned for Fridays and Saturdays, at 7 p.m. each evening. Tickets for either show are \$6.

Find the Improv and the Sketch Pad located at 832 Garnet Avenue, Pacific Beach. Dial 483-4322 for ticket details.

"Two Halves of New Heaven's" is a book about getting out of Yale Medical School, coming out, and coming to terms with the human body, written by Martin Schacter. Schacter will be at the Blue Door Bookstore on Friday, April 2, at 7:30 p.m., to read

from his book. Find the Blue Door in Hillcrest at 1823 Fifth Avenue, 298-8610. Free.

Film and Videomaker Greg Durkin will be on hand on Friday, April 2, at 8 p.m., at Cafe Cinema, to screen *Empire of the Moon*, *Martha*, and *The Going Away Party*. Durkin is an SDSU faculty member. Cafe Cinema is a cotheque with a 100-seat cinema with giant screen projection, and is found at 1802 Front Street (at West Center), downtown San Diego. Admission is \$5. For more details, call 262-6162 or 298-0880.

Contemporary Western Romance with dimensions beyond cowboy describes Jo-Anne Magnus's book *Heart & Chisel*. On Sunday, April 4, at 2 p.m., Magnus will be reading from her book at the Blue Door Bookstore, 1823 Fifth Avenue, Hillcrest, 298-8610. The reading is free.

Improvisational Comedy by the Groucho Theatre Players is presented Friday, April 2 (and every Friday through April 9), at 8 p.m., at Orling's, 5091 Santa Monica Avenue, Ocean Beach. Admission is \$1. For more details, call 234-0978.

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ARGUS HAMILTON

JOHN ROARKE

KAREN LORSCHBOUGH

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Calendar LOCAL EVENTS

facts from South and North America, concentrating on the utilization and decorative artistry of crafts workers from ancient cultures. There are wings dedicated to natural history, archeology, education, anthropology, and fine art.

Through June 15, see a show in the wing entitled "Western Heritage," with bronze by Jack Riley, oils by Marjorie Reed and Olaf Wigdorn, and prints by Alfredo Rodriguez and "Pablo" Johnson.

Find the museum on the Campana College campus, 2957 Campana Road, Rancho San Diego. Hours are 10 a.m. to 5 p.m. Tuesday through Saturday; 1 to 3 p.m. on Sunday. Adults \$5, seniors \$2, students with ID \$1, children 12 and under free. 670-5194.

The House of Pacific Relations, the International Cottage in Balboa Park, is open from 10 a.m. to 4:30 p.m. Tuesday through Sunday. Adults \$6, children under 13 free. 323-6203.

The Ruben H. Felt Science Center presents a variety of hands-on exhibits illustrating scientific principles.

An exhibit entitled "Symmetry: A Universe by Design" is currently on display. It challenges visitors to discover and create symmetries using such things as colored tiles, video cameras, computer, crystals, polaroid filters, M.C. Escher-type drawings, mirrors, and microscopes. The show will be on exhibit through May 9. The Science Center opens daily at 9:30 a.m.; closing time is 8 p.m. on Sunday, 6 p.m. on Monday and Tuesday, 9:30 p.m. Wednesday and Thursday, and 10:30 p.m. Friday and Saturday. Adults \$2.50, children 5-15 \$1.25. The museum is located in Balboa Park. For more information, call 238-1233.

San Diego Aerospace Museum, the museum exhibits exhibits of approximately 50 aircraft, 140 scale models, 10,000 aviation-related items, and memorabilia from the Montgolfier hot air balloon era to the space age. The museum includes an International Aerospace Hall of Fame. The ship, a World War I fighter, has returned to the museum. The aircraft will undergo restoration and was found to be approximately 98 percent original, a discovery that

Adults \$5, children under 13 are free. 323-6203.

The Museum of San Diego History, on view through June is an exhibit titled "War Comes to San Diego." This exhibit covers the war years of 1941 through 1945, depicting the impact of the war on San Diego's growth, citizens' morale, and the local industrial workforce. Photographs, maps, documents, and artifacts are used to portray San Diego's involvement in the war.

Changing Faces, Celebrated Places: Images Over Time is an exhibit comprising photographs chosen from the more than two million images in the San Diego Historical Society's archives. The documentary-style exhibit was briefly displayed in 1990 and will be on exhibit through mid-1993. The photos map the visual changes of the San Diego area during the past 100 years and includes images of the Mission Beach residences, La Jolla Shores, the Hotel Del Coronado, and other local landmarks.

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. 323-6203.

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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.

makes the ship the most rare aircraft in the museum's collection. It will remain on permanent display. The museum's latest acquisition (acquired in 1992) is a B-29 bomber, the aircraft that held the world's altitude and speed records for more than 28 years.

The museum is located in the Ford Building in Balboa Park's Palisades area. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, \$17.51. For more information, call 234-8291.

San Diego Automotive Museum, more than 40 automobiles and motorcycles from horseless carriages to future prototypes are included in the museum's permanent collection.

A new exhibit is now featured, highlighting 1960s. The museum has remodeled its main floor with a serpentine highway to highlight roadside architecture, signs, and other memorabilia of the automobile era, as well as cars you might have found along the route during its heyday. The Route 66 exhibit will run through August.

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 to 12, \$1.21-20. 286.

San Diego Hall of Champions Sports Museum, has permanent exhibits dedicated to the achievements of athletes, including trophies from some of the world's most famous horsemen, a pair of Bill Shoemaker's boots, and other artifacts, as well as artifacts from a wide variety of other sports.

The museum is located at 1649 El Prado, Balboa Park. Hours are 10 a.m. to 6:30 p.m. daily. Adults \$5, under 12 \$1. 234-2544.

San Diego Maritime Museum, the museum features permanent exhibits documenting the history of San Diego's waterfront and the building of the West Coast by sea, including exhibits concerning the old San Diego-Coronado ferries, the tuna fishing industry, and the military.

The museum features the 1904 Scotch steam ship *Melrose*, but air-bus on the to the space age. There are also nautical exhibits, ship carpenters, model building, ships in bottles, woodcarvers, and a complete research library.

The museum is located along the Embarcadero at the corner of North Harbor Drive and Ash Street, downtown. Hours are 9 a.m. to 6 p.m.

Roam-O-Rama

A Guide to Unexpected San Diego • By Jerry Schad

Oakzanta Peak (known by some as Lookout Mountain) presides over the lower and lesser-known southern quarter of Cucamonga Rancho State Park. The peak of springtime blooming promises to sweep over the oak and manzanita landscape here about this month — a little before it touches the higher, more dense-forested slopes of Cucamonga, Middle, and North Peaks farther north.

Cucamonga Peak's summit is more like the brow of a ridge than a peak. Still, the view from the rock pile at the top is impressive when the air is clear. This month, you can look eastward down the valley cut by Descanso Creek to the spring-green meadows of Descanso valley. Out farther lies 40 or more miles worth of clear air leading out to the San Diego metropolis and the ocean, or else the obscuring blanket of haze tinged with smog, optimistically known as the marine layer. Later this spring, marine layer days will become more frequent, and clear-air periods rarer.

If you're going to hike the route, try starting at the parking turnout on the east side of Highway 78 at mile 3.1 (3.1 miles north of Old Highway 80 in Descanso). Two trails depart from there: take the one to the right (northward). This new trail takes you

along oak-shaded Descanso Creek for about 1/2 mile, and then hooks onto East Mesa Fire Road. If you're going by mountain bike (best way), you must follow the fire road (start from the turnout at mile 3.1).

After taking about three miles, turn right (west) on the Oakzanta Peak Trail. After traversing a wildflower-dotted meadow, you end up at a point south of Oakzanta Peak. A brief scramble through scattered brush is necessary to reach the jumbled pile of granite rocks on the summit. Look north to see the dark, wave-shaped form of Cucamonga Peak and the pointed, alabaster summit of Stonewall Peak — the two most popular destinations within the park.

done in the Cucos site. See the releases through September 6.

San Diego Model Railroad Museum, four large-scale models of railroads of the Southwest, past and present, and other toy train layouts are on view, as well as a working semaphore at the entrance that cycles every five minutes. The N-scale Carrio George exhibit is about complete and can be viewed. An exhibit called "Railroad Women" includes photos and documents dating back to 1855.

The museum, located at 1649 El Prado, Balboa Park, is open 11 a.m. to 4 p.m. Wednesday



Oakzanta Peak, known by some as Lookout Mountain, presides over the lower and lesser-known southern quarter of Cucamonga Rancho State Park.

through Friday, and Saturday and Sunday from 11 a.m. to 5 p.m. Adults \$2, children 15 and under free. 696-0199.

San Diego Museum of Man, "Tutankhamun: The Man of the Pharaoh" is the newest exhibition on view at the museum. Reusable portable artifacts used as part of the relief offering to the goddess Waman, protector of herds and animals. Traditionally they are shaped with double doors, open to reveal interior scenes depicting his exploits or religious themes. The exhibition features the work of Nauri Jimenez, from Apacheco, who was trained by his father and others

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imals and humans made for sale to immigrants after the railroad came to the Southwest in the 1880s. This exhibition continues through December 31.

An exhibit continuing through May 21 is "Legacy of the Loon: Ojaca Indian Clothing, 1493-1992." The museum's collection of Ojaca Indian textiles makes up the largest, best-documented collection in the United States, with over 1,000 pieces from 188 different villages.

"Life and Death on the Nile: San Gods and Mummies in Ancient Egypt" is an ongoing exhibit that includes coffins and mummy masks, carved amulets, falcon statues, mummified falcons, and a human mummy of the Ptolemaic period, along with art and utensils of daily life in the Amarna Period, from 1368 to 1351 B.C.

The museum is located in Balboa Park. Hours are 10 a.m. to 4:30 p.m. daily. Adults \$4, teens 13-18 \$2, children 6-12 \$1, free the third Tuesday of each month. 299-2001.

The San Diego Natural History Museum is currently exhibiting "Insects: Face to Face." Giant robotic insects, 50 to 200 times life size, are supplemented with related scientific information. Visitors may see through a giant microscope lens, becoming smaller relative to the size of the giant insects. Along with the robot insects, there are more than a dozen displays of flying insects and arachnids.

Visitors concerned with the economic importance of insects, biological information, and environmental interrelations provide up-to-date scientific data. See the exhibit through September 6.

The museum's permanent exhibits include the Scripts Hall of Mineralogy, the Hall of Ocean and Shore Ecology, and the Hall of Desert Ecology. The museum, located in Balboa Park, is open Monday through Friday

from 9:30 a.m. to 4:30 p.m.; on Thursday, the museum is open until 7:30 p.m. Saturday and Sunday from 9:30 a.m. to 6:30 p.m. On Thursday, visit the museum for half price from 4:30 to 7:30 p.m. Regular admission is adults \$5, seniors \$3, children 6-17 \$2, under 6 free. 232-3821.

The San Diego Railroad Museum maintains an extensive collection of restored trains in several locations. At the Campo Depot, the museum offers vintage train trips on Saturdays and Sundays (and on many major holidays, including Thanksgiving and Christmas), departing at 12:01 p.m. and 2:30 p.m. for a one-and-a-half-hour trip to Miller Creek, in San Diego's back country. At the Campo Depot, there are more than 60 pieces of "rolling stock," a wide variety of cars, locomotives, and other train-related artifacts.

Tickets for the train excursion are \$10 for adults, \$3 for children 6 to 12, children 5 and under free. The Campo Depot is about a one-hour drive from San Diego (roughly 50 miles north). Find the depot at Highway 94 and Forest Gate Road. Question Call 478-9937.

The La Mesa Depot, an authentic Victorian depot restored by volunteers. This wooden structure is the community's oldest building and served as passenger depot for the San Diego Arizona Railroad from 1894 to 1927. Exhibits include photos and history of the Arizona Railroad, and memorabilia of the Southern Pacific line, alongside a 1920s locomotive and caboose, and a 1920s diesel engine. The depot is open 1 to 4 p.m. Saturday and Sunday. For more information on other locations, call the main office at 795-3030.

San Diego Heritage Museum, the museum celebrates the heritage of old and new Encinitas, Carlsbad, Oliven-

hain, Encinitas, Rancho Santa Fe, Solana Beach, and Del Mar. It's located in West Village Center, at the corner of Manchester Avenue and Encinitas Boulevard in Encinitas. Hours are Wednesday through Friday, 1 to 4 p.m., and weekends from 11 a.m. to 4 p.m. Call 831-9371 for admission and other information.

The San Pasqual Battlefield State Historic Park commemorates the clash (on December 6, 1846) during the Mexican War between the U.S. Dragoons, isolated by soldiers and volunteers from San Diego, and Californian militia. A narrated slide show screens throughout the day, telling the story of the war in Mexico and California. A self-guided tour recreates the events of the battle and profiles the leaders of the forces, and also describes the lives of the Indian indigenous to the valley. The museum is located at 13800 San Pasqual Valley Road, Escondido. Admission is free. Call 238-1380 for additional details.

The Stephen Birch Aquarium Museum, an aquarium and museum under one roof, is an educational component of the Scripps Institution of Oceanography. The facility has 33 tanks containing marine life of the Pacific Northwest, the California coast, Mexico's Sea of Cortez, and the South Pacific. One highlight is the La Jolla Kelp Trail, a two-story high tank with giant kelp plants and nearly 30 species of local marine life.

An exhibit of more than 40 underwater photographs is currently on display at the museum, entitled "The Diver's Eye." The images depict scenes from the San Diego Underwater Photographic Society.

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, \$3.50 seniors, military and 13-

to 17-year-olds \$4.50, \$3.50 for children 4 to 12. For more information, call 524-1204.

Villa Montecitorio, built in 1887 for internationally celebrated author and

musician Josep Soriano, serves as both a historical house museum and cultural center. Hours are Friday through Sunday, noon to 4:30 p.m. at 1923 K Street, downtown. Admission is \$3

general admission, children 12 and under free. Call 239-2211 for more information.

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HELL.A.

Places of Magic and Wonder in Smogland By Adam Parfrey

"Marianne-fantastic, / Your active club within this riot / Was once the passive integrity of a branch upon a tree / Now without success / It tries to beat our fire / Working in human skulls." — from Maxwell Bodenheim's "Poem to a Policeman," circa 1921.

They call it "The Pulling" — a riot of policemen arrest a rioter; advancing on the cops, an angry mob demands his release. From out of nowhere advances an invisible wave of baton-swinging marauders, inflicting terror in the mob's crowding.

An eighteen-wheel tractor-trailer full of brightly-colored tear gas is the reluctant destination for thousands of cop-trainees. The objective: spend 300 seconds breathing through a gas mask without falling prey to claustrophobia.

When flouted for the media in the Dodger Stadium parking lot, these LAPD riot-control measures were intended to reassure the law-abiding and shake the confidence of would-be civil unresters. Police Chief Willie Williams has also asked the judge at the second Rodney King trial to hold the verdict until he can make 7,000 troops on the city streets. And though it may smack too much of Sargasso for tourists and commuters, city officials are privately debating whether or not to invoke Martial Law at the trial's end.

Cops and Bunches are publicly promising a better-organized riot this time around. Rather than burning down the ghetto, their aim is to invade nearby Winthrop District and Beverly Hills, spraying their semiautomatics at the classic, racist heads of well-heeled home-owners. Cops that get in the way will be blown away, gang leaders bled.

We can thank the wealthy nihilists at the recent companies who have used their considerable muscle to make it seem chic and necessary for riot-control to get caught up in de-mystifying theories. It is my fondest hope that these marauding profiteers will reap what they have sown when the explosion arrives. The cops say they are ready for anything. It remains to be seen whether the gauntlet thrown will fan the flames of extinguish the fire.

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San Diego *Health* April 1, 1993

Dalí May Not Be As Vulgar As You Think

Those who know Dalí only through his grandiose paintings may be surprised to encounter so subtle an artist...

The B Street Gallery, in addition to its regular showing of local artists (many of them associated with surrealism), is offering a collection of prints by Salvador Dalí. The Gallery makes no unequivocal claims as to the authenticity of these prints, always a problem with Dalí, whose graphic works have been widely reproduced and forged to the point where all attributions are suspect. Some of the prints on display are admittedly nothing more than photo offsets (in exquisite condition, however) of well-known Dalí paintings. So you may remind yourself of the familiar melting watches, burning graffiti, drawer-breasted women, lobster-draped scalps, cracking and bleeding world eggs, and distorted organic forms that make up the Spanish surrealist's private world of nightmare symbols.

But there are a number of less gaudy works that bear closer attention, several of them beautiful and fascinating etchings that might well be the real thing. Typical of this subtler strain of Dalí's artistry is the hand-colored etching, *Skins of the Piano*, which has the appearance of a pen-and-ink drawing with added watercolor. It shows two exaggeratedly tall and thin female figures, virtually nude, dancing or posing in sweeping curves. The heads of these highly erotic figures are masses of flowers and leaves, examples of the general surrealist preoccupation with the dream-device of metamorphosis, and specifically of Dalí's ambivalent feelings (desire, terror, awe, rage) before the mystery of female sexuality.

One of the women holds up the curved end of a grand piano as though it were a swathe of drapery. The other, with outstretched arms, grasps a sheaf of grain in each hand. The meaning, as always with Dalí, eludes rational analysis. The artist's intention is that his unconscious, speaking through images arrived at by free association or visionary memory, should speak to our own unconscious longings and fears. Many viewers of

Dalí's paintings, while willing to throw off the shackles of reason and to open themselves to such unconscious communication, have objected to what they perceive as the contrived quality, the artificiality, of Dalí's images, which at times seem to owe their existence not to hidden, passion-laden drives but rather to the artist's desire to shock, scandalize, and intrigue a squeamish but voyeuristic audience. Dalí's intimate psychological experiences have become public events, and in the process they seem to have lost their emotional authenticity—at least that is the way Dalí's critics have often perceived his work.

There remains something of this public posturing in *Skins of the Piano*, but the medium, with its inherent modesty and intimacy, appears to have subdued the artist's exhibitionism somewhat. The piano and the sheaves of grain still have the quality of traditional symbols from a tradition no one knows, like the lilies and ovals and enclosed gardens of Renaissance Flemish painting with the key to meaning lost. But the mannered, lyrical lines of the draughtsmanship, at once supremely elegant and delicately erotic, induce the mind to a productive reverie in which the symbols tend to explain themselves without pretentious mystery-making, suggesting the oneness of sexuality, music, and the fecundity of the earth. It is Dalí's line, rather than his iconography, that conveys the meaning, we experience him (as it is often hard to do in his paintings) less as a surrealist and more as a superbly talented artist.

This artist's—with its direct expression of the artist's personality, undistorted by Freudian or Bretonian theories—is even more clearly evident in the simple black-on-white etching titled *Venus: a beautifully drawn female nude on a vast perspective plain, her flame-like (yet still naturalistic) hair paralleling the diagonal lines of the clinging, transparent draperies. Her face is*

Calendar ART

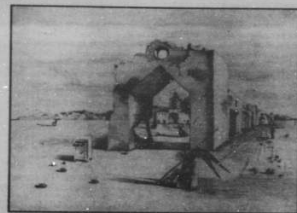


Skins of the Piano

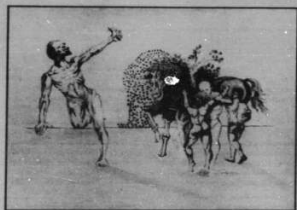
Lithographs and etchings by Salvador Dalí
B Street Gallery (641 B Street, downtown)
Through April 9

hidden, as the face of the ideal erotic object always must be: she is Woman in her essence, to be given a personal identity only by the lover who sees Venus embodied in a particular person. Those

who know Dalí only through his grandiose paintings may be surprised to encounter so subtle an artist, with such a deft hand, in this unpretentious etching.



The Village of Pannosia



Flora

There is a similar subtlety and refinement in the lovely landscape (another hand-colored etching) called *The Village of Pannosia*. Of course, there are the enigmatic Daliesque figures and objects scattered here and there: the ruined archway, the seated nude angel, the girl in a red dress skipping rope and casting a sharp De Chirico shadow, the isolated white cabinet with its open drawer, the distant figures—presumably parent and child—gesturing at the scene. But the realistic architectural details of the little village, the sense of luminous space as the barren plain extends to the low mountains, the gentle harmonies of the tender pastel blues and tans—all these create an atmosphere of nostalgia, perhaps for the villages of Dalí's own childhood in the environs of Barcelona.

It is not paranoid terror and delusion that ought to give their name to this village, but memory, with a touch of sadness along with a pervading dry sweetness. The blood, violence, and nightmarish distortions and transformations of so many of Dalí's surrealist paintings are not in evidence. The mysteriousness nevertheless is there, for nothing is explained, and the diverse elements of the scene remain unconnected, like dream images. In fact, the mystery of the unconscious self and its perpetual resuscitation of the past is even enhanced by the absence of Dalí's habitual melodramatic underlining. Other prints worth prolonged contemplation in the B Street Gallery show are the fabulous study for *The Battle of Tetanus* (dire spear-wielding riders attacking on magnificent horses), the personal interpretation of the ancient Greek legend of Iason (Flora), and two of Dalí's stupendously

imaginative illustrations for Dante's *Hell*. The latter show the artist at his best, for while they are clearly in the manner of Salvador Dalí, their soul is authentically Dantean. It is Dalí in a self-effacing role we are not used to—an aspect of his artistic personality the current exhibit should be especially valued for revealing.

ART LISTINGS
Contributions to the Reader's Guide to Art must be received by mail no later than the Friday preceding the Thursday issue for publication. Send complete information to Reader Art, P.O. Box 5808, San Diego CA 92160-5808.

GALLERIES

"The Phantom Fly-by Series," works in acrylic on canvas by Chung Hweylin, will be on exhibit in the atrium of the Pan Pacific Hotel at Emeryville-Shoreline Center, 400 West Broadway, downtown, beginning with a reception for the artists on Thursday, April 1, from 5 to 7 p.m.; see the show through April 30. Also on exhibit during April are works by Jonka Yamanaka, David Moore, and Len Moore. The artists are open 24 hours a day. For additional information, dial 239-7000.

Works on Paper and Sculpture by Arman, Rauschenberg, Christo, De Sève, Debonckers, Fischl, Hoppe, Keller, Mosley, Newell, Oldenburg, Paladino, Rauschenberg, Rausch, Sella, Stella, and Thorwald

are on view at Hartman and White Fine Art Publishers Limited, beginning with an open reception on Friday, April 2, from 5 to 8 p.m.; the show closes on May 29. The gallery is at 7803 Grand Avenue, suite 201, La Jolla; regular gallery hours are Tuesday through Saturday, 10 a.m. to 6 p.m. Call 459-4800 for more information.

New Paintings by Stephen P. Curry are on view at the Thomas Balch Gallery. The show opens with a reception on Friday, April 2, from 5:30 to 8:30 p.m.; it concludes on May 8. The gallery is located at 7470 Grand Avenue, La Jolla. Gallery hours are Wednesday through Saturday, 11 a.m. to 5 p.m., and by appointment, 5:45-6:05.

"Ten Years of Dreams" is a series of visual which document artist Gertie Shook's dream and waking life of the past ten years. See the solo exhibition at South Performance and Visual Art; there's an opening reception on Friday, April 2, from 7 to 9 p.m. Shook uses dream imagery, junk mail, and newspaper headlines in her work. View the show through Friday, April 3. Gallery hours are Friday and Saturday, noon to 6 p.m. It's located at 852 Eighth Avenue, downtown. 235-8466.

A Response in Stone is seen in the recent paintings of Raoul Guatem, on view from April 2 through May 29

Battle of Tetanus: A Study

at the Linda Moore Gallery. The Americas are the subject of the most recent work. Regular gallery hours are noon to 5 p.m.; Tuesday through Friday, 10 a.m. to 3 p.m. Saturday. The gallery is located at 1611 West Lewis Street, Mission Hills. For further details, dial 360-1101.

"Journées" is a show of prints rendered in lithographs, intaglio, mezzotint, and woodblock cuts by Angelika Vilagran on view at the Art Scene Gallery, from Friday, April 2, through Wednesday, April 26. Also on exhibition are paintings, sculpture, collage, ceramics, jewelry, photography, and wearable art by Clairemont Art Guild members. The gallery is located at 4150 Mission Boulevard, Pacific Beach. Viewing hours are noon to 5 p.m., Monday through Friday; 10 a.m. to 5 p.m., Saturday; and 11 a.m. to 5 p.m., Sunday. 483-2740.

"New Room" is an exhibition of works by Martha Chastain, Vicki Galt, and Lenore Hughes at the ArtFocus Studio, 833 G Street, downtown, from Friday, April 2, through Friday, April 30. The show honors "this fragile earth, our island home." Regular gallery hours are 9 a.m. to 5 p.m. Monday through Friday, and by appointment, 234-0749.

The 40th Annual Watercolor World of Watercolor exhibition at the Power Center for the Performing Arts, 15498 Espola Road (at Titan

Way), continues through April 30. You're invited to "Artist's Day" on Saturday, April 3, from 11 a.m. to 3 p.m. at the center. Artists in the show are from the North County, with more than 100 paintings on display. The center is open for viewing from 9 a.m. to 4 p.m. Monday through Friday, 10 a.m. to 3 p.m. Saturday. For more information, call 471-2579 or 598-5178.

"Footloose" Publisher Bob Gaccone says "painting is my passion." View a collection of over 60 of his drawings and paintings at Gallery La Jolla beginning on Saturday, April 3, from 6 to 10 p.m.; the work will be on display through April 14. Sales of the art benefit the San Diego Symphony and Scripps Memorial Hospital. Gallery hours are 10 a.m. to 6 p.m. Monday through Saturday; noon to 5 p.m. Sunday. Find the gallery at 1200 Prospect Street, #125, La Jolla. 436-1711.

See the 32nd Annual Juried Exhibition of the Claremont Art Guild at the Art in the Rough Gallery, in the Promenade, 4150 Mission Boulevard, suite 256, Pacific Beach, from Sunday, April 3, through Thursday, April 29. The juror was Beth King. Regular gallery hours are Monday through Friday, noon to 5 p.m.; at 10 a.m. to 9 p.m. Sunday. 483-2740.

"YIM's Palette" is the show currently on display at the La Jolla Art Association Gallery. The exhibition includes oils, La Jolla, and European scenes in oils by YIM, an impressionist on the show through April 4. Contemporary realism Patricia F. Stanley and the T. Hable will exhibit figurative paintings, drawings, and sculpture, as well as landscapes in oils, pastel, and monotype, from Monday, April 5, through Sunday, April 16, at the gallery.

The gallery is open daily from noon to 4 p.m., and can be found at 7917 Grand Avenue, La Jolla. 459-3001.

Photo-collages and Acrylic Paintings by Encinitas artist Ernest Orilla will be on display at the County Administration Center, 1600 Pacific Highway, downtown, from Monday, April 5, through Friday, April 30. Orilla's collages express his relationships with his local environment, the coastal landscape of North County, and his ancestral ties with Mexico. Viewing hours are Monday through Friday, 8 a.m. to 5 p.m. Call 436-9984 for additional details.

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Selfish Shallow Pawns

It's about making choices and the consequences of choosing.

Falsetto has come to the Old Globe Theatre headlines first. When it opened on Broadway last spring, the musical garnered knockout reviews. The *New York Times* said it was "exhilarating and heart-breaking." Others claimed it a breakthrough, proof that a musical with serious themes could still fare well on a Broadway stage.

REVIEW

JEFF SMITH

The production received seven Tony nominations and won awards for best book (William Finn and James Lapine) and best musical score (Finn). The Old Globe Theatre is the first stop for a nationally touring version of *Falsetto*. Maybe it was all the fanfare. Maybe it was the evening I saw it—a Sunday, the second show the cast did that day. Or maybe it has been toned down for its voyage through the hinterlands. Whatever the cause, much of the production was a disappointment.

Falsetto is actually two one-act musicals linked together: *March of the Falsettos* (1981) and *Falsetoland* (1990). Both have a common ancestor, Finn's *In Trousers* (1978) introduces us to young Marvin. He eats breakfast, gives a report on Christopher Columbus at school, and has his first sexual encounter with a man. In *March of the Falsettos*, Marvin has left his wife Trina and son Jason and has moved in with his male lover, Whizzer. Marvin wants it all, and even though his wife and son are in upheaval, Marvin wants a

"tight-knit" family and doesn't like it when Trina and their therapist, Mendel, begin seeing each other away from his office. *March of the Falsettos* is set in 1979, *Falsetoland* in 1981. The one-acts are only two years apart, but the emergence of AIDS, unnamed as such in the musical, has changed everything. "Something bad is happening," a doctor observes. It's a virus "so bad that words have lost their meaning," and it prompts Marvin and Whizzer, who are reunited after bickering for most of act one, to become "lovers who live and die fortissimo."

Many critics have labeled *Falsetto* a "gay" play. But it's as much about Jewish life as gay life (the phenomenon that unites the musical's warring factions is young Jason's Bar Mitzvah). And it's even more about making choices and the consequences of choosing. Marvin's decision to leave his family, which happens before the play begins, sets in motion several aching separations in act one. *Selfishness* rules. Only Jason, the wisest character in the first act, can see beyond his wants and needs. In act two, which is written with a much more mature voice, the loose, self-centered strands of the first act recombine and form a supportive community—*Falsetoland*—where labels are dropped and differences accepted.

Falsetto deliberately contrasts acts one and two, with the arrival of AIDS being a Rubicon in

Calendar THEATER



Ramzi Khalaf, Peter Raudon, Gregg Edelman, Carole Carmello, Adam Heller

Falsetto by William Finn and James Lapine. Old Globe Theatre, Simon Edison Centre for the Performing Arts. Playing through April 25; Tuesday through Saturday at 8:00 p.m., Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. For information call 239-2255.

the lives of the characters. The first act is a time of innocence and irresponsibility; the second, a time to learn ways of coping with a world where "the rules keep changing." In James Lapine's staging at the Old Globe, these contrasts are made so

starkly that there is almost no one to care about in act one. The characters are more a set of situations—persons in a game of chess—than people. They are selfish and refuse to grow up. There is pain in their situations; Trina is "breaking down";

Jason's extremely confused; Whizzer doesn't like having to assume the duties of Marvin's ex-wife. But the musical trivializes them. It makes light of their grief and treats them as shallow creatures, as if to say, "everyone's a mess, tee-hee." We're supposed to see the first act from today's perspective; this makes the characters seem shallow, but they don't have to be shallow. There is no love on the stage, and no depth. The worst offender is Gregg Edelman's toweringly superficial Marvin. Even when Marvin develops some perspective in the second act, Edelman's voice retains an insincere tone. Edelman seems to assume that we already know Marvin and like him a great deal, because Edelman does almost nothing to earn our friendship by honest means.

Along with an annoyingly glib tone in act one, a second problem contributes to the production's pervasive thinness.

Almost the entire musical is sung, and the songs in the first act require rapid-fire, staccato deliveries. On the night I saw the show, the cast blazed through its first act numbers so quickly that whole sentences were garbled. This was particularly troublesome because in *Falsetto*, the songs are the primary source for defining the characters, and if you can't make out what they're saying (Peter I. Fitzgerald's sound design was fine, by the way), the characters will seem skimpy by default. Staccato deliveries are not a problem in the second act. It was written almost a decade after the first, and a comparison of acts one and two shows that Finn has honed his skills a great deal as a lyricist.

Lapine's stagings, visually, are a wonder to behold. They are frantic—everything is in motion, so much that the scene changes often take place in the previous scene. Chairs roar across Douglas Stein's mini-

malist set and kaleidoscope into place. Halfway up the rear wall, a three-piece band belts out Finn's eclectic score. The production has an admirable fluidity. At present, however, that speed clogs coherence in the first act (and motivation, as the song "March of the Falsettos" seems to come from nowhere). There are fewer problems in act two. But given the difficulties in act one, the second's a long time coming.

The production has a scene-stealer and a show-stopper. Young Ramzi Khalaf's Jason, amid all the identity-blur, is so sane he makes the rest look looney-tunes. The stopper is Carole Carmello's version of "I'm Breaking Down." In what is otherwise a thankless part, Carmello fills the stage with a serio-comic explosion of angst. In other roles, Peter Raudon and Adam Heller add some depth to Whizzer and Dr. Mendel as the play proceeds.

though not much. Barbara Marisau and Jessica Molasky do fine as a lesbian couple, until the final scenes theirs is the most positive, nurturing relationship in the musical. *Falsetto* is indeed a breakthrough show with serious contemporary themes. Now, if the production would only take itself a bit more seriously, it

THEATER LISTINGS

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

Angel Street
The Coronado Playhouse presents Patrick Hamilton's Victorian thriller (first produced under the title *Gadabout*). The seemingly kind Mr. Manningham is slowly making his wife insane.
Coronado Playhouse, through May 16, Friday and Saturday at 8:00 p.m., Sunday at 7:00 p.m.

Becoming Menorah
The Lamb's Players Theatre has opened its fifth season with a production that showcases the company's strengths. Arthur Ciron based his play on the memories of the ensemble cast of Mississippi's Illusion Theatre. Story sessions, like those for *A Chorus Line*, traced not only the roots of the actors but also how life evolved for five Midwestern families in the 20th Century. The Lamb's production is done so capably you'd think Ciron wrote *Becoming Menorah* with this company in mind. The piece weaves together five genealogies. Each moves from childhood to hardship, and then progresses forward through three generations. In the process we see how love can deepen or go astray, how the severe passage of time can fulfill hopes or burden hearts. And given the ways the piece compresses time by leaping through over decades, we see vividly how fast the present fades into the past and how the past, if left unattended, can condition present behavior. Robert Smyth has directed the Lamb's production beautifully. The scenes are fluid, and Smyth has blocked some wonderful stage pictures. The whole production has a resourceful, something-from-nothing quality. Michael Buckley's spare scenic design encourages us, as do Veronica Murphy's costumes and C. Todd Brown's lighting. Since the acting is ensemble, with the efforts of the group greater than any individual, it's difficult to single out particular performances for special mention. Instead, what it catches create together is the most memorable in this show. Robert Smyth and Deborah Gilhouse show us years of "the worst marriage in town" between Jack and Margaret (who never had a chance with him). Other impressive yardsticks are David Calkins Heath and Cynthia Peters; James Saba and Michelle Napolitano; and Doug Waldo and Leigh Scarin. Mark Hovens, Crissy Voegel, and musician Chris Vitas, who accompanies the seamless scene changes on the violin, also contribute to this fine first act.

Lamb's Players Theatre, through April 1, Friday and Saturday at 8:00 p.m., Matinee Saturday at 2:00 p.m.

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Directed by James Lapine

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Calendar THEATER

The Bitter Tears of Petra Von Kant
Rainer Werner Fassbinder's 1972 film turned-theater piece examines

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the inequities of possessive love. The greater the urge to control a relationship, the more chaotic it becomes. Petra Von Kant, a successful fashion designer who does most of her creating from a plush bedroom, begins by idealizing party with one's mate: she seeks a "no tricks" kind of love. Her marriage to Frank lacked it, and that's why she devoted him, she says coldly. But as so often happens in this seemingly simple yet rich text, what people say rationally is one thing, what they do is something else. Petra falls for Karin, a young, beautiful but intellectually sluggish model. There is no reciprocity anywhere in the play—there are no equals, in fact—especially in Petra's obsessive objectification of Karin, who is using her to further her career. What follows is a brooding, rampant agony, during which Petra discovers a parasitic



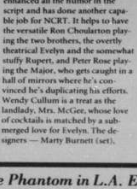
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world, and a slow reassembling of the pieces. It's a fascinating work, and Linda Cato's performance as Petra, in the University Theatre's current production, is terrific. Cato moves from a droll dictator to a helpless, gasp-swelling wreck in beautifully modulated stages. In effect, Petra becomes the victim of her own victimizing. The rest of the cast, however, approximates Cato's efforts only slightly. Kimberly Samsphill, as the mute Marlene, Petra's servant-slave, should be less blatantly generous in her silent reactions. Less, in this case, is more. And the cast, directed by Louis Miller, should be much more aware of the play's subtexts. *Bitter Tears* has catcombs of them, and yet only Cato probes their depths. The acting is uneven, but the script is spellbinding. And, along with one of Director's best scenic designs (by Linda Gilbreth), Cato's performance makes the production worth seeing.



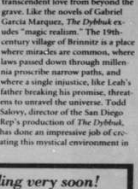
Work it up.
Discretionary Theatre, through April 5, Friday and Saturday at 8:00 p.m.
Capitol
Gerald Moore's comedy-thriller is a tale of antithetical twin brothers. Evelyn is an actor who lives in a grumpy basement apartment in Soho, while Rupert, Evelyn's younger brother by five minutes, lives in wood-paneled luxury at the Green Park, a posh section of Lon-

don. For these and other reasons, Evelyn wants to have Rupert murdered. Not only that, Evelyn then wants to become Rupert, as expected from this talented four-some. **Work it up**
North Coast Repertory Theatre, through April 5, Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m.



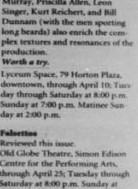
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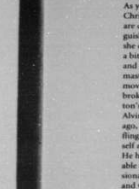
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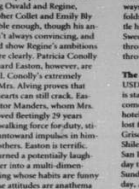
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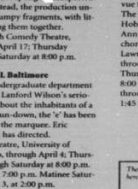
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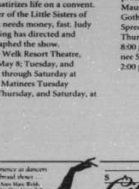
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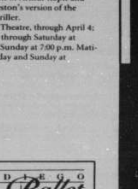
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Calendar MUSIC SCENE

The taunts, however, had no effect: he clearly couldn't have cared less. In comparison to these crackers, the officer—dressed in sleek black combat gear and bulletproof vest—looked like he'd stepped right out of MTV. The guy stared coolly through dark glasses at the hornet-mad protesters, and I realized there was some heavy visual and philosophical dissonance going on here. For one thing, what exactly is hip? In some circles Charles Manson—another failed rock star, who recorded with the Beach Boys—is incredibly hip. And isn't the fear of America turning into a police state the exact same fear that those of us in the liberal media—you know, Lee T. Paris, Jello Biafra, Maximum Rock 'n' Roll, and the Fund for the Feminist Majority—have as well? It's hard to imagine two less similar allies than the First Baptist Church of Nacogdoches and the patrons of punk clubs, and yet somehow here in central Texas, I'd found the exact place where the two have met.

Later, as we drove back to Austin, the three of us tried to analyze what had made us so keen to go out there in the first place, this indulging the non-to-admirable impulse of craning our necks at a car crash that hasn't even fully happened yet. Was it, I speculated, some kind of condescending lark induced by too much awareness of the work of Sonic Youth? Or was it, as my companion, your old buddy Ann Powers, opined, a fascination-and-derivation process America often undergoes with those who live outside the law? Sue invoked a story by Flannery O'Connor. I quoted Robert Frost. In short, we over-intellectualized the situation and its implications all the way home.

But then, we kinda had to. It was all so disturbing. Across that muddy knoll some 70 people lay under siege, bound to go out in a blaze of, at the very least, ignominy. David Korehs is, as you probably know, a failed rock star, and souvenir-wise (and rock journalist-wise) we had scored big time when one of the T-shirt salespeople obligingly let us dub a copy of Korehs's own band Riff Raff (not the one Billy Bragg was in) doing a number called, if I remember correctly, "Super-natural-Sue." As we drove past woods that had no end and fields whose purpose we did not understand, we listened to it on the car stereo. It was a poorly rendered piece of schlocky art rock, very neo-Yes, "Owner of a Lonely Heart"—esque, only minus the musical skill or production values. The chorus goes, "You all need saving," and then (in Plant-like castrato), "I wanna be your saviour." Etc. We laughed at it at first, but after a while—it is a very long song—I just felt

sad. I pictured poor Vern and his pals putting it together, dubbing the tape copies, printing up the cards we'd seen, shopping them at places just like SXSW, to critics just like us—the reception, the dreams, the insidious need for glamour and power and control that rock 'n' roll fosters and then caters to just as neatly as does Branch Davidians, D.K. style. "Do you ever feel like doing it with-out the boss?" Isn't that the question that the best rock 'n' roll asks? And isn't the answer inevitably, "Yes?"

Out there in the heart of Texas, I surely didn't feel any closer to God, but for a moment, surrounded and enthused by the deep craziness of America, caught up in a wave of Libertarian frenzy, I was suddenly elated by the day itself, by the beautiful strangeness of American life. ■

CONCERTS

Subliminal Tendencies and Infectious
Gonzalez, Nashville, Tenn., tonight.
Thursday, April 1, 7:30 pm, Balboa Park, 278-TIXS.

The European All-Stars featuring
Nightingale, Chastel, Pedersen,
Lew, Tschalich, and Leo Sisti.
Klammer, Houston, Texas, April 1, 8 pm, 1987, San Diego Museum of Art, 444-0022.

Millie Jackson and Reynolds Ray
Singer's tonight, Thursday, April 1, 8 pm, 1987, San Diego Museum of Art, 444-0022.

Diablo Phantoms The Punk, tonight, Thursday, April 1, 8 pm, and 11 pm, UCSD, 444-0022.

Michael Tinsman Rally Up
Tonight, Thursday, April 1, 8:30 pm, 143 South Cedros Avenue, Solana Beach, 491-9022.

El Centro de la Raza's "Live Release
Party featuring Fish Taco, Los Santos
Rios, tonight, Thursday, April 1, 9 pm, 1987, San Diego Museum of Art, 444-0022.

Ruth Barrett and Cynthia Smith
Chorus, tonight, Thursday, April 2, 7:30 pm, 10820 North Torrey Pines Road, La Jolla, 436-4020.

Bad Menace, Untogether, Rock O'Nine, and Gangbangers SCMA,
Friday, April 2, 8 pm, 555 Union Street, downtown, 278-TIXS.

Cedar Wilson with Holly Holman, Bob Magnusson, and Brent Sanders
Horton Grand Hotel, Friday and Saturday, April 2 and 3, 8 pm, 111 Island, downtown, 544-1886.

Edward El Watson, Friday, April 2, 8 pm, 1923 Bacon Street, Coronado Beach, 222-4822.

M.C. Funk, Shores, and Social Spins
The Spirit, Friday, April 2, 8 pm, 11 Madison Avenue, Bay Park, 278-7993.

"Center for Women's Studies and Services" featuring Penn and Maggie and Carol McCann with Nina Gorkun, tonight, Friday, April 2, 8 pm, 179 Calle Magdalena, Encinitas, 941-1141.

3 Mile Pilot, rent, and Redwolves
Catalina, Friday, April 2, 8 pm, 2912 Kettner Boulevard, 294-9031.

Pretty Boy Harp Dream Street, Friday, April 2, 8 pm, 2228 Broadway Street, Ocean Beach, 222-8131.

Faith No More, Fetal, Boston, and Mike Lock 101 Field Field, once in Catalina Del Mar, Saturday, April 3, 2 pm, 101 Field Field, San Carlos, 278-TIXS.

Mike Banks, Mike Stevens, Michael Kane, Chelmsford, Foundation, and the Cardiff Rebels
C-Power Productions, Saturday, April 3, 4 pm, Del Mar Fairgrounds, 682-4319 or 278-TIXS.

Drive Like John Che Cafe, Saturday, April 3, 7:30 pm, UCSD campus, 534-2311.

Squaky Promises, King Mather, N.A.V., Whiplash Junkies, and Fourbridge SCMA, Saturday, April 3, 8 pm, 555 Union Street, downtown, 278-TIXS.

High Country Pinery Center for the Performing Arts, Saturday, April 3, 8 pm, 1439 Torrey Road, Torrey, 748-0505.

The Russell Scott Band and the Minnie Riddle's, Saturday, April 3, 9 pm, 528 F Street, downtown, 234-8886.

"Happy Birthday, Bob" featuring
DeBolt, 3-Day Straddle, Donald Wilson, and Powerhouse, Catalina, Saturday, April 3, 8 pm, 2912 Kettner Boulevard, 294-9031.

The Paladins and Big Sandy and the Fly-Rite Trio Rally Up Tapes, Saturday, April 3, 8:15 pm, 143 South Cedros Avenue, Solana Beach, 491-9022.

Angelica Guitar Quartet, South
Reid Hall, Sunday, April 4, 7:30 pm, San Diego State University campus, 594-4020.

Freshmen, King Mather, and Mike Lock Rally Up Tapes, Monday, April 5, 9 pm, 143 South Cedros Avenue, Solana Beach, 491-9022.

Joan Baez and John Wesley Harding
Theater East, Tuesday, April 6, 7:30 pm, 210 East Main Street, El Centro, 278-TIXS.

Quiver Rush Naval Amphibious Base, Wednesday, April 7, 7 pm, Coronado, 478-0272.

"CD Release Party" featuring
Crescent with Fishwife and Unwashed Cash, Thursday, April 8, 8 pm, 2812 Kettner Boulevard, 294-9031.

Bill, Subliminal, and Adrian Cully
Rally Up Tapes, Thursday, April 8, 9 pm, 143 South Cedros Avenue, Solana Beach, 491-9022.

Steve White and Don Cramer
Chorus Restaurant, Friday, April 9, 7:30 pm, 10820 North Torrey Pines Road, La Jolla, 436-4030.

The SPIRIT brought you GREEN JELLO and HAUNTED GARAGE
Now comes the Rock 'N' Roll Bandage Queen
DUCHESS DE SADE
with special guest
DISCIPLINE
and special guest
THE SPIRIT
APRIL 10
1130 BROADWAY AVENUE
SAN DIEGO • 278-7993

FINE LINE ENTERTAINMENT PRESENTS
Tuesday, April 13, 8 pm
SOUL ASYLUM
with special guest
the meat puppets
MONTEZUMA HALL - SDSU
Produced in association with
Doors open at 7 pm • All ages welcome
Tickets available at all FINE LINE ENTERTAINMENT outlets (Pharmacies, Music, Toy, Record, Book, Video, etc.) or call 278-7993
OR The Record. To charge by phone call 278-7993.

ON SALE NOW!
Friday, April 16, 8 pm
with rage against the machine
and special guest: **BECK**
Punk! Punk! Shopping Center 12 • 18 & up with ID
Saturday, April 24, 8:30 pm
Great White
with special guest: **ASPHALT BALLETT**
Punk! Punk! Shopping Center 12 • 18 & up with ID
Tickets available at all FINE LINE ENTERTAINMENT outlets (Pharmacies, Music, Toy, Record, Book, Video, etc.) or call 278-7993
OR The Record. To charge by phone call 278-7993.

ONE NIGHT IS NOT ENOUGH!
THE PARTY CONTINUES FOR A 2ND NIGHT!

9IX

SAT. JUNE 12 8PM

Open Air Theatre

MEXICO'S BIGGEST ROCK 'N' ROLL BANDS...
CAIFANES WITH MALDITA VECINDAD

FRIDAY MAY 7 8PM Open Air Theatre

including Robinsons • May, Tower Records, Music Plus, select Warehouse locations, Arts Tix, Perkins Book Worm and the Aztec Center Box Office. No containers of any kind or alcoholic beverages permitted on or around the facility. To charge by phone call 278-TIXS.

Avaleen

Calendar MUSIC SCENE

Michael W. Smith and DC Talk: Sports Arena, Friday, April 9, 8 p.m., 278-TXSS.

Superchick, Come, Help, and Thomas Vision SCMA, Saturday, April 10, 8 p.m., 555 Union Street, downtown, 239-SCMA.

Dischord, Dharma De Sade, Monty, and San Quentin: The Sports, Saturday, April 10, 8 p.m., 1130 Barnes Avenue, Bay Park, 276-3993.

Jody Reicher and Kate Briffin: Folk Heritage, Saturday, April 10, 8 p.m., 213 9th Street, Del Mar, 436-4030.

The Flecktones, the Black Dismonds, and the Baginbans: Saturday, April 10, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Rein: Midnight and Webster: Sunday, April 11, 8 p.m., 10475 San Diego Mission Road, Mission Valley, 563-0060.

The Fabulous Thunderbirds: Coach House, Sunday, April 11, 8 p.m., 3515 Camino Capistrano, San Juan Capistrano, 496-8900 or 278-TXSS.

Real Artistic and the Meat Puppets: Montezuma Hall, Tuesday, April 13, 8 p.m., San Diego State University campus, 278-TXSS.

7 Year Black, Blood Lined, and Charlie Schalen: Tuesday, April 13, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Electric: Kool-Aid, Incision, and Hildred: Tuesday, April 13, 9 p.m., 2812 Kettner Boulevard, 294-9033.

Ruby McElitree, Brooks and Dunn, and Hankins, Wright, and Kings: San Diego Sports Arena, Thursday, April 15, 7:30 p.m., 278-TXSS.

Leandrea Alameda: Tris Horton Grand Hall, Thursday, April 15, 8 p.m., 311 Island, downtown, 544-1886.

Kenny Rank: Sunday's, Thursday, April 15, 8 p.m., 10475 San Diego Mission Road, Mission Valley, 563-0060.

Love Battery, Wolf Strong To Hump, and Williams: Sunday, Thursday, April 15, 9 p.m., 2812 Kettner Boulevard, 294-9033.

The Royal Cruise: Sunday's, Thursday, April 15, 9 p.m., 143 South Cadiz Avenue, Solana Beach, 481-9022.

House of Pain, Rage Against the Machine, and Wink: Friday, April 16, 8 p.m., Pueblo Ancho Shopping Center, Baja California, Tijuana, 278-TXSS.

April 15: Coach House, Saturday, April 15, 7 p.m. and 9:30 p.m., 33157 Camino Capistrano, San Juan Capistrano, 496-8900 or 278-TXSS.

Truck, Pullen, and Tripwire: SCMA, Saturday, April 17, 8 p.m., 555 Union Street, downtown, 239-SCMA.

Verbal Abuse and Unwritten Law: Sports, Saturday, April 17, 8 p.m., 1130 Barnes Avenue, Bay Park, 276-3993.

The Jerry Garcia Band: San Diego Sports Arena, Sunday, April 18, 7 p.m., 278-TXSS or 278-1222.

The John Chellis: Bally Up Tavern, Sunday, April 18, 8:30 p.m., 143 South Cadiz Avenue, Solana Beach, 481-9022.

John Doe, and Dismal: Sunday, April 18, 9 p.m., 2812 Kettner Boulevard, 294-9033.

"A Night on the Town" featuring Charlie Khan, Phillip Bally, Gerald Albright, Hugh Masekela, Theo Segel, Keith Moseley, Kara Moseley, and Maroon: Sunday, April 18, 9 p.m., 121 Broadway, downtown, 278-TXSS.

Buddy Guy and Smokey Wilson: Bally Up Tavern, Wednesday, April 21, 7:30 p.m., 143 South Cadiz Avenue, Solana Beach, 481-9022.

San Diego State University Jazz: Thursday, April 22, 8 p.m., 311 Island, downtown, 544-1886.

Black Uhuru, Andrew Tuck, and Louis: Thursday, April 22, 8 p.m., 555 Union Street, downtown, 239-SCMA.

The House of Pain and Bering: Sunday's, Bally Up Tavern, Thursday, April 22, 8 p.m., 143 South Cadiz Avenue, Solana Beach, 481-9022.

RF and the Man: Sunday's, Thursday, April 22, 9 p.m., 2812 Kettner Boulevard, 294-9033.

W.E. Roth: Sunday's, Thursday, April 22, 7:30 p.m., 10475 San Diego Mission Road, La Jolla, 436-4030.

The Kenny Kirkland Quartet: Horton Grand Hall, Friday and Saturday, April 23 and 24, 8 p.m., 311 Island, downtown, 544-1886.

House of Pain, Rage Against the Machine, and Wink: Friday, April 23, 8 p.m., 311 Island, downtown, 544-1886.

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NOTE

By Gina Arnold



JOAN BAEZ

I dreamt I was at the Newport Folk Festival in 1965, only instead of Bob Dylan it was Joan Baez that had gone electric. She came onstage in jeans and black leather jacket, and instead of sandals she wore high heels. She started out singing "Ave Maria" but segued strongly into "Shakin' All Over," by the end of the number, the entire audience was booning and hissing and throwing things at her. In my dream, Joan's infamy made the TV news, and Rolling Stone decried it, but within six months every little girl in America was begging daddy for an amp. In real life, however, Joan's puns, earnest voice — showcased at that self-same festival and on countless Mumbly-brought LPs of Christmas cards and so on — seems to have inspired female America with little desire to go and do like wise: her art always exuded boring femininity rather than feminism; her songs were pretty and pristine and had nothing whatsoever to do with rock 'n' roll. "Pretty is as pretty does," you know? And "if you can't say anything nice..."

If my dream had been reality, everything would have been so different. The '70s might have abounded with a bunch of "new Joans," tough-looking ladies leading crack rock bands and singing songs about the wild side of life. A generation of young women in the '60s might have been inspired to learn to play guitar. Of course you can't blame Joan for the death of women in rock 'n' roll, but you can find her whole entire thing cool. The woman makes strong look like comic relief, ironically, given my dream, she'll be at Theatre Joan Baez, Theatre East, Tuesday, April 6, 7:30 p.m., 278-TXSS, 621-88.

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2 BANDS, 1 SINGER & A WHOLE LOTTA FREAKS

SUICIDAL TENDENCIES

WITH SPECIAL GUEST

INFECTION GROOVES

APRIL 1 - 7:30 PM - STARLIGHT BOWL

TONIGHT!

Calendar MUSIC SCENE

Chicago Blues Open Air Theater, Friday, June 14, 8 p.m., San Diego State University campus. 278-TXCS.

UNDERGROUND CLUBS

Underground club listings are compiled by **Club Harem**. If you wish your club to be included, please call 252-3000, ext. 241. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Adult House 10 Greylock, Tuesdays, Old Madrid, 755 Fifth Avenue, downtown. 925-3084.

Artists 1818 1818 Mt. Teo and guests, Saturday, Arden Center, Mission Beach. 973-7208.

Adios 150 San Bishop, Johnny A.F.F.A. (Country, Latin, and guests), Friday, 9:30 p.m. Arden Boulevard, 973-3097.

The Blues 1000 Avenue, 1000 Avenue, Techno, hip-hop, 70s disco and funk, Wednesdays, Emerald City, 945 Garnet Avenue, Pacific Beach. 529-7148.

Diva's A "new Paradise" 555 Cove and 1000 Avenue, 555 Cove, downtown. 529-7148.

50/50 150 San Antonio and Joey Jimenez, Acid jazz and house, Wednesdays, 155 Fourth Avenue, downtown.

Free 10 Johnny Johnson, Techno, house, hip-hop, and 70s, Fridays, Mick's PB, 4190 Mission Boulevard, Pacific Beach. 581-1938.

Goodtime Mark E. Quark and others, house, techno, hip-hop, and disco, Saturdays, 555 Fifth Avenue, downtown. 496-4419.

G-Force Mark E. Quark, Techno and progressive house, Mondays, The House, 7700 Park Boulevard, Hillcrest. 295-1163.

Groove 150 Dorian and Mark E. Quark, Deep house, acid house and techno, Fridays, Mulcahy's, 4545 Waring Road, 467-3044.

Club Harem 150 Chris Hill and San Bishop, Rave, techno, and house, Thursdays, Rick's, 1051 University Avenue, Hillcrest. 295-1163.

Lucky Strike Johnny D. Dawson, Top, Mark E. Quark, and Margaret Vireo, Thursdays, Old Madrid, 755 Fifth Avenue, downtown. 557-0146.

Mass Progressive underground industrial and gothic/death rock, 18

and up, Tuesdays, Sub Zero, 7353 El Camino Boulevard, La Mesa. 467-3044 or 288-3879.

Club Melange 150 Johnny Johnson, San Diego, John Jemel, and guests, Wednesdays, One cover gets you in. Booth Room Room and Vito Diego (800 Garnet Avenue) the same night. Pacific Beach. 529-7148.

Michael Lando 150 San Bishop and Juan of Super Shook, House, techno, and 70s funk, Wednesdays, Sub Zero, 7353 El Camino Boulevard, La Mesa. 277-7147.

Psychic 150 Charlie Rock, Mt. Teo and Kelly Lynch, plus live band, Tuesdays, Mick's PB, 4190 Mission Boulevard, Pacific Beach. 973-9269.

Rachon 150 Prince and Dynamite Hi-Five, Reggae and calypso, Fridays and Saturdays, 1845-172 Hancock Street, Old Town. 944-2460 or 294-0905.

Rampage 150 Gypsy, Tuesdays, Old Madrid, 755 Fifth Avenue, downtown. 925-3084.

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Laura's Family Workshop, karaoke entertainment, 7 p.m. to closing, Tuesday.

The Alchemist, 2633 South Highway 101, Cardiff. 436-2776. Mike Moloney, comedy and music, beginning at approximately 8 p.m. Friday and Saturday.

The Abbey, 421 Grand Avenue, Cardiff. 434-1173. Karaoke entertainment, Monday through Wednesday. Larry Kaye, 434-1173, 8 p.m. to midnight, Friday, Saturday, and Sunday.

Beverly Creek, 1520 East Valley Parkway, Encinitas. 746-7408. Wichita, country, 8:30 p.m. Wednesday and Thursday, 9 p.m. Friday and Saturday, and 5 p.m. Sunday. Cut to the Chase, country music, Monday, Wednesday, Thursday, 1845-172 Hancock Street, Old Town. 944-2460 or 294-0905.

Boys 150 Gypsy, Tuesdays, Old Madrid, 755 Fifth Avenue, downtown. 925-3084.

Artists 1818 1818 Mt. Teo and guests, Saturday, Arden Center, Mission Beach. 973-7208.

Adios 150 San Bishop, Johnny A.F.F.A. (Country, Latin, and guests), Friday, 9:30 p.m. Arden Boulevard, 973-3097.

The Blues 1000 Avenue, 1000 Avenue, Techno, hip-hop, 70s disco and funk, Wednesdays, Emerald City, 945 Garnet Avenue, Pacific Beach. 529-7148.

Diva's A "new Paradise" 555 Cove and 1000 Avenue, 555 Cove, downtown. 529-7148.

50/50 150 San Antonio and Joey Jimenez, Acid jazz and house, Wednesdays, 155 Fourth Avenue, downtown.

Free 10 Johnny Johnson, Techno, house, hip-hop, and 70s, Fridays, Mick's PB, 4190 Mission Boulevard, Pacific Beach. 581-1938.

Goodtime Mark E. Quark and others, house, techno, hip-hop, and disco, Saturdays, 555 Fifth Avenue, downtown. 496-4419.

G-Force Mark E. Quark, Techno and progressive house, Mondays, The House, 7700 Park Boulevard, Hillcrest. 295-1163.

Groove 150 Dorian and Mark E. Quark, Deep house, acid house and techno, Fridays, Mulcahy's, 4545 Waring Road, 467-3044.

Club Harem 150 Chris Hill and San Bishop, Rave, techno, and house, Thursdays, Rick's, 1051 University Avenue, Hillcrest. 295-1163.

Lucky Strike Johnny D. Dawson, Top, Mark E. Quark, and Margaret Vireo, Thursdays, Old Madrid, 755 Fifth Avenue, downtown. 557-0146.

Mass Progressive underground industrial and gothic/death rock, 18

and up, Tuesdays, Sub Zero, 7353 El Camino Boulevard, La Mesa. 467-3044 or 288-3879.

Club Melange 150 Johnny Johnson, San Diego, John Jemel, and guests, Wednesdays, One cover gets you in. Booth Room Room and Vito Diego (800 Garnet Avenue) the same night. Pacific Beach. 529-7148.

Michael Lando 150 San Bishop and Juan of Super Shook, House, techno, and 70s funk, Wednesdays, Sub Zero, 7353 El Camino Boulevard, La Mesa. 277-7147.

Psychic 150 Charlie Rock, Mt. Teo and Kelly Lynch, plus live band, Tuesdays, Mick's PB, 4190 Mission Boulevard, Pacific Beach. 973-9269.

Rachon 150 Prince and Dynamite Hi-Five, Reggae and calypso, Fridays and Saturdays, 1845-172 Hancock Street, Old Town. 944-2460 or 294-0905.

Rampage 150 Gypsy, Tuesdays, Old Madrid, 755 Fifth Avenue, downtown. 925-3084.

Artists 1818 1818 Mt. Teo and guests, Saturday, Arden Center, Mission Beach. 973-7208.

NOTE

By Stephen Emedina

All of the palaver concerning "nomini" singers who K.O. their cocky male counterparts, as well as the prettiness regarding the current appearance known as "Hot Girls," can be considered cute, harmless examples of the public temper tantrum, but more credibility than that is stretching it. Besides, after their example, no bikini ho' was needed to put the padded gown carriers into a more shrewd, diminutive state. In comparison, **Millie Jackson** is a mother figure and anticoncept. She has been deflating male egos, indiscretions, fantasies, and duplicities while housing female wiles and resiliency for about two decades. She has long put women on an equal level of libertine promiscuity and guletiness with their mates and adversaries.

Jackson has a good, unfired rasp that keeps the cantankerous spirit of Lady Reed and Loretta in the fading memory, whatever her voice may owe to modernity is only incidental. Yet it is not her vocal dramatics that set her apart: it is the identity she gives her pieces with her long, lousy back versus an unfaithful mate, the plight of "the other woman," the pleasures of playing the seductress, satisfaction as compensation for loneliness. She delivers this all in a very funny, self-effacing way that manages both to embarrass and rouse the audience. She does to cover versions ("If Loving You Is Wrong" and "A House Is Not a Home") what was only implied by others. Jackson will shame infidels at advance; \$18.00.

MILLIE JACKSON, Smoke's, tonight, Thursday, April 1, 7 p.m. and 10 p.m., 583-0000. \$15.00 advance; \$18.00.

Carl's, 1555 Camino Del Mar, in the Del Mar Plaza, Del Mar. 755-4211. Bob Womack, classical guitar music, 7:30 p.m. to 10 p.m. Friday, and with Fania Laverne, Galt, Saturday.

Beverly's Back Room, 2677 Vista Way, Oceanview. 721-5400. Ambience, contemporary, Thursday through Saturday live jazz, 8 p.m. Tuesday, call club for information.

The Gander Inn, 987 San Marcos Boulevard, San Marcos. 748-1332. Contemporary, Irish music, Friday. Don Murphy, bluegrass, folk, and country music, and comedy too, 8 p.m. to 10 p.m. Saturday. Dave Howard.

The Cuckoo House, 3115 Camino Capistrano, San Juan Capistrano. 496-8930. The John Sebastian Band, rock and roll, 9 p.m. Friday; the Al



MILLIE JACKSON

original acoustic folk and rock and roll, Tuesday.

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CULBERTSON WINERY Champagne Jazz Series

YELLOWJACKETS
STANLEY JORDAN
April 18

EVERETTE HARP
NORMAN BROWN
April 25

NELSON RANGELL
KILAUEA
May 2

LARRY CARLTON
June 13

All concerts are on Sundays
at 4 p.m.

UNCORK THE GLUE
April 10, May 1, June 19, 7 p.m.

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CANNIBAL BAR

**THE LEGENDS OF
ROCK & ROLL**
Thursday, April 1
Enjoy great Rock & Roll
Starts at 8 p.m.

**THE FABULOUS
MEX DELS**
Friday, April 2
Happy Hour Mexican Buffet
7-9 p.m.
Music starts at 9 p.m.

**THE SIRS
BROTHERS**
Sunday, April 3
Music starts at 9 p.m.

Rhythm & Blues
RUBY & THE RED HOTS
Wednesday, April 7
Music starts at 8 p.m.

**CATAMARAN
RESORT HOTEL**
3999 Mission Boulevard • 488-1081
VALIDATED PARKING

Notes to Appear, rock and roll, Wednesday.

The Del Dios Country Store, 20134 Lake Drive, Encinitas. 748-2733. Red Lane and Full House, country music, 7 p.m. to 10 p.m. Wednesday and Thursday and 8 p.m. to midnight, Friday and Saturday. Country Live, country music, 8 p.m. to 9 p.m. Sunday.

The Ducky, in the Hilton Hotel, 1575 Jimmy Durante Boulevard, Del Mar. 762-3206. Unbridled, country music, Friday and Saturday.

Don's Tavern, 12621 Poway Road, Poway. 488-4272. Karaoke with Party Time, 7:30 p.m. Thursday.

El Camal, 12845 Poway Road, Poway. 488-1010. Greg Hartley, contemporary, oldies, country, and danceable variety music, Friday happy hour, live music, Friday and Saturday, call club for information.

Fast Freddie's Club 189, 2391 South Highway 101, Cardiff. 944-3733. Big Bang, rock and roll, 7 p.m. Friday and Saturday.

Freddie Longue, 439 West Washington Avenue, Encinitas. 742-1931. Passion, Top 40 and Motown music, 8:30 p.m. to 1:30 a.m. Wednesday through Saturday. Karaoke entertainment, Sunday through Tuesday.

The Flying Brick, 1105 North Hill Street, Oceanside. 722-1066. Don Trest, rock and roll, 7 p.m. Thursday through Saturday. Don Trest, country and contemporary, Sunday and Monday.

Freddie's Pub, 245 West El Norte Parkway, Encinitas. 743-9141. Live rock and roll, Thursday through Saturday, call club for information. Karaoke entertainment beginning at 9 p.m. Sunday and at 7 p.m. Wednesday.

Full Moon Saloon, 485 First Street, Encinitas. 436-7397. Travel Agents, rock and roll, 9 p.m. Thursday. Green Eggs and Ham, rock and roll, 9 p.m. Friday. Don Trest, 7 p.m. Saturday. Don Trest, 7 p.m. Sunday.

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BILL GRAHAM PRESENTS WITH EVENING STAR PRODUCTIONS

GRATEFUL DEAD STING



Friday, May 14 - Saturday, May 15 - Sunday, May 16
2:00 PM

Sam Boyd Silver Bowl
University of Nevada, Las Vegas

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NO VENDING, NO CAMPING! Grateful Dead Hotline: 415/474-5388. Tickets available at all ticketmaster outlets, including all Ray Co. Music Plus, Tower and select Warehouse locations. Charge by phone: 415/770-7001, 212/460-3232, 714/740-8000, 800/563-8700 or 1-800-645-6415.

JOHN JOE'S CONCERT CAFE: 14241 Potomac Road, Poway. 488-1010. Open, rock, 8 p.m. to 1:30 a.m. Wednesday and Thursday. Sam Boyd Silver Bowl, rock music, 8 p.m. Friday. Bob and Ray and Sam Boyd, live music, 8 p.m. Saturday. Country Page and Frank Demmon, original

Calendar MUSIC SCENE

Tuesday: Anita Argandoña, classical guitar music, 8 p.m. Wednesday:
Blumery House Pub, 310 Fifth Avenue, downtown, 12:45-1:15 for Byron, Irish and folk music, Thursday through Saturday.
Red's, 529 F Street, downtown, 230-2988. The Lucy's Fur Coat, Uncle Joe's Big O' Drive, and Melrose, rock and roll, Friday the Round Rock Band and the Minors, rock and roll, Saturday: Tootsie Country and the Blues Dancers, blues and rhythm and blues, Tuesday live music is featured most other nights, call club for information.
Red's Joe's Barbecue Grill and Saloon, 500 Fifth Avenue, downtown, 230-1616. Jerry Blue and a Touch of

Country, country music, Thursday through Sunday: Bluegrass Duo, bluegrass music, Monday and Tuesday, Thursday Express, country music, Wednesday.
Reuter Daily's, 3112 University Avenue, North Park, 284-2747. Karaoke entertainment, Thursday and Sunday with Christopher Morgan and You to the Stars: Hands Down, rock and roll, 9 p.m. to 1 a.m. Friday and Saturday.
Cafe Brown, 895 Fourth Avenue, downtown, 234-8886. Set a Mat, with Joan Doe Santa, Latin jazz and salsa music, Friday the Jazz Pipe, jazz, 8 p.m. to midnight Monday (jam session) and Thursday, and 9:30 p.m. to 1:30 a.m. Saturday: the Blues Report, blues and rhythm, 9 p.m. Wednesday.
Cafe Chachalote, 1070 14th Street, downtown, 234-5328. Soul Eaters, industrial music, Saturday night live music is offered most other nights, call club for information.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511. Piano Bar: Paul Craig, 4 p.m. to midnight, Tuesday through Thursday, and 6:30 p.m. to 1 a.m. Friday and Saturday (open until 1 a.m. on Tuesday and Wednesday); Barry Craig, piano variety, 7 p.m. to 8 p.m., Sunday.
Cafe Italia, 1745 India Street, downtown, 234-6767. Michael Burroughs, acoustic folk music, 6:30 p.m. to 9:30 p.m. Friday: Shree, acoustic and jazz, 6:30 p.m. to 9:30 p.m. Saturday.
Cafe Sevilla, 555 Fourth Avenue, downtown, 233-9079. Pablo Mendez and Agneta E. Coca, salsa music, 9 p.m., Thursday live flamenco singing and dancing 8:30 p.m. to 10:30 p.m. Friday and Saturday: Set a Mat, Latin dance music, 9 p.m. to 2 a.m. Sunday. Dr. Chico's Island Sounds, salsa, calypso, and reggae, Monday.
The Canch, 2812 Ketterer Boulevard, downtown, 234-8631. Bluebirds, Melrose, and Social Spins, rock and roll, Thursday: Three Mile Pilot, Rust, and Swindell, rock and roll, Friday: Deadheads, 11 Day Swindle, Donald Wilson, and Powerhouse, rock and roll, Saturday: Elgarbados and Inck, rock and roll, Sunday, open-mike.

Monday: Medieval Entert and Pam's Pillbox, rock and roll, Tuesday: the St. James Voodoo Rockers and Distinct Forces, rock and roll, Wednesday:
Croce's Restaurant and Jazz Bar, 602 Fifth Avenue, downtown, 233-4355. Kovee Libre Set a Mat, Latin jazz, 8:30 p.m. to 12:30 a.m. Thursday: the Holla Gentry Trio, jazz, 5:30 p.m. to 8 p.m. Friday: Quintero Aggie, Latin jazz, 8:30 p.m. to 12:30 a.m. Friday: Shep Meyers, jazz, 5:30 p.m. to 8 p.m. Saturday: Gert Perry and Lita Ramirez, Latin jazz and salsa music, 8:30 p.m. to 12:30 a.m. Saturday: A.J. Croce and Friends, vintage rhythm and blues and swing, 8 p.m. to 8 p.m. Sunday: the Joe Maffie Quartet, jazz, 8:30 p.m. to 12:30 a.m. Monday: the Dave Millard Ensemble, jazz, 8:30 p.m. to 12:30 a.m. Monday: the Preservation Band, New Orleans-style jazz, Sunday: Perfect Balance, variety music, Monday and Tuesday.
Dick's Last Resort, 345 Fourth Avenue, downtown, 231-9100. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Wednesday through Friday: Candy Kane and the Jugglers, Armands, blues and rhythm and blues, Saturday: Tim Brigham's Preservation Band, New Orleans-style jazz, Sunday: Perfect Balance, variety music, Monday and Tuesday.
Dunkles, 4225 El Cajon Boulevard, East San Diego, 263-6381. Piano bar: George "Tiny" Lee, variety music, 8 p.m. to 1 a.m. Wednesday through Saturday: In Transit, piano variety, 7 p.m. Sunday through Tuesday.

9:30 p.m. to 1:30 a.m., Saturday: Len Raiter and the McHugh Players, rock/jazz rhythm and blues, 9 p.m. to 1 a.m. Sunday: Robin Hendel and Blues 90, blues music, 9 p.m. to 1 a.m. Monday: A.J. Croce and His Band, vintage blues and rhythm and blues, 9 p.m. to 1 a.m. Tuesday: Puffy and the Bluebirds, blues and rhythm and blues, 9 p.m. to 1 a.m. Wednesday.
Duke's Grill and Saloon, 901 Fifth Avenue, downtown, 234-5554. Live jazz, 8 p.m. to midnight Thursday through Saturday, call club for information.
Dick's Last Resort, 345 Fourth Avenue, downtown, 231-9100. Private Dancers, jazz, blues, and rock, 8 p.m. to 1 a.m. Wednesday through Friday: Candy Kane and the Jugglers, Armands, blues and rhythm and blues, Saturday: Tim Brigham's Preservation Band, New Orleans-style jazz, Sunday: Perfect Balance, variety music, Monday and Tuesday.
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JAZZ - JAZZ - JAZZ
THURSDAY, APRIL 2
CECELIA COLEMAN TRIO
FRIDAY, APRIL 2 & SATURDAY, APRIL 3
CEDAR WALTON
WITH HOLLY HORMANN, BOB MAGNUSSON
AND BRETT SANDERS

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LATE NIGHT HAPPY HOURS
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GREAT ENTERTAINMENT YEAR ROUND
A VERY COOL BAR & GRILL
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This Friday, April 2
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REPEAT OFFENDERS WORLD TOUR!
FREE ADMISSION • MUST BE 21 • 5:30-9:00 AM • DOORS OPEN 5 AM
Join The Dawn Patrol as they broadcast live!
The first 101 Dawn Patrol Commandos get a World Tour T-shirt courtesy of The Wherehouse. No cover.
\$1.01 breakfast buffet and \$2 Bloody Marys and Mimosas (served after 6 am)
THURS. 1 DOLLAR DRINK NIGHT
FRIDAY 2 COMMON SENSE
SAT. 3 70s SATURDAY NIGHT FEVER
SUNDAY 4 BEACH BASH
TREVOR JAMES BAND
Party starts at 3 p.m.
\$2 drinks • Crab \$4 lb. - 4-6 pm
Monday 5 CHILLERS CHALLENGE
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Tuesday 6 CHILLERS COMEDY CHALLENGE
Featuring: The Chillerz • The Chillerz
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Wednesday 7 CHILLERS MUSIC SHOWCASE
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Thursday 8 CHILLERS COMEDY CHALLENGE
Featuring: The Chillerz • The Chillerz
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Friday 9 CHILLERS MUSIC SHOWCASE
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Saturday 10 CHILLERS COMEDY CHALLENGE
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Sunday 11 CHILLERS MUSIC SHOWCASE
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
Featuring: The Chillerz • The Chillerz
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presents
FUNKY DISCO ALL '70s
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TOWER RECORDS VIDEO

Chris Isaak— Shifting out of idol



Chris Isaak, a native of Stockton, California's working-class Westside, moved to San Francisco a decade or so back, where he parlayed a fondness for pre-Meyersbeat teen idols of the Southern persuasion, American three-note licks and cheap junk guitars into a band called Silvertones. Then, signed to Warner Bros. as a solo artist (he kept the band), he cut two albums of suave, rockabilly-tinged lovers' rock for that label and two for Warner subsidiary Reprise, including the shimmering new *San Francisco Days*. Also, starting with a bit part in a made-in-Japan cheapie, *Message From Space*, Isaak (who's had a career on screen, first with a cameo in Bruce Weber's homage to jazz trumpeter Chet Baker, *Let's Get Lost*, followed by larger bits in *The Silence of the Lambs* and *True Lies*) *Fire Walk With Me*. Somewhere along the way, he became Stockton's hippest exponent since Lord Buckley.

On first listen, *San Francisco Days* doesn't sound like a major departure from Isaak's first three albums: *Silvertones* (1985), *Chris Isaak* (1987) and *Heart Shaped World* (1989), the latter of which, in music-biz parlance, "broke" Isaak over a year after its release, on the strength of a David Lynch-directed video for the single "Wicked Game." The stark, post-rockabilly sonics of *San Francisco Days*, however, have gradually blossomed into the more flowery, production found on the new album. Isaak's voice—an instrument that resonates with the same smooth, romance's regret-drenched patina that made Roy Orbison and Elvis unforgettable—is mixed once again up front. "I don't scream too much," is how he describes his singing style. "I'm trying to sing, and sing pretty. That's what I do."

This time, out, Isaak and longtime producer (and former manager) Erik Jacobson added a few side players, including Danny Gatton, saxist Johnny Reno and organist Jimmy Pugh, whose vintage Hammond B3 playing Isaak especially dug. "I'm a nut for that," he confesses. "It's like ketchup, man—it's good on everything."

San Francisco Days opens with its soft, summery title track, with Isaak crooning over a wash of keyboards and acoustic guitar. It's a nice stab at romantic languor, but it's lightweight; it pales next to the track that follows. "In beautiful houses/With beautiful gardens/And beautiful friends inside/I stand all alone/The rain falling down/And I stare at your window and cry/I love you so much/I love you so much," Isaak sings in "Beautiful Women," either the theme song for an upcoming David Lynch film about a stalker, or a reminder that beautiful people get their hearts broken, too.

Either way, it drives home one problem that people with less-than-Barbizon-ready looks might have with Isaak's oeuvre: Is this beautiful music by beautiful people for beautiful people, lifestyle music for the rich and famous? Isaak isn't quite as concerned with his looks as, say, George Hamilton IV. "I want to think of myself as real handsome," he says, "but it's embarrassing to me, because I don't think I really am. I think that I try real hard to look good—you don't see me wear, like, dirty clothes onstage or at interviews. Or if I do go on tour and stuff, I always try and look nice and comb my hair and be clean. And I think that helps; it helps to think that at least people think you're handsome."

continued on Tower Tribune page 2

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TOWER TRIBUNE

Chris last continued from Tower Tribune page 1

But, I know that before I was in show business and did interviews and did albums and pictures like that," he continues, "nobody ever remarked to me, 'Chris, you're handsome,' or, 'you look particularly good.' You're just one of the crowd. And then, when they take your picture and put it on a magazine or a record or something, I think people then think of you differently. It's kind of like, 'you're looking them to think that, you know what I mean?'"

"Beautiful Homes" rides on a slippery slide-guitar riff that runs as a muscular counterpoint to the delicate picture of unrequited yuppy love painted by the lyrics. "Round & Round," with its Duane Eddy-like twangin' guitar underpinning, is one of two tracks on *San Francisco Days* that—with a bit of hyperbole—could be described as "grungy." Also on the lively side is the B-3-driven "Lonely," while "Two Hearts" sounds like Isaac has been paying close attention to the David Hidalgo tunes on recent Los Lobos albums. But it's the first single, "Can't Do a Thing," that's the new album's standout track. On first listen underwhelming, this rainy-day soul ballad sounds like the mid-'60s product of one of those Southern recording studios where, together, black and white sidemen blend the lines between r&b and country. Over a languid guitar played against a vibraphone, Isaac croons blue-eyed soul of the highest order; his falsetto alone here will give you chills.

Isaac thought in visual terms when he wrote the

song. "Originally," he says, "I just wanted it to sound like those black groups who sang and they had those dance moves, and they had the real high voice; they could sing those real high things and do all those movements. I was thinking about that kind of stuff ... yeah! I could learn moves like that; I could sing that high stuff."

Added to the album late in the game is its sole cover, Neil Diamond's "Solitary Man," the title of which is a thematic undercurrent that runs through much of Isaac's music. Just like in the songs of Roy Orbison (whose voice Isaac's often recalls), no matter how pretty the girl on your arm is or how good things are going, you never know when you'll be runnin' scared.

Isaac grew up in a household where music was held in high esteem. "My dad was a big Fats Domino nut," he says. "He loved Fats Domino. He liked Elvis a lot, and had all kinds of Elvis records around the house. I remember having Jerry Lee Lewis records—I remember gettin' up and going to school when I was a kid, and gettin' up and hearing 'Don't Don't Don't/Born Born Born Born ... My name is Jerry Lee Lewis and I'm from Louisiana.'"

Whether or not Chris' musical identity gets around to making his dream record fusing rockabilly played on thrift-store guitars and instruments bought at Toys 'R Us with barbershop quartet vocals is a tough call. One thing's for sure, though: Isaac has no problem discerning the essence of true cool. But hey—he's from Stockton.

Robert Dreyer



Apache

No reservations about Apache, Basehead part two

Apache is the most recent member of the Flavor Unit posse to be signed to Tommy Boy Records. (Apache is also part of Queen Latifah's Flavor Unit Management family, and he's featured on a compilation single titled "Rollin' Wit Da Flavor," the first release by Latifah's new label, Flavor Unit Records.) His first single for Tommy Boy, "Gangsta Blach," is a rollicking New Jersey gang-bang on wax, combining the exuberance and humor of Heavy D with the rough-edged ghetto vibe of Naughty By Nature. The song outdates L.L. Cool J's description of an ideal woman ("I need a girl with a bad attitude/That's all I need to get me in the mood") and takes it to a whole other level: Apache and his mate go on robbing sprees together, share his and hers identical firearms and indulge in the occasional machete fight. Even if this picture of modern urban romance isn't your style, the b-side, "Apache Ain't Shit," is so aggressively self-mocking, it wouldn't leave you much to criticize.

Not in Kansas Anymore (imago), the second album by Basehead, retains the same under-produced, user-friendly vibe of *Play With Toys*, the group's 1991 debut. The songs on the new album are just as personal, lachrymistic, dreamy and sarcastic as those fromman Michael Ivey wrote when he was an unknown, recording in a basement somewhere in Maryland. His songs express a stoned, alienated, lonesome cynicism, a viewpoint that is as unconventional as it is unerringly confident. Ivey mumbles an unflinchingly honest, stream-of-consciousness rap over ultra-mellow snare rim shots and flourishes of psychedelic guitar. The record proves that the quirky low-key charm of his debut was no quirk. He can do it again, and he has.

David Dreyer

TOWER TRIBUNE

bleatpoets: 1993 jazz report

REVIEWS

WHAT'S UP WITH GERRY MULLIGAN?



"Right Now?" We're talking more or less a sabbatical," says saxophonist Gerry Mulligan. "We did a benefit in Milan for an AIDS organization, but mostly I've stayed home and worked on new material for four horns."

"We had so much fun last year with the tent. It was great to play with Art Farmer and Lee Konitz. I'd like to do it again but this time with Bob Brookmeyer, my band plus four horns. Ideally, it could be done like last year's project. Record the session in January and have it out in time for the summer concert."

"As far as performing, we'll tour Japan this April, but instead of the super-big festivals where the music felt like military maneuvers, we'll be doing theaters and concert halls. And no more one-night stands. Those are a killer."

"Mostly I'm working on new material and finding the trouble with being your own boss. There's nobody standing over you saying, 'Do this' or 'Do that.'"

Martin Johnson

Jane Bunnett
Spirits of Havana
Egmont/Decca Records
A Supreme saxophonist/flautist, Bunnett's abiding love and respect for Cuban music find expression in the lyrical harmonies and driving polyrhythms at the heart of this musical collaboration. While she skillfully weaves her personal voice through the melodies and rhythms of the Afro-Cuban second songs, her playing evokes the folkloric roots of the music. With musicians including Camilo Roldán, Frank Emilio Flynn, Rodriguez, Mercedes Valdez, Grupo Yoruba Andabo, Hilario Durán Torres and others, Bunnett pays homage to the diverse musical legacy of Cuba within the context of traditional and contemporary composition.

Maria Llanusa

Gianluigi Trovati Octet
From G to G
Soul Note
A Within the structured framework, wherein individual musicians depart to tell their own stories, there are echoes of European classical and folk traditions, brass-band polyphony, Ornette Coleman rhythmic propulsion and silence. The music is never dulled—often going in unexpected directions, eventually returning to an earlier motif. Each instrument plays in distinct part—whether as a lone voice in a concert—resulting in a potent, aural texture. Two horns and a reed bring the music a rich woody quality and intense swing. Pecos Miranda, on trumpet, flugelhorn, digibone and vociferous, plays with Trovati's compositional humor.

Maria Llanusa

Misha Mengelberg
ICP Orch.
Bongopop Edgeland I & II
CP
A Everything great about Dutch jazz parades across these genres from point and counterpoint Mengelberg: earthy, human, respect for American masters, intricate charts, impeccable timing, playing and solo that are at once smooth and structurally rigorous. Volume I's partly devoted to sublime arrangements of Ellington classics, if often staidly and without most jazz stuff that tops anyone else's, because drummer Han Bennink swings with rubious nonchalance. Get either; you'll crave the other too. [Jazz] Classical/Mengelberg

Kevin Whitehead

Jon Jang/Pan-Asian Orchestra
Self-Defense
Soul Note
A Panasi Jang fronts a fantastic, multi-cultural band. Titles like "Superheroes Nip!" and the urgency of the group's playing address a socio-political agenda. But it's Jang's ambitious compositions—which integrate Asian themes, modes and instruments (beyond drums, Chinese flutes) into solid jazz settings—that put the point across. The group pays homage to Monk and Dizzy (including a slyly "Right in Fats"), though the stunning 30-minute "Concerto for Jazz Ensemble and Tuba" lets them explore all of their tools.

Art Lange

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NAKED EARTH
 Upcoming
 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-1873-1874-1875-1876-1877-1878-1879-1880-1881-1882-1883-1884-1885-1886-1887-1888-1889-1890-1891-1892-1893-1894-1895-1896-1897-1898-1899-1900-1901-1902-1903-1904-1905-1906-1907-1908-1909-1910-1911-1912-1913-1914-1915-1916-1917-1918-1919-1920-1921-1922-1923-1924-1925-1926-1927-1928-1929-1930-1931-1932-1933-1934-1935-1936-1937-1938-1939-1940-1941-1942-1943-1944-1945-1946-1947-1948-1949-1950-1951-1952-1953-1954-1955-1956-1957-1958-1959-1960-1961-1962-1963-1964-1965-1966-1967-1968-1969-1970-1971-1972-1973-1974-1975-1976-1977-1978-1979-1980-1981-1982-1983-1984-1985-1986-1987-1988-1989-1990-1991-1992-1993-1994-1995-1996-1997-1998-1999-2000-2001-2002-2003-2004-2005-2006-2007-2008-2009-2010-2011-2012-2013-2014-2015-2016-2017-2018-2019-2020-2021-2022-2023-2024-2025-2026-2027-2028-2029-2030-2031-2032-2033-2034-2035-2036-2037-2038-2039-2040-2041-2042-2043-2044-2045-2046-2047-2048-2049-2050-2051-2052-2053-2054-2055-2056-2057-2058-2059-2060-2061-2062-2063-2064-2065-2066-2067-2068-2069-2070-2071-2072-2073-2074-2075-2076-2077-2078-2079-2080-2081-2082-2083-2084-2085-2086-2087-2088-2089-2090-2091-2092-2093-2094-2095-2096-2097-2098-2099-2100-2101-2102-2103-2104-2105-2106-2107-2108-2109-2110-2111-2112-2113-2114-2115-2116-2117-2118-2119-2120-2121-2122-2123-2124-2125-2126-2127-2128-2129-2130-2131-2132-2133-2134-2135-2136-2137-2138-2139-2140-2141-2142-2143-2144-2145-2146-2147-2148-2149-2150-2151-2152-2153-2154-2155-2156-2157-2158-2159-2160-2161-2162-2163-2164-2165-2166-2167-2168-2169-2170-2171-2172-2173-2174-2175-2176-2177-2178-2179-2180-2181-2182-2183-2184-2185-2186-2187-2188-2189-2190-2191-2192-2193-2194-2195-2196-2197-2198-2199-2200-2201-2202-2203-2204-2205-2206-2207-2208-2209-2210-2211-2212-2213-2214-2215-2216-2217-2218-2219-2220-2221-2222-2223-2224-2225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San Diego Reader April 1, 1993

Calendar MOVIES

opera (of the continual conversations with ghosts on *All My Children*). And the photography is curiously — naturally! — expressive! trendy!

The protagonist is neither idealized nor even mildly complimented.

negligently — dreary and drab, with grayish skin tones and an overall dirty-gray veil in front of the action. *Mia*, the directorial debut of John Turturro, who also handles the title role, is a memorial to his father (1925-1988), a first-generation Italian immigrant, carpenter, and then independent contractor in Queens, N.Y., in the mid-1950s. Under the circumstances, it's a marvel of objectivity, or maybe not quite such a marvel of mixed emotions, or still less of a marvel of lack of leading-man magnetism and egotism, that the protagonist is neither idealized nor even mildly complimented. The feeling for the work itself and the construction sites is strong and engaging; the textures of wet concrete and mud, the blocky piles of lumber, the compartmented box of nails, the skeletal house frame. And there's a beautiful and unanticipated demonstration of the bricklayer's skill. It is hard to know now whether this kind of thing would have been enough on its own to sustain interest over feature-length, hard to know how little outside interest would have had to have been called in for support. It's a cinch, though, that the present doses of cooked-up and overheated (yet strangely flavorless) theatrics detract more than they enhance. Like a lot of actor-turned-director, Turturro trusts

too much in histrionic intensity to carry a movie along. Ellen Barkin, in a minor role, is entertaining in a stereotypical way as a Greenwich Village bohemian, and Katherine Borowitz (Turturro's off-screen wife) is considerably more offbeat as the conventional romantic interest.

Like *Water for Chocolate* as a feminist yarn of personal oppression

and liberation against a background of large-scale oppression and liberation: the Mexican Revolution. (A distant and dim background, most of the time.) The youngest of three daughters, bound by family tradition to stay home and care for her mother until the day one of them dies, has the efficiency to fall in love with a secret suitor, who, when the secret comes out, is matched up instead with the eldest daughter. The youngest can only vent her feelings through her cooking: tears of love added to the wedding-cake batter to induce mass vomiting at the nuptials; drops of blood in a rose-petal sauce to produce a mass aphrodisiac; and so on. One could talk about the fairy-tale elements of all this, or about the "magic realism" of it (demonstrating an awareness of where the accent marks go in Garcia Márquez), or about "multiculturalism" or Mexicanism or gastroecriticism or whatever. And of course all the while one could be talking just about the Laura Esquivel novel and never mind the Alfonso Arau movie. In the latter case, none of these avenues of discussion can provide escape from that mushy slippery unmoored image that has a hard time simply holding onto the screen. The careless framing, the soft focus, the peach light, the general pallidness, the telephoto collapsing of

MOVIE LISTINGS

All reviews are by Dennis Shepherd. Priorities are indicated by one to five stars and antipathies by the black spot. Unrated movies are for non-adults.

The Adventures of Buck Finn — Eliah Wood as the latest screen incarnation of the Mark Twain hero, directed by Stephen Sommers.

Aladdin — Disney's animated Arabian Nights tale, with politically enlightening Mediterranean noses and tower complexes as well as a feministically flattered heroine. The obligatory songs sound even more dated-off than the ones in the preceding year's *Beauty and the Beast* ("Riff Raff! Street Rat! I don't buy that! If only they'd look closer..."), and the action in general seems overexaggerated and underappreciated — more like the work of that Disney defector, Don Bluth, than of Disney itself. The anthropomorphic Magic Carpet is nice, as is the Cave of Wonders with its kinetic mouth. But not nice are the computer-animated characters that stand out from the principal characters like



Born Yesterday

sore thumbs.) And while the Genre of the Lamp — a genial *Biao* with blue pigmentation — affords infinite possibilities for the sorts of transmutations at which animation is unrivaled (see the early Betty Boop), these tend to be executed in a proto-change-o-blink-of-an-eye style rather than a liquid smooth one. It has been posited that this style matches exactly the verbal style of Robin Williams, who provides the Genie's voice. But, apart from the objection that a voice as familiar as Robin Williams' will inevitably overpower and upstage an animated figure (just as Gilbert Gottfried's overpowers and upstages the part called Iggy), why would we want our Ancient Arab to be doing impressions of the likes of Jack Nicholson, Rodney Dangerfield, Antonio Hall, Ed Sullivan, Groucho Marx, and William F. Buckley? This ensures only that the movie will date much faster than these we might agree to call the "timeless classics" in the Disney library. Directed by John Mooker and Ron Clements. 1992. * (RATED DR) 10. CINEMA 3 CINEMAS, FROM 4/2. CINEMA 6 CINEMAS, GROSSMONT TROLEY, NEW VILLY DRIVE, IN NICK ELODGE 6, PLAZA BONITA, SAN MARCOS CINE MARS, SPORTS ARENA 6, STUDIO 3 CINEMAS

Amos and Andrew — Dreadfully prolonged situation involving a distinguished black scholar (and "drama in the side of the white man") who is mistaken for a thief in his post-nominal summer home. Dreadfully photographed, too. Nicolas Cage's goofy anti-annoyance and Samuel Jackson's smoldering intensity are wasted. With Michael Lerner, Margaret Collier, Dabney Coleman, and Brad Dourif, written and directed by E. Max Fren. 1993.

Anna Golden: The Last Witch — Swiss-German production concerning a witch trial in the late 18th Century, directed by Gertraud Pinkus.

The Bodyguard — A romantic thriller of such ridiculousness that it could be difficult even to take seriously anyone connected with it. That would include Lawrence Kasdan, who wrote the script, all but irrelevant (or was it irrelevant?) years previous, which might partially absolve him if he were fifteen years old at the time. And Kevin Costner, whose naivete becomes more explicable (if not better looking on

when you know that the role was originally for Steve McQueen the perky lightweight Costner is an poor a choice here for McQueen as he was

The Crush — Anonymous obsession with Cary Elwes, Alisa Silverstein, and Jennifer Rubin, directed by Alan Shapiro.

Yankee Doodle — Repertory cinema, remake of the Garson Kanin play, starring Gene Hackman as Washington — starting later (Woe Little Voice) Griffith as July 4th, John (Good Enough) Goodman as Benedict Crawford, and Don (Copper) Johnson as William Holden. The production and anti-materialist sentiment isn't dated, and Griffith, though the like of Hollywood's sparkle and, even more, her moving photographer, is all the more shocking for it. Eye-glances can't disguise him as an egomaniac. Directed by Luis Mankel. 1993.

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Cop and a Half — Crime-fighting comedy with Burt Reynolds and Norman Macdonald, directed by Henry Winkler.

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Delicatessen — From the filmmaking team of Jean-Pierre Jeunet and Marc Caro, a vision of a cannibalistic future in a rust-colored Paris. The future opens the door to plenty of oddities besides the cannibalism and the monochrome. In fact nothing that's not odd gets in. (A fabled offer crawling with snails and hopping with frogs, a series of Rube Goldberg suicide schemes unsuccessfully enacted by a sexu-

Ethan Frome — An adaptation of the Edith Wharton novel, with Liam Neeson in the title role.

Falling Down — Ripped from today's headlines? It begins with a traffic jam reminiscent of the one at the beginning of Fellini's *8½* — if anything, a bit more grotesque — but the hero, a laid-off defense worker, doesn't just imagine an escape from his car; he actually walks off and leaves it, soon picking up a handful but from a Korean convenience-store clerk and then a gym bag of automatic weapons from the scene of a drive-by shooting. A step is at a fast-food chain called Whammyburger gets us thinking specifically, though none so tenderly, about McDonald's and man

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AMC SANTEE VILLAGE CINEMA 3 CINEMAS	MESA MESA 6 CINEMA 3 CINEMAS	AMC FASHION VALLEY CINEMA 3 CINEMAS	LA COSTA 6 CINEMA 3 CINEMAS	PACIFIC'S CINEGRAMA 6 CINEMA 3 CINEMAS	SPECIAL PRESENTATION NO FURTHER INFORMATION ON THIS FILM

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JAMES G. ROBINSON "ALAN SHAPIRO

STARTS FRIDAY

PACIFIC'S CINEGRAMA 6 CINEMA 3 CINEMAS	DEL MAR HIGHLAND 8 CINEMA 3 CINEMAS	IMPERIAL BEACH CINEMA 3 CINEMAS	PACIFIC'S GROSSMONT CINEMA 3 CINEMAS	RANCHO BERNARDO CINEMA 3 CINEMAS	PACIFIC'S SWEETWATER CINEMA 3 CINEMAS
AMC SANTEE VILLAGE CINEMA 3 CINEMAS	MESA MESA 6 CINEMA 3 CINEMAS	AMC FASHION VALLEY CINEMA 3 CINEMAS	LA COSTA 6 CINEMA 3 CINEMAS	PACIFIC'S CINEGRAMA 6 CINEMA 3 CINEMAS	SPECIAL PRESENTATION NO FURTHER INFORMATION ON THIS FILM

Calendar MOVIES

murder James Haberly. Despite the thud ding clomp, the movie is not totally without restraint: the number of murders here remains well below "mass." And although he at times seems to be boasting a gripe section in which every viewer is bound to find a point of agreement, the protagonist is not glorified: Michael Douglas with geeky haircut and glasses ca. 1958, and nerdy pocket pen set in his hands shurt. "It's the bad guy?" he wonders in the final scene — just to be sure anyone gets it. No, the viewer's point of identification is a robbery cop (Robert Duvall) who happens to be that portentous old standby — one day away from retirement. With Barbara Hershey, Rachel Ticotin, and Tuesday Weld, directed by Joel Schumacher. 1993.

● **CAPOULET, CINEMA 8: CINEMA 8: DEL MAR HEIGHTS, HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN PLAZA BONITA, SAN MARCOS CINEMAS, SPORTS ARENA 6; LA VORTON PLAZA 7; UNIVERSITY TOWNE CENTRE, MEGANO PLAZA 7.**

A Far-Off Place — Junior-teen high-adventure about an African-born white girl, tenderfoot tourist boy, and young Bushman friend from pouterish across the barren Kalahari ("Wind can be, we can do it," Walakaba is isn't). Director Mikael Salomon, like Nicolas Roeg a proven cinematographer, finds lots of pretty landscapes and tangerine skies, no much narrative interest. Jesse Whitehouse, from *The Man in the Moon*, is very appealing without any

help. And very cute in her slender acorn-neck animal skin, too. (James Randall, Maximilian Schell, Jack Thompson. 1993.)

● **FASHION VALLEY, GROVE 8; VILLAGE, FROM 4/2; MEGANO PLAZA 7.**

A Few Good Men — So on court-martial melodrama in the vein of *The Gine Matri*, juiced up with several negations of Star Power: Tom Cruise, Jack Nicholson, Demi Moore, and a couple of comparative firecrackers, Kiefer Sutherland and Kevin Bacon. It's intermittently entertaining, though never dramatically involving, to watch these people flummox everything they've got into the glibly bubbling script — the brisk business of examination, cross-examination, and redaction of the four-minute court sessions before the juries ("You know nothing about the law. You're a used-car sales man"); the areas of rage and despair; the quotable quips, the mandatory drama scene. The effect is not unlike one of those musical jokes in which an operatic heavyweight goes to town on a dirty by Rusty Bacharach or Neil Diamond. If all sounds so serious it all looks so actual. And Rob Reiner, who's got TV cables and 1-type connectors where other people have veins and arteries, directs the proceedings

(preferably in close-up) as though they were taking place not in a court of law but on a court of basketball, with spectacular dunk-dunks and shot blocks and the crowd on its feet. 1992.

● **CLAREMONT, OCEANSIDE 8.**

Fire in the Sky — Credulous retelling of a UFO tale: the alien abduction of Travis Walton from the Arizona timberland for five days in 1975. The movie has many of the problems of true stories like it

imagination, lack of vision, lack of resolution, without the compensating believability. The recollection of the actual captivity is best believable as a nightmare if at no more. (Robert Duvall, Jack Thompson. 1993.)

● **CAPOULET, CINEMA 8: CINEMA 8: DEL MAR HEIGHTS, HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN PLAZA BONITA, SAN MARCOS CINEMAS, SPORTS ARENA 6; LA VORTON PLAZA 7; UNIVERSITY TOWNE CENTRE, MEGANO PLAZA 7.**

Groundhog Day — A going-through-the-motion Pittsburgh weatherman (Bill Murray, letting plenty of anthropological stuff and inner show through), covering the annual Groundhog Festival for the fourth consecutive year in rustic Pennsylvania, Pa. is obliged by an unforeseen blizzard to spend another night in the same damn hotel and breakfast. He wakes up the next day to find that it is not the next day, but the very same day — Feb. 2 — all over again. His personal definition of hell. (And a new variation on the nuclear-age pun, "What if there is no tomorrow?" — meaning not that there might be nothing tomorrow, but instead that there might be the same thing tomorrow.) Everyone else in town repeats his or her established routine; the hero alone has his awareness of the repetition or any free-doms to alter it. This goes on day after day, indefinitely, with no consequences or carry-over from the day's events, always a class

mate at the next dawn. (The hero commits suicide several times.) The possibilities are, without exaggeration, limitless, and the movie goes through a goodly number of them, avoiding Indian but, inevitably, avoiding long questions too. Many of the possibilities — not including a couple of run-of-the-mill car chase — are instantly and richly cinematic, providing quivers of re-takes, re-writes, re-edits. In a word (or three), the creative process. That a regimen of practice, practice, practice, might indeed make perfect, it is illustrative of another sort of process. It would not be too much to say that the general drift of the movie is unapologetically direct, unapologetically philosophical, even unapologetically spiritual. If Camus comes to mind ("The Myth of Sisyphus"), or Sartre, or Kierke, or Borges, it won't. (April the film, it can even enhance it. With André Malraux directed by Harold Ramis. 1993.)

● **CAPOULET, CINEMA 8: CINEMA 8: DEL MAR HEIGHTS, HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN PLAZA BONITA, SAN MARCOS CINEMAS, SPORTS ARENA 6; LA VORTON PLAZA 7; UNIVERSITY TOWNE CENTRE, MEGANO PLAZA 7.**

Mean No Evil — Elementary suspense: stolen car, crooked cop, dead lady in distress in a suspense call — wouldn't you know? — See No Evil? Instruction on the world of the dead rises just enough above elementary to show you how to sign "lick" and "suck," addenda to your vocabulary of obscene gestures. With Marlee Matlin, D.B. Sweeney, Martin Short, directed by Robert Greenwald. 1993.

● **CAPOULET, CINEMA 8: CINEMA 8: DEL MAR HEIGHTS, HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN PLAZA BONITA, SAN MARCOS CINEMAS, SPORTS ARENA 6; LA VORTON PLAZA 7; UNIVERSITY TOWNE CENTRE, MEGANO PLAZA 7.**

Monumental Man: The Incredible Journey — Remake of just plain *The Incredible Journey*. Two dogs and a cat, stranded away on a Montana ranch while their family migrates in San Francisco, take it into their heads to "go home" — over mountains, across rivers, down waterfalls, around grizzly bears. That's not the worst of their troubles. They're also given interior and exterior voices by Michael J. Fox ("It's too pooped to poop"), Don Ameche, and Sally Field. Actually, Ameche's is not so bad, landing an Old Cowhand warmth and a certain to the role of the dutiful Golden Retriever. With Robert Hays and Kim Cattrall, directed by Dwayne Dunham. 1993.

● **CENTER 3 CINEMAS, GROVE 8; SWEETWATER 8; VILLAGE, FROM 4/2.**

Newsies — Director James Ivory's — and producer Jannet Rothman's — and scripter Ruth Praver's *Newsies* — third try at E.M. Forster, after *How to Succeed in Love and His Mother*. The third time's the charm. The diminished stellar element as compared, say, to *How to Succeed in Love and His Mother*, and diminished cinematic element, and diminished commercial element, will mitigate the usual complaints of director, producer, and writer. There remains nevertheless plenty of material, because the story is so genuinely amusing (and because the British cast — Emma Thompson, Helena Bonham Carter, Anthony Hopkins, Vanessa Redgrave, Samuel West, Nicola Duffell — are archly expert. But what mainly makes this one, in contrast to those others, so utterly absorbing are the old-fashioned pleasures of its plot. And for all its British understatement, its "classical" good taste, its fine story, its subtle, shy, and leisurely unfolding, it does not stint on sentimentalism. (It simply — thanks to all that understatement and good taste and so on — does not have to strain as hard to get the effect.) This kind of thing, unlike the particulars of class distinctions, sexual double standards, and the rest, is not something that goes stale with age. 1992.

● **CAPOULET, CINEMA 8: CINEMA 8: DEL MAR HEIGHTS, HAZARD CENTER 7; MIRA MESA 7; NEW VALLEY DRIVE IN PLAZA BONITA, SAN MARCOS CINEMAS, SPORTS ARENA 6; LA VORTON PLAZA 7; UNIVERSITY TOWNE CENTRE, MEGANO PLAZA 7.**

Field — Dallas's biggest JFK fan, losing her clothes after JFK's (though she after Marilyn's) does the know nothing submission? Let's set off on the road, around the Presidential funeral in Washington. An uncontrollable motorist with no concept of privacy, she has an interest in her nearest fellow traveler, a lame black man (Dennis Haysbert) with an almost Paul Robeson-esque or at least Brock Peters-esque basic reverence for a kind of a secretary's little girl. She soon takes her basic reverence in him, unwittingly setting the FBI on him as a suspect, and repeatedly seeing him and the little girl on the lam of a rural Texas town and Lewis, with a scene of three rednecks gangling against a lone black, and the red-eyed black pulling a pistol from his suitcase and confused for life to a wheelchair, returns close to her backwater Louisiana family estate ("I'm not the Wheelchair, America type"), where she goes through a number of private nurses (thousand-dollar salaries), before she finds one who can give as good as she gets. "Did they tell you I was a bitch?" "No, where?" Afterward, with those bugging and madly expressive orbs (now seemingly appearing apologetic, now seemingly fighting tears), is very endearing as the nurse, making full use of the pity and understanding to shade in every manner from initial wariness to eventual warmth. And Mary McDonnell, or her husband apologetic, can explain away some of her actions with the excuse that she is after all playing an actress. The fun of the expense of space, though, is too facile and follows the crowd to be much actual. For we do not need to be reminded so repeatedly that writer-director John Sayles aims higher than daytime TV, somewhere in the neighborhood of a woman's magazine novel. Nor do we need to be made so acutely aware that he generally lands his points in between. He engineers a gas-line

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The Mighty Ducks — Or the Real News Bears (or Wilkins) (or Ladybugs) on her a window Free Wee hockey team whose new coach is a hot shot attorney, dubbed for DCU, who must work off his debt to society with 300 hours of community service (shades of *Boyz n the City*). Stephen Herek, the director, employs show-demon of the painful memory scene, position for the chase scene, the "William Tell Overture" for the parallel-on-dance scene — but enough! Emilio Estevez, Lane Smith, Jim Ackland, Heidi Kling. 1992.

● **SAVING PRIVATE RYAN, FROM 4/2.**

Panther Film — A dramatic soap opera, having been sidestepped by a New York cab and confused for life to a wheelchair, returns close to her backwater Louisiana family estate ("I'm not the Wheelchair, America type"), where she goes through a number of private nurses (thousand-dollar salaries), before she finds one who can give as good as she gets. "Did they tell you I was a bitch?" "No, where?" Afterward, with those bugging and madly expressive orbs (now seemingly appearing apologetic, now seemingly fighting tears), is very endearing as the nurse, making full use of the pity and understanding to shade in every manner from initial wariness to eventual warmth. And Mary McDonnell, or her husband apologetic, can explain away some of her actions with the excuse that she is after all playing an actress. The fun of the expense of space, though, is too facile and follows the crowd to be much actual. For we do not need to be reminded so repeatedly that writer-director John Sayles aims higher than daytime TV, somewhere in the neighborhood of a woman's magazine novel. Nor do we need to be made so acutely aware that he generally lands his points in between. He engineers a gas-line

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or a comic monologue (witness the "I didn't do it" or the "I am not" reactions) with all the calculation and contrivance of a sitcom writer, and the elucidation of the movie's little things up in the direction of, if again not all the way to, the murky position of Salinger's bananafish. 1992.

● **GRACEY 8; FROM 4/2; HILLCREST ONE MMS.**

Point of No Return — Yet another conversion from French to English, francs to dollars. Insofar as Luc Besson's *La Femme Nikita* (now she's the former Nine after Nina Simone, her favorite chanteuse) was already enough! Emilio Estevez, Lane Smith, Jim Ackland, Heidi Kling. 1992.

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Calendar RESTAURANTS

RESTAURANT LISTINGS

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

NORTH COASTAL

BULLY'S NORTH 1404 Camino del Mar, Del Mar. 755-1660. Especially during summer, this branch is the most colorful and is jammed with the sporty crowd which makes the place exciting. Food is the same as at others Bully's, but the high intensity carries it. Service is continuous and lunch is served until 4:00 p.m. Steak and prime ribs are favorites. Open daily 10:00 a.m. to 1:00 a.m. Moderate.

CALIFORNIA PIZZA KITCHEN 437 S. Highway 101, Solana Beach. 763-0999. Here's a good family restaurant where you can take your children and grandchildren for salads, pasta, pizza. There are 25 pizzas from which to choose (individual size), good Oriental chicken salad and a pleasant menu with chicken and marinated mushrooms. The place is open daily, no one can deny it for a light meal in casual but contemporary surroundings any time. Same menu, lunch and dinner. Open daily, 11:30 a.m. to 11:00 p.m. Sunday through Thursday Friday and Saturday to midnight.

EL PAJARO AZUL ("The Blue Bird") 444 Valley Avenue, Solana Beach. 755-4426. Wonderful low-priced Mexican breakfasts, served from opening to closing, including soups (chicken and tomato), as well as chicken mole, chilaquiles, homemade tamales, and green chilaquiles. The menu is the same as at others Bully's, but the high intensity carries it. Service is continuous and lunch is served until 4:00 p.m. Steak and prime ribs are favorites. Open daily 10:00 a.m. to 1:00 a.m. Moderate.

THE ENCINITAS CAFE 531 First Street, Encinitas. 632-9919. 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 either bacon, sausage or ham and two eggs for \$4.95. Children's menu at \$1.95 and chicken and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

THE FISH MARKET 440 Via de la Valle, Del Mar. 755-2727. From the moment it opens until closing, there's scarcely a dull moment. The menu is low to moderate prices, lots of fresh food, on-the-run service, and a choice of about a

dozen fresh fish items, accompanied with sautéed bread, choice of potato or rice, one side or cottage cheese. Fish, which may include salmon, yellowtail, or orange roughy, may be prepared over spaghetti. Five dollar but not a place for the three C's: calm, conversation, and contemplation. Open daily, lunch and dinner. Continuous service. Low to moderate.

EL FORNIAO CUCINA ITALIANA 1555 Camino del Mar, Del Mar Plaza. 755-8676. 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 either bacon, sausage or ham and two eggs for \$4.95. Children's menu at \$1.95 and chicken and gravy arrive with eggs. Fast, excellent service. Open daily. Low.

ANTHONY'S RANCHO BERNARDO 11466 Avenue Plaza (off Bernardo Center Drive), Rancho Bernardo. 651-2670. One of the best features of this hand-

some branch of Anthony's is that it accepts reservations for parties of five or more. This refers to the necessity of waiting around until your name is called. The dining room also tends to be less frantic than the downtown branches. Good fish and chips, seafood salads, breaded fish. Fast service. Hours, 11:30 a.m. to 8:30 p.m. nightly. Low to low moderate.

BERNARDO 12457 Rancho Bernardo Drive (Rancho Bernardo Village Shopping Center), Rancho Bernardo. 487-7171. Don't miss this charming French California cafe for its exquisite food combined with the open. You may make a meal from the French onion soup plus spinach salad accompanied by potato pancake, or from one of several pastas and gourmet pizzas. For entrees, the fresh fish is grilled and covered with a very light sauce. All the food is excellent, especially the seafood. Open daily, lunch and dinner. Sunday through Thursday, Friday and Saturday to midnight. Moderate to low expensive.

LA PALOMA 116 Euclid Avenue, Vista. 758-1440. This outstanding gourmet Mexican restaurant deserves a mention for its preparation, presentation, large portions, and modest prices. The lobster shrimp fajitas made Governor's margarita. However, the shrimp and chicken clementine and the lobster are also noteworthy. As are the Cuban-style beans and the alfalfa. Everything is made from scratch and tastes marvelous. Don't miss La Paloma Lunch Monday through Friday, dinner daily. Low to moderate.

MANDARIN GARDEN 600 East Vista Way, Vista. 758-4268. A menu of over

one hundred items is available in a Japanese restaurant that offers both sushi and sashimi (raw fish steamed table cooking). You can make a meal from the extensive but appetizing list, or try the mixed sushi plus one combination item done at the sashimi bar. Huge portions enable two people to share one sashimi dish. Pleasant food. Closed Monday; lunch and dinner. Tuesday through Sunday. Open daily for dinner; fine Sunday brunch. Low to moderate.

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D'AMATO'S
Pizza & Italian Restaurant
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Large 16" Pizza \$8.95
with toppings
add toppings \$1.10 ea.

2 Dinners for \$8.95
Choose from Eggplant Parmesan, Lasagna, Baked salmon, or Spaghetti with meat sauce or Marinara. Dinners include salad & garlic bread.

All specials fill up to 10:00 p.m.

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EXPIRES 4/30/93 • NO CHECKS • 1 COUPON PER SPECIAL

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Buy one lunch entrée, receive the second of equal or lesser value FREE!
(Value to \$7.00, with this ad. Expires 4/30/93.)

- Turkey burgers
- Blackened chicken pasta
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- Fish 'n' Chips
- Chicken sandwich
- Oriental chicken salad

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\$1.75 House Margaritas
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San Diego Reader April 1, 1993 113

100

San Diego Reader April 1, 1993 42


Soon after an advertiser places an ad, his or her spoken introduction goes on the Roommate Hotline. This means you can hear new roommate ads before they appear in the Reader. You can access the Hotline 24 hours, 7 days a week by calling 1-800-844-4663. The cost is just 49¢/minute and you can select the listings by gender, price range and area. New listings are added daily (we'll find the largest selection of listings a few days prior to publication).



100

Room: 1
each. Off
ices in-
nighting.
bath: 1
g. 5035
No pens.
droom:
Quiet.
Green
ceiling.
n. Front
Appt.
5675.
Agent.
1 bed-
5171
ew car-


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CHULA VISTA
Beautiful 4 bedroom, 1.5 bath home. Open floor plan, tile floors, granite counter tops. Quiet cul-de-sac. Security front door. Neighborhood garden. \$203,900. Call 421-4937.

LA MESA
\$79,900 2 bedrooms, 1 bath, 1000 square foot home. Lots of potential, close to I-805. The Professional Home Builders, Camarillo.

COLLEGE
Top floor first and 2nd bedrooms. Two full and 2 1/2 bath. Walk-in closets. \$174,900. Call 421-4937.
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LINDA VISTA
Overlooking the San Diego skyline. 3 bedrooms, 1.12 bath home. Granite and cabinetry, walk in closets.

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SCOTT PAIR, A-1 condition! \$405. Spa, coat, upper 1/2 bathroom. Cathedral ceilings, hardwoods. Laundry on site. Dated entry. Off street parking. 3675 Riverside Avenue. 20-2280.



after expires 4/15/93
with this ad

MIKA AMBA
Former model, Central Ave. location. 1000 sq. ft. Fully equipped kitchen, parking, pet deck. \$204,500
Century 21 Shoreside. 680-7748



PRINCE BEACH
Affordable! 1 bedroom, 1 bath. New carpet, tile floors, new kitchen, new windows, with closing costs. Income \$27,000. Agent, John Carter. 680-7748.



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Large 2 story, finished basements, swimming 2 bedrooms, 5 1/2 bath, 2 1/2 car garage. \$110,000. Viki Rios, John Carter. 21 Shoreside, 680-7748



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 dential Game Reserve. call 274-2366
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 For Sale approximately 2 bedrooms, 2 bath,
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 1000 sq. ft. 2 bedrooms, 2 baths
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 tops, 1000 sq. ft. Call Christine 202-55-8819/3000
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MISSION VALLEY
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SAN CARLOS
Top floor and east wing. 2 bedrooms, 2
bath. New kitchen, new carpet, new
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Remodeled top floor and east wing.
2 bedrooms, 2 bath. New kitchen, new
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North Francisco Blvd. corner San Francisco
Ave. in Central City. \$1,500,000. Ask for Gerald
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TIERRASANTA
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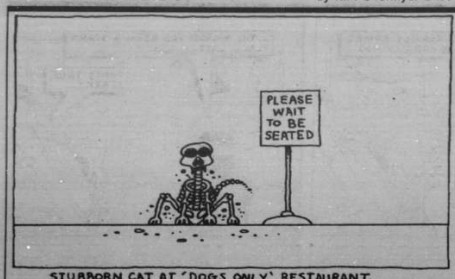
SAN DIEGO
 2 and 3 bedrooms, tiled throughout. All
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 with walk-in closets. \$120,000.
 Call Steve, RE/MAX, 272-4000



UTC
 1 bedroom investment, \$64,000 under
 market. 2 bedrooms, 2 baths, 2
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San Diego Real Estate I, 1991 \$4

HOLLYWOOD DOG



STUBBORN CAT AT 'DOGS ONLY' RESTAURANT.

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<p>2-WHEEL BRAKE SPECIAL \$49⁹¹ Non-stop rotor and disc Replace brake pads Inspect rotor or drums Check brake cylinders Check wheel cylinders Grease wheel bearings Semi-minimum: \$15.00 extra Most cars.</p>	<p>TUNE-UP Install new plugs Adjust valve timing Set timing Clean throttle body Change oil and filter Inspect other key engine areas Check belts, hoses, fluid levels Check battery Semi-minimum: \$15.00 extra Most cars.</p>
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MAGAZINES, INTERVIEW. An eclectic
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Ninety issues from the Warhol days
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